

# TURKISH SYMBOLS

REFLECTIONS OF HUN PERIOD TURKISH MOTIFS  
AND SYMBOLS IN ART AND LIFE

Gözde Sazak



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Gözde SAZAK

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*To my father-in-law **Gün Sazak**,  
a martyr of Turkish nationalism,  
and  
my father, a true Turkish scholar  
Prof. Dr. Hakkı Ünal Evcim*

## ABOUT THE AUTHOR

---

Gözde Sazak was born in 1973 in Izmir, Turkey. In 1991, she entered Bosphorus University's Psychological Counseling and Guidance Department and there recognized her curiosity for her first love. That is, immediately after graduation from clinical psychology and therapy classes, she worked with "problematic" children as a speech therapist and later, in 2013, documented her experience as a Family Therapist. In 2008, she felt the spirit of historical buildings (mainly the Ottoman Period) and furthered her love of art history by completing her master's degree in the protection and restoration of cultural assets.

But still, she wanted truly to "know" this feeling. To discover the essence and meaning of the art of historical monuments, she completed her doctorate in history at Istanbul University's Turkology Institute in 2014 with her dissertation titled *Reflections of Hun Period Turkish Motifs and Symbols in Art and Life*, for which she was awarded a certificate of appreciation by Russian Turcologist S.G. Klyashtorny and historian T.I. Sultannov. In June 2018, she earned the title of associate professor, based on her work with I.P. Zasetskaya on the Golden Hun Treasures in the State Hermitage Museum.

The author, who has tried to define in detail the metaphysical background and meaning of the Turkish identity as expressed by artists of differing genres during various periods, has published numerous scientific articles regarding miniatures, archaeological finds, and archaeological city and palace finds.

She has also written a column for the popular art magazine *Timeout* and contributed to numerous academic journals and publications. She continues her work in Turkish studies with the State Hermitage Museum.

She is married (Ergün) and has three children (Nilgün, Gün, and Banu).



## PREFACE

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During the creation of “*Reflections of Hun Period Turkish Motifs and Symbols in Art and Life*,” the branches of history, archeology, art history, and psychology were implemented. The subject of this work was passed on to me by Professor Dr. Mualla Uydu Yücel, and I with great excitement and curiosity immediately commenced my research.

The subject first brought to mind the following question: *What is life?* Describing what life is from a biological perspective is not difficult. However, for this study, a philosophical definition of life is necessary. In my opinion, life is where people’s identities flourish, and the purpose of life is to possess a significant identity. But then, what elements form this identity, and how does it come into being?

Identity is embodied by the meanings people give their lives. In other words, one’s beliefs determine one’s identity, like seeds cast into the soil. One does not cast wheat seeds and expect to grow barley. Similarly, art expresses the identity of the seed that falls onto fertile soil.

As will be seen in the concluding section of our work, Turkish identity has come like a stone inscribed with meanings from the oldest Turkish Hakan buried in the **Pazyryk burials**, to the great rulers of the Ottoman empire. This identity is the most solid foundation of the Turkish nation’s existence.

That all kinds of values hidden in their essence are kept intact and understood as meaningful reveals the meanings reflected in Turkish art and life. Polishing the mirror of meaning, which has gathered dust in recent times so that it reflects the heart, is the mainstay that will distinguish the Turkish nation in a globalizing world where competition and success occur, as in history, on a platform of culture and identity.

In this respect, our work serves to guide us out of our current identity crisis and foster generations able to overcome our country’s future obstacles.

The depth of meaning in our work has been made possible through studies in psychology during my undergraduate education. Analysis and presentation methods developed in this research rely on cognitive psychology and its derivatives, cognitive anthropology and cognitive archeology, which study the human mind’s functioning. Familiarity with conservation and restoration of cultural assets, from my studies in language and art history allowed for evaluation of the study’s findings in terms of materials and art. Finally, for the precious moral assistance of my professors at Istanbul University during my doctoral education, I offer my deep respect and gratitude to: Prof. Dr. Abdulkadir Donuk, my dear Prof. Dr. Mualla Uydu Yucel, and Prof. Dr. Kemal Yavuz, Prof. Dr. Nurhan Atasoy. In addition, to the person who read every line of this work carefully and with great attention, my precious teacher, “my Bozkurt,” Prof. Dr. Mim Kemal Öke, I owe a great deal of gratitude. I would also like to take this opportunity to express my heartfelt thanks to my husband Ergün Sazak and my children, my family elders, and all my friends who supported me in my dissertation studies. One of its most important sections resulted in part thanks to my friend who prepared the Archeological Maps of Hun with me, Dr. Hakan Yavaşoğlu, to whom I am especially grateful. I would also like to thank the Türkpetrol Foundation (TPV) for its financial support during my doctoral work and the late Aydın Bolak and the late Fevziye Abdullah Tansel--with much respect and gratitude.

Also I would like to thank my dear friend Maya L. Johnson for her great contributions in the English translation of this book. Last but not least I would like to thank dear Dr. Gülcan İnalçık for her hard work in the reduction of the book.





# INTRODUCTION

Gözde SAZAK

One of the motifs of the study is the **Kut-Alp Motif** which concerns a pre-Islamic Turkish motif that describes the Kutlu Turkish Khan (Blessed Turkish ruler) and symbolizes all the Turkish khans throughout history. This motif is so coherent that it is as if a single soul came to the world at different times and was repeated over and over, taking control of the Turkish nation and saving it from extinction. Understanding **Kut-Alp** is to understand the deep meanings this work is attempting to penetrate. Indeed, the **Kut-Alp motif** is a brilliant mirror in which Turkish identity and the Turkish national spirit are fully manifested.

Of course, this research is beneficial in shedding light on Turkish history, especially the period of the Huns. The work's aim reveals that the Huns established a civilization in which the contemporary Turkish identity has flourished. In fact, this civilization sends us messages from the past through magnificent works of art. These messages' correct interpretation becomes possible through decoding artworks' motifs and symbols, and this study's decoding element is cognitive psychology, which, through my formal education, became a beneficial tool for solving and interpreting the codes hidden in artworks, in service of Turkish history.

When this research started, there existed no previous scale or categories for motifs and symbols, which include: **böke, water of life, the kut power deal, wolf, tiger, stag, bull/camel, eagle, alp, and kut-alp** (see Table 1 titled **Hun Period Turkish Symbols and Motifs**). After two years of painstaking and careful research and analysis, I created a ladder into the depths of meanings by classifying symbols under "kut-alp motif" categories. One of the most important foundations of this work was the Russian Federation's State Hermitage Museum in St. Petersburg and the trip we made there with the BAP project (no. 21875) of the Rectorate. Our seven-day walk through the State Hermitage Museum's long corridors resulted in approximately three thousand photographs of archaeological artifacts of Turkish art being recorded. In addition to this study's physical achievements, the trip served as the gateway to our emotional world. Particularly when I entered the great hall in which the **Pazyryk burials** were exhibited, sensation was displaced, and the idea that these exhibits were more than simple artwork but actually carry messages from the depths of time engrained the hall forever in my mind. The desire to read and understand these messages became a passion.

Extensive studies, various interpretations of art from various sources, and various philosophical approaches first led to the creation of categories by only visual implementation. Similar elements caught my attention, helping to form categories of repeated motifs: curved serpentine dragon/stag/eagle with horned heads, wings, two horns, the three-point or three-slice pattern, circular motions, pointed teeth, biting movements, fish scale ornaments, and curved motion tree branches. Simultaneously, I began an in-depth study of the Turkish epics, finding that their motifs and symbols were described through the various meanings of a composition. These epics and my gathered visuals allowed for me to begin to unravel their meanings. A unique analysis and presentation method emerged through finding and matching the visuals to the epics (see **Table 3** titled **Arrival, Analysis, and Presentation Method**).

But a third dimension was missing. I wanted to reach the mind structure of the society that created these epics and artworks so as to find their true meanings and to see their reflected faces. At this point, C.G. Jung's Archetypes and Collective Subconscious Theory helped me in assembling and assigning meanings.

In brief, first categorized visual images were made and then used to search for their repeated symbols and motifs within Turkish epics, matching the visuals together with written word. The key concepts developed from this interdisciplinary method are **böke**, **kut-power exchange**, and **kut-alp** concepts, through which we were able to uncover all other meanings of the motifs. To present this intricate analysis uniquely, we have reached what we call the "method of arrival from process to process" by developing the formula of "the curtain, the light behind the curtain, and the source of light behind the curtain."

The first part of this work, which can be defined as the six structures of all these studies, is the solid foundation of all analyses in the "Huns on the Stage of History" and "Huns in Archeological Resources." In Chapter One, we have once again written the usual political history, but the "Hun Culture" subsection, which is more important for our study, is used as an auxiliary element in our **Arrival, Analysis, and Presentation Method**, that is, analysis of the Huns' identity from clues that reveal the meaning they give to life. These cultural features helped us imagine the daily life of that era.

"Huns in Archaeological Resources" consists of archaeological reports (the oldest and the most recent) and archaeological findings of Western and Russian scientists in Turkestan. There were discovered works of Turkish culture and art that helped us evaluate the geography and time period. These reports demonstrated that Turkish-Hun archeology occurred in parallel with migrations in political history. In other words, tracing the political history provided a map of archaeological areas. This assessment thus provided the opportunity, for the first time, to develop a '**Coordinate map of the history and timeline of the Hun Kurgan and its cities**'. It is possible to determine the kurgans' coordinates of time and geography in **Map 3** and in the **Table of Coordinate Data in History and Time of Hun Kurgan and Cities** in Chapter 2.

Finally, images of 115 examined archaeological finds were prepared in catalog form, the labeling system being self-developed. Accordingly, finds in the images were titled first by material and then according to the pre-determined motif category. After the image name, the kurgan, the region, the country from which the findings were extracted, and, finally, its current archive were stated. As seen by the labels, all pictures mentioned as **Sazak 2013** belong to the photo archive created during my work in the State Hermitage Museum. Other art history<sup>1</sup> and museum catalogs<sup>2</sup> which we used in the painting catalog, are the most important works in their respective fields.

This study has benefited from more than two hundred and fifty resources in Turkish, English, German, and Russian. I had the opportunity to meet one of the most important Turkologists of Russia during the two separate Russian trips, one year from the BAP Project No. 21875: Professor Dr. S.G. Klyashtorny, Director of the St. Petersburg Oriental Institute, and Dr. T. İ Sultanov, history professor of

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1 Bunker, Emma, C., **Ancient Bronzes of the East and Eurasian Steppes from the Arthur M. Sackler**, New York, Arthur M. Sackler Foundation Press, 1997; J.F. SO-E.C. Bunker, **Traders and Raiders on China's Northern Frontier**, Seattle & London, University of Washington Press, 1995.

2 O. A. Fedosenko, **Koçevniki Evrazii na Puti k İmperii, Katalog Vistavki** (İmparatorluğa Giden Yolda Avrasya Göçebeleri, Sergi Kataloğu/ Eurasian Nomads on the Road to the Empire, Exhibition Catalog), Red. Kat. Vis. O. A. Fedosenko, SPB, «Slaviya», 2012.; A. Anadol, (Ed), **Istanbul, Isfahan, Delhi: 3 Capitals of Islamic Art with Masterpieces from the Louvre Collections**, Istanbul, Sakıp Sabancı Museum Catalog 2008.

St. Petersburg State University. As a result of our long scientific conversations, I had the chance to establish personal friendships with these valuable Russian Turkologists. At the State Hermitage Museum, the friendly relationship I established with Dr. N. Kozlova and Dr. J. Elikhina, the respective head and assistant of the Oriental Department, still continues on to this day. I must also take the opportunity and thank Assoc. Prof. Dr. A. Farzaliev for his close attention and assistance during my trip. In addition, during one visit to the Institute of Oriental Studies, Dr. L. Yu Tugusheva's warm conversation and the tea she offered continues to warm my heart.

In addition to the State Hermitage Museum, the St. Petersburg Russian Ethnographic Museum, St. Petersburg Kunstkamera Ethnography Museum, and the Moscow History Museum were of immense value for creation of the archive of approximately three thousand photographs.

In Turkey, Ege University's Turkish World Research Institute's Fikret Turkmen Library was very useful for research into the Turkish epics. The Ircica Library, Boğaziçi University Library and the psychology brought from the United States<sup>3</sup> symbolic anthropology<sup>4</sup>, anthropology and archeology,<sup>5</sup> archeology and humanities<sup>6</sup>, literature-psychology<sup>7</sup>, archeology<sup>8</sup> books on the latest research and developments facilitated our overall reflections.

As a result of studies directed by Professor Dr. Mualla Uydu Yücel, we developed an analysis method that can reach the deep meaning of motifs and symbols, thanks to an interdisciplinary approach. As ancillary tools of this method, we have established the key concepts of **böke**, **kut power deal exchange**, **kut-alp**, and **bridge**.

Again, a presentation method especially for this work was created for ease of understanding these analyses, **Arrival, Analysis, and Presentation Method** and expressed it visually in Table 3.

Then, for the first time a classification and naming of motifs according to layers of meaning was created. This study is titled, **Turkish Motifs and Symbols** (see **Table 1**). Through this table, we developed a narrative methodology that can be applied to training modules at different levels. All the images in Table 1 are named according to the self developed labeling system and my work is listed in the Picture List section and catalogued in the Appendix section.

Finally, a map of archaeological excavation areas (kurgan and cities) from which the visual archaeological finds originate is shown (Table 1; see **Map 3** titled **Coordinate Map of Hun Kurgan and its Cities in History and Geography**). In this study, maps have been prepared of ten archaeological regions described in the 'Huns in Archaeological Resources' section as **Maps 4–13**. In the coordinate list, as part of these maps, the kurgans' latitude–longitude data, the period of the discovery, today's

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- 3 Jung, Carl, G., **Symbols of Transformation: An Analysis of the Prelude to a Case of Schizophrenia**, Trans. R.F.C. Hull, 2<sup>nd</sup> edition, Princeton, USA, Princeton University Press, 1967; Jung, **Man and His Symbols**, USA, Dell Printing, 1968; Jung, **The Archetypes and the Collective Unconscious**, Trans. R.F.C. Hull, 2<sup>nd</sup> edition, Princeton USA, Princeton University Press, 1968.
  - 4 Womack, Mari, **Symbols and Meaning: A Concise Introduction**, USA, Alta Mira Press, 2005.
  - 5 **A Companion to Cognitive Anthropology**, Ed. David B. Kronenfeld and others, U.K., Wiley-Blackwell Publishing, 2001.
  - 6 Lewis-Williams, David, **The Mind in the Cave**, 2<sup>nd</sup> edition, New York USA, Thames & Hudson, 2008; Mithen, Steven, **After the Ice: A Global History 20000-5000 B.C.**, Cambridge Massachusetts, Harvard University Press, 2003; Anthony, David W., **The Horse The Wheel and Language**, Princeton and Oxford, Princeton University Press, 2007.
  - 7 Gottschall, Jonathan, **The Storytelling Animal: How Stories Make Us Human**, New York, Houghton & Mifflin, Harcourt Publishing, 2012.
  - 8 Kuzmina, Elena E., **The Prehistory of the Silk Road**, Ed. Victor H. Mair, Philadelphia, University of Pennsylvania Press, 2008.

geographical location names, and the archeological regions map are presented (see **Table 2**, titled **Coordinate Data of Hun Kurgan and its Cities in History and Geography**).

For the first time, an attempt has been made to shine light onto the true depths of meanings in Turkish motifs and symbols, in part through the interdisciplinary relations of psychology, archeology, and art history. In my opinion, implementation of this method has been opened the door into the metaphysical infrastructure of the Turkish identity, which culture and art history cannot fully explain. Areas yet to be investigated should be physically explored through interdisciplinary studies (e.g., language, history, archeology, psychology, art history), and results should be evaluated from a multi-dimensional perspective, one of them, in my opinion, is military discipline. In addition, reflections of pre-Islamic Turkish motifs and symbols during the Seljuk and Ottoman periods should be examined in detail with the **Arrival, Analysis, and Presentation Method** created and implemented in this study.

# FOREWORD

Gözde Sazak, who began her PhD studies at our university in January 2010 and, since then, showed that she was a candidate to be a good historian, succeeded in receiving the title of doctor in March 2014, with *Reflection of Hun Motifs and Symbols on Art and Life*. This previously studied topic, along with dates in Turkish history, art history, archeology, viewed through cognitive psychology, have been reviewed and examined by Gözde Sazak, and her remarkable insights have been duly recorded. Her perspective and understanding has led us to new findings. At the same time, the extensive visual archive prepared through her two-year research in four Russian museums (State Hermitage Museum, Russian Ethnography Museum, St. Petersburg History Museum, Kunst Camera and Moscow History Museum) ensured that these cultural balances have become well-established in our collective memory.

As a result of her efforts, the **Turkish Motif and Symbol Table** and the **Hun Archeological Regions and Maps**, created by Gözde Sazak for the first time, have been collected and analyzed in one section. Then, the evaluation of motifs and symbols in terms of art, cultural history, and psychology through an analysis and presentation method developed by the author is another reason this work is original and valuable. Professor Dr. S. G. Klyasthorney and T.I. Sultanov's followed her studies closely and rewarded them with a commendation contributing to the research's further success.

I believe that this book by Gözde Sazak, my first PhD student, does great service to the history of Turkish culture, and I am grateful to have examined such a demanding project. Additionally, I wish her many future successes and hope to see more of her beautiful work.

*Prof. Dr. Mualla UYDU YÜCEL*

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## ABBREVIATIONS

|          |                                        |
|----------|----------------------------------------|
| AAH:     | Acta Archaeologica Hungarica           |
| B.C.E.E: | Before the Common Era                  |
| Cat:     | catalog                                |
| c.:      | century                                |
| C.E.:    | after the Common Era                   |
| CNM:     | Common National Memory                 |
| DLT:     | Dīwān Lughāt al-Turk                   |
| EM:      | Hermitage Museum                       |
| ESA:     | Eurasia Septentrionalis Antique        |
| etc.:    | and such that, and so on               |
| KB:      | Kutadgu Bilig                          |
| IUEF:    | Istanbul University Literature Faculty |
| MEB:     | Ministry of National Education         |
| op.cit:  | The work/article mentioned             |
| pub.:    | Publications                           |
| See:     | See                                    |
| SSM      | Sakıp Sabancı Museum                   |
| trans.:  | translated by                          |
| THS:     | Turkish Historical Society             |
| TAKE:    | Turkish Cultural Research Institute    |
| TLA:     | Turkish Language Association           |
| TWRF:    | Turkish World Research Foundation      |
| YKY:     | Yapı Kredi Publishing                  |

## PART 1

# THE HUNS ON THE STAGE OF HISTORY

### **The Huns Throughout History**

Chinese annuals are one of the primary sources for information about the ancient Turks who dominated Turkistan for thousands of years. In these sources are copious amounts of information regarding Turkish political history, beliefs, and cultural life. The Chinese historian Sima Qian or Ssu-ma Ch'ien (second century B.C.E.), who studied the history of the Turks from mythological periods, states that the history of the Hun state in Shih-Chi is as old as the Chinese state.<sup>1</sup> Since the beginning of Chinese history, many historians have stated that the annuals carry traces of Turkish culture. The dynasties of Shang (1450–1050 B.C.E.)<sup>2</sup> and Zhou (1050–247 B.C.E.)<sup>3</sup> have been accepted as ancestors of the Turks.<sup>4</sup> However, many Chinese and Western sources have ignored this fact even though Chinese sources have stated that the Turks were established in other states as well as the aforementioned states in Northern China, along the Yellow River, both before and after Christ. In this section of our study, the

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- 1 Bahaeddin Ögel, **History of the Great Hun Empire**, C. I., Ankara, Ministry of Culture Publications, 1981, pp. 119-120.
  - 2 Wolfram Eberhard, **History of China**, Ankara, TTK Pub., 2<sup>nd</sup> ed., 1987, p. 27.
  - 3 Eberhard, **op. cit.**, p. 33.
  - 4 **Op. cit.**, p. 27.; Zeki Velidi Togan, **Umumi Türk Tarihine Giriş (Introduction to Public Turkish History)**, 3.bs., İstanbul, Enderun Kitabevi, 1981, p. 13.; B. Ögel, **Türk Kültür Tarihine Giriş (An Introduction to Turkish Culture)**, C. I, 4. bs., Ankara, T.C. Ministry of Culture Publishing, 2000, p. 391.; Salim Koca, **Büyük Hun Devleti (The Great Hun State)**, Türkler Ansiklopedisi, C. I. Ankara, Yeni Türkiye Yayınları, 2002, p. 687.

political histories of the Asian and European Huns, as well as their cultural balances, will be examined, thus revealing the existence of the magnificent Turkish culture most often ignored by Chinese and Western sources.

## The Meaning of the Name Hun

In Chinese sources, the ancestors of the Huns, who were related to Ti and Jungs, are referred to as:

- “Shan-jung” (Mountain Jungs) and “Hsün-yü” in the ancient Tang Dynasty and Yü periods (22<sup>nd</sup>–17<sup>th</sup> c. B.C.E.);
- “Ch’un-wei” in the Hsia Dynasty (21<sup>st</sup>–17<sup>th</sup> c. B.C.E.);
- “Kuei-fang” in the Yin era (17<sup>th</sup>–11<sup>th</sup> c. B.C.E.);
- “Hsein-yün” and “Hun-yü”<sup>5</sup> in the Zhou era (11<sup>th</sup>–3<sup>rd</sup> century B.C.E.);
- “Chao” during the reign of the Warring States (Chan-kuo shihtai, 475–221 B.C.E.);<sup>6</sup>
- And finally “Hsiung-nu” in the Ch’in ve Han dynasties (221 B.C.E. –220 C.E.).<sup>7</sup> Early Chinese sources refer to the Huns as “Hu,” In 1,000 B.C.E. as “Kwan” and “Hun,” in the fifth century B.C.E. as “Kun,” in the third and fourth centuries and as “Khun” pronounced “Hun.”<sup>8</sup>

The name Hun, means “clan, tribe, or people” in Turkish.<sup>9</sup> The Huns were referred to as “Huna” in Indian sources, “Xun” in Sogdian sources, “Hunni” or “Chunni” in Roman sources, “Hunni” in Armenian sources, and “Houo” or “Xouw” in Greek sources.<sup>10</sup>

## The Origin of the Huns

Concerning the origin of the Huns, different information is given in Iran and China. In

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- 5 Hun-yü, was the name of those who attacked the Chou’s kings before the dynasty at the end of 2000 B.C.E.; Hsien-yün is the name of those who were known to attack the Western Chou Dynasty in 780. E. G. Pulleyblank, “Hsiung-nu”, *History of the Turkic Peoples in the Pre-Islamic Period / Histoire des Peuples Turcs a l’Epoque Pre-Islamique*, Ed. H. R. Roemer, Berlin, Klaus Schwarz Verlag, 2000, p. 52.
  - 6 Varis Çakan, *Orta Asya Türk Tarihinin Kaynakları (Sources of Central Asian Turkish History)*, 2. bs., Ankara, Binyıl Yayınevi, 2009, p. 24.
  - 7 Yü Ying-shih, “Hsiung-nu” (Şyung-nu)”, Trans. S. Esenbel, *Erken İç Asya Tarihi (Early Internal Asian History)*, Ed. D. Sinor, 5. bs., Istanbul, İletişim Yayınları, 2009, p. 167.
  - 8 O. Pristk, “Xun, der Volksname der Hsiung-nu”, *Central Asiatic Journal*, V.V, N.1, 1959, pp. 27-34.
  - 9 İbrahim Kafesoğlu, *Türk Milli Kültürü (Turkish National Culture)*, 21. bs., Istanbul, Ötüken Neşriyat, 2010, p. 58.
  - 10 C. Türkeli, *Çin Kaynaklarına Göre Hunların Ataları (Ancestors of the Huns According to Chinese Sources)*, Istanbul University Institute of Social Sciences, Unpublished Doctoral Thesis, Istanbul, 1990, p. 109.



the war between the Iranians and the Sakas, retold in the epic poem *Shahnameh* (*The Book of Kings*) from Iranian sources, in the wars in Greater Khorasan and Transoxiana, Ercasp, the son of Afrasiyab, is titled the “Sultan of Hiyuns”. Based on this information, Z. V. Togan states that Turkish history begins with the great state founded by the Shakas in the seventh century B.C.E.<sup>11</sup>

Chinese sources provide information that the tribe called Hiyung-nu, or Hsiung-nu, (including the life of steppe culture, the Gök Tengri (Sky God) belief, and the social structure based on “father law”; the Turkish language words used such as: Tanrı (God), kut (blessed), börü (wolf), il (province/nation), ordu (army), tuğ-(horsetail plume to signify rank), kılıç (sword) and the members of the rulers and dynasty tribes using the same language to signify rank demonstrate the “Hun” as the first Turkish state in history.<sup>12</sup>

In Chinese annuals<sup>13</sup> in Shih Chi, the ancestors of the Huns were members of a dynasty who had escaped China; they were called barbarians for escaping China but were also known to be powerful because they had originated from a Chinese dynasty.<sup>14</sup> According to information acquired since the Han period (221 B.C.E.), the first ancestor of the Hsiung-nu and the Huns was the same person, Hsia Hou,<sup>15</sup> a descendant of Ch’un-wei,<sup>16</sup> who was also regarded as the ancestor of the Huns in Chinese literature and was punished by God for persecuting the people.<sup>17</sup> Older than the Han shu is the Shi-Chih, one of the most reliable Chinese sources of ancient Chinese history, which in section four contains information on the

11 Z. V. Togan, *op.cit.*, pp. 418-419.

12 İ. Kafesoğlu, *op.cit.*, p. 58.

13 De Groot translated the Huns of the Shih Chi and Han Shu elders from Chinese to German, J. J. M. De Groot, *Die Hunnen der Vorchristlichen Zeit*, Berlin und Leipzig, Walter de Gruyter & Co., 1921.; B. Watson translated Shi chi’s No. 110-related Huns into English, B. Watson, *Records of the Grand Historian of China Translated from the Shih chi of Ssu-ma Ch’ien, Vol. II: The Age Emperor Wu 140 to circa 100 B.C.E.*, New York & London, Columbia University Press, 1961.; It was translated into Turkish by Turkish delegation headed by Ayşe Onat under the name of *Han Handanlığı Tarihi Hsiung-nu (Hun) Monografisi (Hsiung-Nu (Hun) Monography of the History of the Han Dynasty)*; Ayşe Onat translated the 94A-94B sections of Han Shans from Han annuals, Ayşe Onat-Sema Orsoy-Konuralp Ercilasun, *Han Hanedanlığı Tarihi Hsiung-Nu (Hun) Monografisi*, Ankara, TTK Pub., 2004.; Han yıllıklarından Han Shu’nun 96A-96B bölümlerini Çince’den Türkçeye Ayşe Onat çevirmiştir, Ayşe Onat, *Çin Kaynaklarında Türkler Han Hanedanlığı Tarihinde “Batı Bölgeleri”*, Ankara, TTK Pub., 2012.; Other Chinese sources mentioning the Huns are Hou Han Shu, Tzu-Chi T’ung-chien, Chin Shu, Pei Shih, for more information see., Tilla Deniz Baykuzu, *Asya Hun İmparatorluğu*, Konya, Kömen Pub., 2012, pp. 8-9.

14 Sophia Karin Psarras, “Han and Xiongnu: A Reexamination of Cultural and Political Relations (I)”, *Monumenta Serica*, Vol. 51, 2003, pp. 77-78.

15 Hsia Dynasty is the first dynasty according to ancient legends, A. Onat- S. Orsoy - K. Ercilasun, *Han Hanedanlığı Tarihi Hsiung-Nu (Hun) Monografisi (History of Han Dynasty Hsiung-Nu (Hun) Monography)*, Ankara, TTK Pub., 2004, p. 99.

16 Onat-Orsoy-Ercilasun, *ibid.*, p. 1.

17 Ögel, *Büyük, Hun İmparatorluğu Tarihi (The History of the Great Hun Emperor)*, C. I., p. 18.

founding of the Chou state (ancestors of the Huns).<sup>18</sup> In addition, Ssu-ma Ch'ien, the Chinese historian, who lived in the second century and studied the history of the Hun in Shih-Chi from the earliest times, revealed that the Hun state went as far back as the Chinese state.<sup>19</sup>

In a letter written in Sogdian in 331 C.E. Lo-yang who dominated the Chinese capital referred to the Hsiung-nu referred to as the *hun*. For their northern and western neighbors, the Chinese used the name Hsiung-nu as a state, not as a tribe. The name of the tribe that governed this state was *Hün-yü* (119 B.C.E.) and *Hün-yün* (92 C.E.). In these names, *Hün* represents the tribe, and the suffixes mean: *-yü* (slurry-eating) and *-yün* (living in the north and west of China).<sup>20</sup>

According to H. W. Haussig's interpretation of the Sogdian letter, the name known in 600 B.C.E. as "Hsiung-nu" was derived from Hion = Hun. According to Chinese sources in the 300s, the name was mentioned as a tribe, that is, those living west of the Gansu province. According to Haussig, the name Hun more denotes power than a tribe, and the more so because those who lived on the coast seemed supernaturally powerful. Furthermore, according to Haussig, the "-nu" at the end of "*Hsiung-nu*" meant "slave or captive" in Chinese, and the same expression and meaning was used in Sogdia. Thus, the *-nu* suffix refers to both the people who believe in supernatural powers and the people or tribes gathered under the unity of the Hun state.<sup>21</sup> In short, the subject of "the Hun," which have occupied the scientific world for many years, makes an issue of whether it is a unity of tribes or a state consisting of a single tribe.<sup>22</sup>

According to O. Pritsak, the question of whether the European Huns are the same tribe as the Hsiung-nu (Hiung-nu) mentioned in Chinese sources is controversial. E.G. Pulleyblank

18 Ögel, *ibid.*, p. 29.

19 *Ibid.*, pp. 119-120.

20 O. Pritsak, "Xun, der Volksname der Hsiung-nu", *Central Asiatic Journal*, V. V. N. 1, 1959, p. 27.

21 Unlike other sources, Haussig recorded the history of this Sogdian letter in M. S.193, H.W. Haussig, *İpek Yolu ve Orta Asya Kültür Tarihi (Silk Road and Central Asian Culture History)*, Trans. Müjdat Kayayerli, Geçit Pub., 1997, pp. 166-167.

22 Those who say that the Hiung-nu: F. Hirth, *Über Wolga Hunnen und Hiung-nu*, *SPAW*, II, 2, 1899.; J. Marquart, *Die osteruropäische und ostasiatische Streifzüge*, Berlin, 1903, Otto Franke, *Geschichtes des Chinesischen Reiches, I. Band*, Walter de Gruyter & Co., Berlin 1965.; G. Nemeth, *A honofolaló Magyarság kialakulása*, Budapest 1930.; W. M. Mc Govern, *The Early Empires of Central Asia*, Chapel Hill-North Carolina, 1939.; W. Eberhard, *Çin'in Şimal Komşuları*, Trans. Nimet Uluğtuğ, 2<sup>nd</sup> ed., Ankara, TTK Pub., 1996.; B. Sász, "A Húnok története, *Atilla nagykirály*, Budapest, 1943.; L. Bazin, "Recherches sur les parlers Top-pa", *TP*, XXXIX, 4-5, 1949; F. Altheim, *Geschichte der Hunnen*, Erster Band Walter de Gruyter & Co., Berlin 1959.; H. W. Haussig, "Theophylaktos Excurs über die skytischen Völker", *Byzantion*, XIII, 1954.; O. Pritsak, "Xun, der Volksname der Hsiung-nu", *CAJ*, V.1, 1959.; G. Clauson, "Türk Mongol, Tungus", *Asia Major*, N. S. VIII, 1, 1960.; Those who agree to first Turkish then Mongolian or Turk-Mongolia: K. Shiratori, "Sur l'Origine des Hiung-nu", *JA*, I., 1923.; A. V. Gabain, "Hunnisch-Türkische Beziehungen", *Zeki Velidi Togan Armağanı*, 2<sup>nd</sup> ed., Ankara, TTK Pub., 2010.; Those who say that identifying is not possible is Ligeti, L. Ligeti, "Asya Hunları", *Atilla ve Hunları*, Istanbul, 1962.

is of the opinion that the presence of the Sogdia letter and the history of those who invaded Sogdiana in the fourth century being called *Hsiung-nu* reveals the connection between the Asian and European Huns.<sup>23</sup>

In our opinion, the meaning of Hun, in addition to denoting a ruling tribe, was “a majority population composed of Turks” and is the name of the Turks formed under the Hun state and the nation formed by other steppe tribes.

## Geography of the Huns

The geography where the Hun state was established lies between the Orkhon and Selenga Rivers and the Karakoram region and Ordos Plateau on the Ötüken yış (Otügen) Valley-Ongi River, which is considered a sacred blessing for Turks.<sup>24</sup> This geography, in the period when the Huns expanded Turkish tribes under their rule and formed them into a state, reached Korea in the east, Lake Baikal in the north, and the Ob, Irtysh, and Ishim Rivers along with Aral Lake in the west, and the Wei River, Tibet Plateau, and Karakoram Mountains in the south.<sup>25</sup> This demonstrates that in terms of the area of the Hun state, Turkestan is one of the largest Turkish states established in the history of the Turks.

N. Di Cosmo positions Modu Chanyu's military encampment from northeast of the Yellow River fold to the northern parts of Shansi and Hopei.<sup>26</sup> W. Samolin refers to it as Tai-yuan's, in place of Modu Chanyu's, camp; at that time, the boundaries of the Huns to Ch'ao-hsien in the Shang-ku area were WE-mo and the left-capital of the Shad, extending to west of the Shang-chun region where the right-wing capital is located in Ch'iang'a reports.<sup>27</sup> De Groot states that the camp of Modu Chanyu was in Orkhon.<sup>28</sup> F. Altheim describes the homeland of the Huns as follows: “In the East, Manchuria and the Japanese Islands and the neighboring regions of Korea and East Mongolia can be regarded as the homeland of the Huns. Their expansion

23 Pulleybank, *Hsiung-nu*, p. 60.

24 Kafesoğlu, *ibid.*, p. 59.

25 Between 199 A.D.-1555 B.C., the Xiongnu were spread to 4,031,200 km of square. They have ruled this vast geography for exactly 354 years. Although this large area was exceeded by the Mongolian State in square kilometers, the Mongolian State could only rule 162 years (1206-1368), C. C. Revilla, J. D. Rogers – S. P. Wilcox – J. Alterman, “Computing the Steppes: Data Analysis for Agent-Based Model of Politics in Inner Asia”, *Xiongnu Archaeology Multi Disciplinary Perspectives of the First Steppe Empire in Inner Asia*, Ed. U. Brosseder – B. Müller, Germany, Vor-und Frühgeschichtliche Archäologie, Rheinische Friedrich-Wilhelms-Universität Bonn, 2011, p. 103.

26 N. Di Cosmo, *Ancient China and Its Enemies, The Rise of Nomadic Power in East Asian History*, Cambridge, Cambridge University Press, 2004, p. 189.

27 W. Samolin, *East Turkestan to the Twelfth Century, A Brief Political Survey*, Mouton & Co., The Hague, 1964, p. 20.

28 De Groot, *Die Hunnen der Vorchristlichen Zeit*, p. 62.

reached Kazakhstan and Bezeklik in the north, Lake Balkash and Talas in the south, Idil River and Taman Peninsula in Western Europe and France in Eastern Europe.”<sup>29</sup>

According to the descriptions above, Modu Chanyu, and therefore the dominance of Hun state in Turkestan geography in the east, connected by the steppe corridor<sup>30</sup> that provides the west-east Turkestan connection (in our opinion, the same as the Silk Road), is followed along the Yellow River Basin and the southern region of Inner Mongolia and Lake Baikal in the north. The Gansu region, which is the eastern gate of the Silk Road to the west, can be drawn as the Shensi, Hopei, T'ai-yüan-based Shansi, Liao-tüing regions, which include Tibet in the southwest, and the Yellow River in the southeast and east as a peninsula of the same regions. Notably, it was also used by the Shang state founded in the 1450s. The archaeological regions examined in **Huns in Archaeological Sources** correspond to this geography, where, as will be seen later, many Hun archaeological sites and cities were found.

## Political History of the Huns

The nation in which the Huns established both political and military relations throughout their history is undoubtedly China, their southern neighbor. As a vassal state, it played a major role in all phases of The Great Hun Empire's history until its dissolution in China over time.

Chinese sources do not give any precise information about the history of the Hun state. However, they mention an agreement with the Hun state in 318.<sup>31</sup> In these sources, although the name “Şanyü” had been previously mentioned, the official name was Touman. He was the father of Modu Chanyu and reigned during the time of the Qin State's ruler, Qin Shi Huang<sup>32</sup> (247–210 B.C.E.). During the reign of Touman, the center of the state was the Ötüken Forest (Ötüken Yıſ), the source basin of the Orkhon and Selenga Rivers.<sup>33</sup> The only known sources date from the fourth century onward when the Huns infiltrated China and acquired the Ordos region in the southern Yellow River area. Touman's mansions were the Touman Castle in Wuyuan Province and another in the Yin (Yinshan) Mountains north of Pei-chi and the Yellow River.<sup>34</sup>

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29 Altheim, **Geschichte Der Hunnen**, p. 201.

30 Togan, **Umumi Türk Tarihine Giriş (Introduction to Public Turkish History)**, p. 30.

31 Kafesoğlu, **Türk Milli Kültürü (Turkish National Culture)**, p. 59. According to this agreement, four Chinese principalities (Han, Chao, Wei and Ch'u) attacked Ch'in by forming an alliance with the Huns.

32 Shih Huang-Ti, Shih Huang-Ti is the first Chinese ruler to defeat six Chinese principalities against him and gather China in one union. Despite this, he frightened the Huns and built the Great Wall of China and imprisoned his “mighty” empire behind the walls. Ögel, **Büyük Hun İmparatorluğu I (The History of the Great Hun Empire I)**, p. 131.

33 Koca, **Büyük Hun Devleti (The Great Hun State)**, p. 687.

34 Ögel, **Büyük, Hun İmparatorluğu Tarihi (The History of the Great Hun Emperor)**, C. I., p. 135.

With the Qin Dynasty becoming the only power in China, Qin Shi Huang targeted tribes in the north. The famous general, Meng Tien, with tens of thousands, expedited towards the Huns (215 B.C.E.) and the Chinese took the southern Yellow River area. In other words, they took control over the Huns most important pasture, the Ordos region.<sup>35</sup> The Huns thus experienced their first defeat and were repulsed into the Gobi Desert and Inner Mongolia, thereby these regions fell under Chinese rule (214 B.C.E.).<sup>36</sup> With the weakening of Qin and the uprising of China in 219, China became weak and Touman once again reigned in the Yellow River region.<sup>37</sup>

## The Establishment and Rise of the Hun State

The establishment of the Hun state and its unity within its widest geographical boundaries took place during the reign of Touman's son Modu Chanyu (209–174 B.C.E.). Modu Chanyu's takeover of administration from his father Touman is legendary in Chinese sources: Modu Chanyu was held hostage by the Yuezhi under the influence of Touman's second wife but managed to escape during his father's attack on the Yuezhi, thus winning his father's recognition. After this incident, Touman appointed his son Modu Chanyu as commander of ten thousand horsemen.<sup>38</sup> Modu Chanyu then gained strength by teaching Chanyu soldiers full loyalty and discipline. With his "whistling arrows" as stated in Turkish history, he seized control by killing his father, stepmother, brother, and those followers obedient to his father.<sup>39</sup>

In addition to the influence of Modu Chanyu's strong leadership in establishing the Great Hun state and internal dynamics among Hun tribes, Qin's deletion, which ensured national unity in China after the Zhou and dominated the Ordos region where the Huns lived, played a major role.<sup>40</sup> Therefore, the Huns were not dependent on China for agricultural products due to establishment of a state and their nomadic life on horseback.<sup>41</sup> For example, according to Di Cosmo, the Huns' centralization arose from a struggle against "traditional aristocracy," which Modu Chanyu symbolized in his father, and with centralization's growing strength, was taken by Meng Tien (215 B.C.E.), until the ascension of Modu Chanyu (209 B.C.E.). This centralization is also regarded as a political and military response to Ch'in and other strengthened Central Asian tribes (especially the Mount Hulari, *Tung Hu*, and Yuezhi).<sup>42</sup>

35 Onat-Orsoy- Ercilasun, *ibid.*, p. 5.

36 W. M. McGovern, *The Early Empires of Central Asia A Study os Scythians and the Huns and the part they played in World history*, New York, The University of North Carolina Press, 1939, pp. 112-114.

37 Ögel, *ibid.*, p. 165.

38 Onat-Orsoy- Ercilasun, *ibid.*, p.6.

39 Ögel, *ibid.*, pp. 201-231.; Onat-Orsoy-Ercilasun, *ibid.*, p. 5-6.

40 Pulleybank, *Hsiung-nu*, pp. 53-54.

41 Di Cosmo, *Ancient China and Its Enemies*, pp. 168-171.

42 Di Cosmo, *ibid.*, pp. 186-187.

After his ascent to the throne during the China Han dynasty (the first Qin imperial dynasty 206 B.C.E. –22 C.E., the second Han dynasty 24–220 C.E.) and Chinese attacks interrupting his efforts, Modu Chanyu's priority was to gather Central Asian nomads under the Hun flag. With these tribes, Modu Chanyu defeated and dominated the Donghu (the Mongol-Tunguz tribal union in the east) and the Yechis (203 B.C.E.) who lived in the mountains of Kansu.<sup>43</sup> O. Franke states that Modu Chanyu's rule extended to the eastern regions of Mongolia and the Jehol province in northeastern China, while McGovern states that the Huns' eastern borders extended to the Pacific Ocean.<sup>44</sup> The Huns, by virtue of their military forces, had all the Central Asian tribes to the West and expelled all Central Asian tribes that threatened them during this period.<sup>45</sup>

Between 201–199 B.C.E., Modu Chanyu organized two major campaigns against China. The first was the North China Campaign. His aim was to reclaim Hun lands taken by Meng Tien. As a result, the Yen and Tai regions and the southern castles of the Yellow River were retaken.<sup>46</sup> The other expedition was the Great China Campaign, the war in which Kao-ti (206–195 B.C.E.), the founder of the Han dynasty, was surrounded in Pei-ting with his army of 320 thousand, thanks to the Turan tactic. As a result of this war, the first international agreement in the history of East Asia (201 B.C.E.) was signed between two major states.<sup>47</sup> This war was a turning point not only in terms of forcing China to pay taxes to the Huns for defeating them but also in determining the policy that the Chinese would pursue against the Huns and other Turks for centuries to come.

The period of peace with China continued during the rules of Empress Lü (195–179 B.C.E.) and Emperor Han Wudi (179–157 B.C.E.). Against a small number of Hun invasions, the Chinese policy of attacking foreigners (*yi man-yi kung man-yi*), such as fighting the barbarians in the first Qin dynasty period (*yi yi chih-yi*), did not work in the large-scale attack on the Pei-ti and Shang command of the Huns in 177 C.E.<sup>48</sup>

After the Chinese expedition Modu Chanyu and the Huns turned north and west. Modu Chanyu dominated the steppe lands from the shores of Lake Baikal to the Irtysh bed in the north and the Tingling and some Ogur branches in the west, namely Northern Turkestan. A

43 Kafesoğlu, *Türk Milli Kültürü (Turkish National Culture)*, p. 60.

44 Ögel, *Büyük, Hun İmparatorluğu Tarihi (The History of the Great Hun Emperor)*, I., pp. 248-249.

45 Di Cosmo, *ibid.*, p. 187.

46 Ögel, *ibid.*, p. 373-374.; Kafesoğlu, *ibid.*, p. 61.

47 Two different chapters in Shi-Chi talk about the peace treaty between the Huns and the Chinese after the siege in different ways (after the siege was lifted and 197 B.C.E.); Ögel, *ibid.*, p. 420.

48 Di Cosmo, *Ancient China and Its Enemies*, p. 204.

letter from Modu Chanyu to Chinese Emperor Han Wudi states that Hun domination of the north (Lo-lan, Wu-sun, Hu-chie, Oghuz, etc.) provided peace.<sup>49</sup> With the contribution of trade and taxes received from the tribes and states nationalized during the reign of Modu Chanyu, the Hun state experienced the most brilliant era in terms of both organization and foreign policy.

During the rule of Kiyok or Lao-Shang (174–160 B.C.E.), third king of the Huns, who inherited a powerful state from his father Modu Chanyu, the Hun state continued to rise. Kiyok is referred to as *Lao-shang*, *Chi-yi* / *Chi-yu* in Chinese sources. Like his father, he concentrated more on Turkestan and Western campaigns than on China. At the end of the third campaign organized by the Huns over the Yuezhi, the Tian Shan Mountain range and the Basin of the Province fell under Hun rule.<sup>50</sup> The fact that Lao-Shang appeared in Chinese sources only eight years after his ascent to the throne suggests that he spent this time in the west.<sup>51</sup> As a result of these expeditions, the Yuezhi turned to the west under pressure from the Huns who had taken complete control of the Silk Road. This led to these tribes' mass migration, an important event in world history. During this time, small-scale raids were organized in China to provide human resources, yet the peace process continued. As a result of an agreement between Emperor Han Wudi and the Huns, reached in 162 B.C.E., the Huns through administration, linked "archer tribes" to the north of the Great Wall of China with all southern "hat and belt-bearing tribes". Thus, a world order was established in which not only the borders between two powerful countries, but also the fates of the states remaining in their dominion were determined.<sup>52</sup> As such, tribes were faced with two strong forces, one a vassal state, sending foreclosures and taxes, which sometimes resulted in taxes being paid to both the Hun state and China.<sup>53</sup>

At this historical intersection, from the establishment of the Hun state to where the Huns rise ended, one can examine Hun–Chinese (Han) peace-making relations. The Chinese used kinship to avoid war with the Huns, who were militarily and strategically<sup>54</sup> superior. Generally known for buying peace in exchange for goods, Ho-ch'in's architect, Kao-Tsun's advisor,

49 Ögel, *ibid.*, p. 447.; Koca, *ibid.*, p. 702.

50 This region, which the Chinese call the "Western tip (Sinkiang = Hsi-yü)", was of great economic importance Lev Nikolayevič Gumilev, *Hunlar (The Huns)*, 4th ed., Istanbul, Selenge Publishing, 2005, p. 103.

51 Ögel, *ibid.*, pp. 500-501.

52 Di Cosmo, *Ancient China and Its Enemies*, pp. 196-197.

53 Di Cosmo, *ibid.*, p. 198.

54 Di Cosmo states that when China realized that he could not fight the Huns with infantry and chariots, he turned to this kind of agreement in line with a long-term plan to gain time to organize the army and to defeat the Huns in the political arena. Di Cosmo, *ibid.*, pp.192-196.; Psarras speaks of the same agreement as heqin and examines these phases by dividing them into two, pre- and post-Wu-ti, together with similar expressions. Psarras, *Han and Xiongnu I*, pp. 60-65.



was Liu Ching. The goals of the *ho-ch'in* included: the Chinese emperor's eldest daughter was to be married to Modu Chanyu and give birth to a child; thus the Huns became vassals to China; the Huns were sent luxury goods they had demanded; It was the omission of orators to tell Modu Chanyu about Confucian ethics, which included the father's obedience to the grandfather. This policy was adopted in 199 B.C.E., signed in the form of *ho-ch'in* according to Chinese sources, and implemented in 198 B.C.E

Di Cosmo says that the *ho-ch'in* treaty policy meant Hun and Chinese rulers, had the same status, and thus a bipolar world order was established. However, because of the Huns' supreme military power, China was forced to pay taxes (silk, wine, and grains) for the first time and thus remained in a lower status. For this reason, these agreements, renewed every time change came to the throne, and continued until China felt itself militarily strong, however the agreements did not provide China economic power and territorial integrity because they were constantly violated by Hun invasions.

### **The Period of Stagnation of the Hun State**

With Lao Shang's death, Modu Chanyu's grandson Junchen (160–126 B.C.E.) came to the throne. In this period, for the first time (148 B.C.E.), there was unrest in the Hun state and dynasty, and some Hun officials sought refuge in China, supporting Chinese policy. Beginning in 159 B.C.E., the Huns could not prevent the lords from organizing looting raids in China and even took part in some of them.<sup>55</sup> During the reign of Emperor Han Wudi despite innovations in the Chinese army (most adopted from the Huns) and the increase of border garrisons, Hun raids continued until the reign of Emperor Wen of Chen (156–149 B.C.E.); however, with establishment of border markets, the Huns made great inroads into inland China.<sup>56</sup>

During this period, the pro-war Emperor Han Wudi born Liu Che (141–87 B.C.E.) ascended to the throne. From 135 B.C.E. onward, Chinese began attacks on Hun lands. Finally, in 127 B.C.E., the Chinese managed to conquer Lou-huan and Pei-yang south of the Yellow River and established Chinese colonies there (126–54 B.C.E.). These victories of China in Ordos between 127-117 BC caused the Huns to shift their center of gravity from Gobi to the north, to the Orkhon River region.<sup>57</sup> During this period, the Huns followed a passive foreign policy and became defensive against Chinese attacks.

At this juncture, we need to explain Emperor Han Wudi's western territories policy. Han Wudi took control of the Silk Road to increase economic power by collecting oasis city states' taxes, with the trade route's blessings--but the Huns turned to this region to cut the

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55 Ögel, *Büyük Hun İmparatorluğu Tarihi I (The History of the Great Hun Empire I)*, pp. 548-549.

56 Di Cosmo, *Ancient China and Its Enemies*, pp. 199-201.

57 Kafesoğlu, *Türk Milli Kültürü (Turkish National Culture)*, p. 65.



city-states' aid (providing goods they needed)--and to have high-quality Fergana horses for war with the Huns.<sup>58</sup> Written sources document China's discovery of the Western regions for the first time in the second century B.C.E. Han Wudi visited the Yuezhi to ally against the Huns of the 2<sup>nd</sup> century and went to Chang Ch'ien.<sup>59</sup> In the seventeenth century B.C.E., the Huns in East Turkestan, in the region called the "Walled city-states of the western Regions" established domination by removing from the region. They dominated over thirty city-states (nine of which were regional leaders, also known as city-states), each dominating different northern and southern Taklamakan Desert oases.<sup>60</sup>

During the reign of Yizhixie Chanyu (126–114 B.C.E.), in 121 B.C.E., the Huns could not resist Han Wudi's forces and lost Kansu; the Huns' right-wing organization then disappeared.<sup>61</sup> An influx of about a million Huns in that region was subsequently captured and transported elsewhere in China.<sup>62</sup> O. Franke defined this as the China-dominated East Turkestan region, that is, the Lou-lan and Ku-schi regions (Lop-nor Lake Shore, Agricultural Basin).<sup>63</sup> After this victory, for the first time, Han Wudi crossed the Gobi Desert and took the risk of attacking the Huns' northern lands. The expedition in 119 B.C.E. was successful.<sup>64</sup> After this, the Huns had no remaining land in the southern Gobi Desert. Subsequently, the Chinese came from west of Shuo-fang to Ling-Chü to process and colonize the area.<sup>65</sup> As a result of this war, to ensure the Huns withdrawal to the North, Han Wudi waged war to repel the Huns taking control of the Silk Road<sup>66</sup>; this led China to prove its military power and to be seen as an alliance that could be used in both non-Chinese conflicts and in Huns' internal conflicts.<sup>67</sup>

Chinese sources recorded that in the last year Wuwei Chanyu (114–105 B.C.E.), the Huns

58 Samolin, **East Turkestan to the Twelfth Century. A Brief Political Survey**, Mouton & Co., The Hague, 1964, p. 22.

59 Thanks to this trip, China has gained very important information about the social, political, economic and cultural structures of the states in the geography where the Huns, where the Turkistan states and Chang Ch'ien have been captured twice. Notes on this trip, which lasted for twelve years, are in the chapters of Shi Chi Taytian (Fergana) monogram and Han Shu's 'Hsi-yü (Western Territories)' and the biographies of Chang Ch'ien and General Li Kung-li. is located. Among these sources, the relevant sections in Han Shu were brought to Turkish by A. Onat: **Çin Kaynaklarında. Han Hanedanı Tarihi'nde Batı Bölgeleri (Turks in Chinese Sources. Western Regions in Han Dynasty History)**, Ankara, TTK Pub., 2012, pp. 3-4.

60 Y. Bregel, **An Historical Atlas of Central Asia**, Brill, Leiden Boston, 2003, p. 10.

61 Ögel, **Büyük Hun İmparatorluğu Tarihi I (The History of the Great Hun Empire I)**, p. 612.

62 Ögel, *ibid.*, p. 618.

63 O. Franke, **Geschichte des Chinesischen Reiches**, I. Band, p. 346.

64 For details regarding this war, see: L. Ligeti, **Bilinmeyen İç Asya**, Trans. S. Karatay, Ankara, Ankara University Press, 1998, pp. 48-50.

65 Onay-Orsoy-Ercilasun, *ibid.*, pp. 28-29.

66 Di Cosmo divides it into three phases: Wu-Ti's expeditions as in 133-119 B.C.E. to the South of the Yellow River, 119-104 B.C.E. to the North of the Yellow River (Ordos, Yen, Tai), and 109-87 B.C.E. to the Western Regions. Di Cosmo, **Ancient China and Its Enemies**, pp. 236-247.

67 Psarras, **Han and Xiongnu I**, p. 64.

went north-west. After the great influx to China in 119 B.C.E., they withdrew to the north and could not return to their homeland and grasslands. In fact, in sources, the southern border of the Left Wing Hun army in Mongolia was recorded as Tun-huang.<sup>68</sup>

From 105 B.C.E. until Wu of Han's death (87 B.C.E.), the change of thrones, albeit at short intervals, stood strong against China: Er Chanyu (105–102 B.C.E.), Xulihu Chanyu (102–101 B.C.E.), Qiedhou Chanyu (Ch'ieh-t'e-hou) (101–96 B.C.E.), and Hulugu Chanyu (96–85 B.C.E.). Hulugu Chanyu raided cities of China and the Silk Road, but that effort remained fruitless.<sup>69</sup> However, as a result of the campaign against the Hun lands in the years of 99, 97, and 91, the Huns lost control of East Turkestan.<sup>70</sup>

During the period of Huyandi Chanyu (85–68 B.C.E.), the Huns' efforts to restore East Turkestan's important centers yielded results. There was also a great immigration of tribes as a result of the Tingling attacks from the north, the Wuhuan from the east, and the Usun from the west. For this reason, some historians date the European Huns' formation and development from this period (71 B.C.E.).<sup>71</sup> In 60 B.C.E., the Huns' activities in the East Turkestan region decreased, and the Han dynasty in Yarkent (Hotan, Loulan) in the Southern Agricultural Basin agreed with "warrior farmers"<sup>72</sup> the presently settled administration and maintained control of it until the middle of the first century C.E.

## The Division of the Hun State into Two

This troubled period was followed by famine and hunger in the country dominated by Xulüquanqu who was a powerful ruler. Subsequently, Woyanqudi Chanyu (60–58 B.C.E.) passed through a dynasty change and attempted to kill Hun insurgents, causing them to flee to China.<sup>73</sup> Dynastic fights in the Hun state led to division of this great state into East and West. When Woyanqudi Chanyu committed suicide, he was replaced by Huhanye, son of the former hakan, but his blood was first confronted by one and then by five as prostitutes of the Western Hun state. Two years later, his brother Chi-chi (Chih-chih, Tsit-ki [De Groot], Tschit-tschit [Franke]) declared himself sultan. Chi-chi's West Hun State (54–36 B.C.E.) was founded in 54 B.C.E. with defeat of its rivals, being the only khan. Huhanye, who could not accept defeat, sought patronage from China but surrendered to it in 53 B.C.E., although the

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68 Ögel, *ibid.*, p. 78-79.

69 *Ibid.*, pp. 85-88, 105.

70 R. Kerimova, "Hun İmparatorluğu ile Çin'in Doğu Türkistan Mücadelesi", *Türkler Ansiklopedisi*, C. I., Ankara, Yeni Türkiye Pub., 2002, p. 745.

71 Ögel, *ibid.*, p. 117-119.

72 This tribe of "warrior-farmers", is state by Franke as the Wu-suns. O. Franke, *Geschichte des Chinesischen Reiches*, I. Band, p. 347.

73 Ögel, *ibid.*, pp.136-167.

congress was strongly opposed. Thus, the Great Hun State was divided into two, North and South. While the North Hun State continued to dominate in Turkestan, the South Hun State continued to exist as a vassal state in the north of China.<sup>74</sup>

Chi-chi moved to the west in 51 B.C.E. and entered the region where Wu-suns lived in the steppes of Lake Balkash between Tian Shan Mountain ranges and Altai and established the new Hun state (Western Hun State).<sup>75</sup> Ogur, who lived in the northern regions of Tarbagatay and Irtysh, like Modu Chanyu, obeyed the Tingling and Kyrgyz.<sup>76</sup> From Aksu to Kashgar in the agricultural basin, he established an army in Talas.<sup>77</sup> At that time, Chi-chi had commercial and diplomatic relations with the Kang-Ki kingdom (king of Sogd) in Samarkand.<sup>78</sup> However, in 34 B.C.E., he was attacked by China, receiving the support of Wusun and Kang-kular, and died while defending the castle, thus ending the West Hun State.<sup>79</sup>

To evaluate this period in terms of relations with China, we must first mention that China was successful in its ultimate goal of dividing the Huns. H. H. Dubbs' sees their official surrender to Ho-han-yeh and his followers, known as the Southern Huns of Han diplomacy along with Ho-han-yeh's alliance with China, in response to the claim that the Huns ended the war with China; however, their internal policy mechanisms<sup>80</sup> should be a healthier method of detection. Years after Wu-ti's wars in 133 B.C.E., the first agreement (Ho-ch'in) was signed with Hun Shanyi Ho-han-yeh, who chose to remain China's ally. The official submission agreement was made under the new psychological conditions of the post-Han Wudiera. The sources state that the Huns were very strong during this period, stemming from Ho-han-yeh's ambitions. According to the agreement, Hun rule would continue to the north of the Great Wall of China, and the Chinese rule would continue in the South, so mutual peace would be ensured. Thus, although Ho-han-yeh expressed national fealty to China, he still managed to become the independent ruler of the steppes.<sup>81</sup>

74 Onat-Orsoy-Ercilasun, *ibid.*, pp. 54-55.

75 O. Franke, *ibid.*, p. 355.; Kafesoğlu, *ibid.*, pp. 64-65.

76 Kafesoğlu, *ibid.*, p. 65.

77 De Groot, *Die Hunnen der Vorchristlichen Zeit*, p. 232.

78 De Groot, *ibid.*, p. 225.

79 Samolin argues that the balance remaining from the Western Huns may be the core of the Idil Huns. Samolin, *East Turkistan*, p. 26.

80 Psarras, *Han and Xiongnu II*, p. 40-41.

81 Psarras, *ibid.*, p. 41. Psarras mentions that this was almost transmitted as the invasion of the Huns in Chinese annuals, although it was a bilateral agreement, as in pre-Wu-ti agreements, which guaranteed the Huns' dominance across the Chinese border. Psarras, *Han and Xiongnu I*, p. 64. In addition, it was decided that Hu-han-yeh will be hosted by a protocol above the vassal monarchs during his first visit to the Chinese palace. **Courtier and Commoner in Ancient China. Selections From the History of the Former Han by Pan Ku**, Trans. by Watson, New York, Columbia Univ. Press, 1974, pp. 212-213.

The pre-Wang Mang Chinese emperors intervened in the Huns' internal affairs, and the Shanyis' throne occurred without foreign intervention. However, when the policy of marrying the Shanyu to Chinese princesses was put forth, combined with the Han's strengthening, these princesses gathered the opposition side and benefited from their status as an external force intervening in the Huns' internal affairs.<sup>82</sup>

According to Han Shu, the loyalty of Ho-han-yeh to China provided 47 to 60 years of peace. After the change of throne, they continued to send hostages to the Chinese palace, pay taxes, and receive gifts in return.<sup>83</sup> Although the Hun state was dependent on China during 36–8 B.C.E., it did not show any sign of existence in Orkhon.<sup>84</sup>

During the first century C.E., the Huns began to strengthen and to move toward Turkestan. At the beginning of this period, the Chinese emperor Wang Mang (8 B.C.E.–24 C.E.), who wanted to divide the Huns both politically and militarily, came to the throne. However, despite his attacks and divisive plans for them, the Huns continued to exist in Turkestan for the second time, thanks to strong sanctions that continued until 46 C.E.<sup>85</sup> Especially during the long-term reign of Shanyu Yü Han (18–46 C.E.), there was a change of dynasties in China (Second Han: 24–220 C.E.). Yü Khan, however, stopped the unceasing Chinese attacks and connected many cities in Turkestan. This brilliant period ended in 46 C.E. with the death of half of the people and animals due to a large drought, an invasion of yund, and grasshopper infestations.<sup>86</sup>

## **The Hun Empire Divides into Two for the Second Time**

As a result of conflicts beginning after this great catastrophe, as Pa-nu Khan was assuming the throne, his nephew Pi rebelled and proclaimed himself the Ho-han-yeh ruler in 47 C.E., under the name of Ho-han-yeh, by gaining the support of China and eight tribes living south of the Huns. Thus, the Huns were divided into Northern Huns and Southern Huns, only to reunite and then divide again in 48 C.E. While the Northern Huns maintained their independence until the end of their political existence, the Southern Huns were subject to China at all times.<sup>87</sup>

As a result of this second division, the Southern Huns now fully accepted Chinese nationality and began to live in northern China. Ho-han-ye II's alliance with China differed from that of Ho-han-ye I. Ho-han-ye II became the ruler of an ineffective Hun and did not

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82 Psarras, *Han and Xiongnu II*, p. 42.

83 Psarras, *ibid.*, p. 44.

84 Ögel, *Büyük Han İmparatorluğu Tarihi II (The History of the Great Hun Empire II)*, pp. 190,198,209.

85 Ögel, *ibid.*, pp.200, 201, 209-215.

86 *Ibid.*, pp. 232-235.

87 Kafesoğlu, *Türk Milli Kültürü (Turkish National Culture)*, p. 67.

unite the Southern Huns due to revolts but continued with the hope that all Huns would be under his control.<sup>88</sup> The placement of Ho-han-ye II in China, with the Ho-han-ye I agreement, ended independent Hun presence in the north, which was accepted by China, and made Wang Mang successful in the new agreement.<sup>89</sup> The Southern Huns in China were mainly in North Shansi, North Shensi, and North Hobei, from Ningxia to Inner Mongolia.<sup>90</sup> China's weak control over North China, the presence of a small number of Han ethnic tribes in this region, and their life-forms and cultures, influenced by the Huns, resembled the Huns, causing the Huns to act as an independent state even after their official nationality was recognized.<sup>91</sup> While non-Chinese peoples were obliged to pay taxes to China and supply free labor and military service, the Huns' status differed, and military service was a choice rather than a necessity.<sup>92</sup> Although the Southern Huns were not assimilated into the Han, they paired themselves with the Han and the Liu imperial family of the Chinese.<sup>93</sup>

Di Cosmo's important determination regarding this period's agreements between Hun and China is as follows: Between 198–133 B.C.E. Ho-chin, besides providing Chanyu with economic power, within state boundaries had become the only authority. However, attempts were made to rattle this authority when Wang Mang and the second Han were given the title of Şanyu (Chanyu). Di Cosmo explains reasons for this as Ho-chin's long-term aim and devaluation of the Huns' ruling line. Again, because the Huns lacked absolute authority in their organization, attacks continued. China wanted to remove the Ho-chin because it would not change these internal dynamics.<sup>94</sup>

## The Demise of Northern and Southern Huns' Political Entities

In the early periods of the Northern Huns, despite their advancements to the east of the Tian Shan Mountain ranges due to attacks of the Sien-pies and the Wuhuanans, they continued to dominate city-states in Turkestan and even took on the strengthened Yarkend and Hotan.<sup>95</sup> During this time, China, managing to get along with East Turkestan and remain peaceful for

88 This was impossible not only because of the Sien-pi who dominated the area, but also for geographical reasons. Because the South Hun scheme had to return to China after every time it made north. Psarras, **Han and Xiongnu II**, p. 64.

89 Psarras, **ibid.**, p. 51.

90 **Ibid.**, p. 53.

91 **Ibid.**, pp. 53-54.

92 Psarras, **Han and Xiongnu I**, pp. 58-59.; Psarras, **Han and Xiongnu II**, p. 57.

93 Psarras, **Han and Xiongnu I**, p. 65.

94 Di Cosmo, **Ancient China and Its Enemies**, pp. 226-227.

95 Ögel, **Büyük Hun İmparatorluğu Tarihi II (The History of the Great Hun Empire II)**, pp. 255-260.

50 years (25–72 C.E.), launched a large-scale four-round campaign under the command of the famous general Pan Cha'o after the Huns began eyeing Kansu. After 30 years of wars in Turkestan, fifty rich cities including Kashgar, Hami, Hoten, and Yarkend came under Chinese rule.<sup>96</sup> Huns managed to reclaim cities like Turfan, Kashgar, and Hami, but they could not enter these regions again due to Chinese rule in Yarkend and Hoten.<sup>97</sup> In 76 C.E., the resumed drought, accompanied by Tingling repression from the north and Chinese invasions of the Hun homeland from 73–104 C.E., thoroughly weakened the Northern Huns.<sup>98</sup>

In 91 C.E., the Northern Huns crossed the Altai Mountains and moved their capital to Western Turkestan. As a result of this migration of Huns who had left their homeland in the Orkhon region, the North Hun State ended and a new Hun state was established in the northern Tian Shan Mountain ranges.<sup>99</sup> According to McGovern, the Northern Huns, mostly located in Cungarya, are mentioned in Chinese annuals as scattered tribes but strengthened between 105–135 C.E. in Turkestan.<sup>100</sup> Dating when the Huns lost their power in the Western regions is difficult. Judging from Hou Han Shu, at a date later than 119 C.E., the Northern Hun clan Huyen<sup>101</sup> captured the region between Pulei and Qin Lake (Barköl and Bosten Lakes) and controlled the Western Regions from that date until the end of the Han period.<sup>102</sup> The main reasons for China's lack of interest in Turkestan city-states were that they were difficult to control due to distance, Tibet was strengthening near Kansu, and China was using sea routes for trade.<sup>103</sup>

Between 150–180 C.E., the Hun population increased considerably in northern China, with the Orkhon Huns coming to the south. The Southern Hun throne fought against China from 155 C.E., with revolts in<sup>104</sup> and 179 C.E., respectively. In the end, two South Hun States

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96 Kafesoğlu, *Türk Milli Kültürü (Turkish National Culture)*, p. 67.

97 Ögel, *ibid.*, pp. 274, 283, 287, 301.

98 *Ibid.*, pp. 300-304.

99 *Ibid.*, pp. 315-319.

100 *Ibid.*, pp. 355-368.

101 This name is referred to as "Huyen sculpture" in Ögel's work. In reality, Huyen is one of the carvings made when the women marry. Pulleybank, *Hsiung-nu*, p. 59.

102 Psarras, *Han and Xiongnu II*, p. 73.

103 Ögel, *ibid.*, pp. 388-393.; For detailed information about this period when the Huns lost their power in the western region, see: K. Yıldırım, *Bugünkü Doğu Türkistan Coğrafyasında Kurulan Şehir Devletleri ile Çin Arasındaki Münasebetler (Milladi 73-108) (Relations between City States and China Established in Today's East Turkestan Geography (Milladi 73-108))*, Istanbul, Istanbul University Social Sciences Institute, Master Thesis, 2011.

104 The meaning of rebellion for the Southern Huns; it was a desire for independence, a show of strength, or a desire to provide a benefit. Most of the terms of the agreement concluded by Ho-han-ye are as follows. It was acceptable until 187. However, when the Khan lost his power, rebellions spread. Psarras, *Han and Xiongnu II*, p. 64.

emerged.<sup>105</sup> In 216 C.E., the Southern Huns' locations were transformed into five provinces and connected to China.<sup>106</sup>

After that, the Huns continued their existence in northern China, in the small states they founded. After the Khan dynasty, sources wrote that there were a large number of independent Hun groups. Four Hun families were found on Chinese soil: Han or Zhao (304–329 C.E.), North Liang (401–460 C.E.), Xia (406–431 C.E.), and North Zhou (557–581 C.E.)<sup>107</sup>. Although Psarras used the title of emperor instead of Shanyu during this period, it is thought that Hun rulers still revealed their Hun identities.<sup>108</sup>

The northern part of the agricultural basin was managed by the Huns from 107–123 C.E. They also reigned in the southern region of the agricultural basin until the third century C.E., with domination of the Kuşahn.<sup>109</sup>

Regarding China's perception of the Hun, we agree that the early Khan philosophers' intolerance toward "the barbarians" changed with adoption of the term "foreign" in the First and Second Khan Era. In fact, as in the following sections, use of the term "barbarian" (meaning "foreign") by the Chinese for nations other than their own coincides with the Hun periods I and II. Various ideas have been put forward regarding use of "barbarian" by the Chinese for the Huns, but ultimately, the idea that the term "barbarian" was used for all foreigners, that is, non-Chinese, predominates.<sup>110</sup>

105 Ögel, *Büyük Hun İmparatorluğu Tarihi II (The History of the Great Hun Empire II)*, p. 405-413.

106 Kafesoğlu, *Türk Milli Kültürü (Turkish National Culture)*, p. 68.

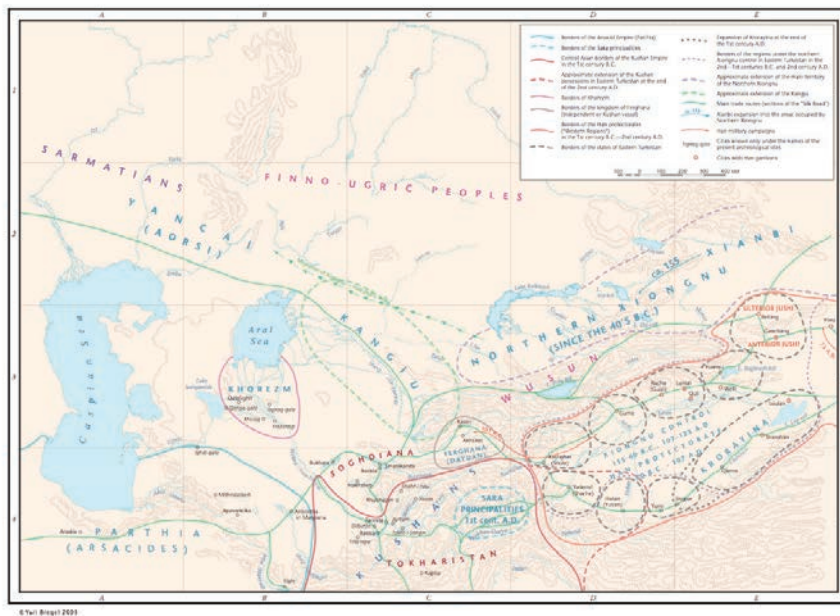
107 Psarras, *Han and Xiongnu II*, pp. 72-73

108 Psarras, *Han and Xiongnu I*, p. 65.

109 Bregel, *An Historical Atlas of Central Asia*, p. 10.

110 The use of the term "Barbarian" by the Chinese has settled in the language as an ethnographic term. It is an implicit and political depiction that spreads the same way across all generations. This depiction was given to all steppe tribes such as Scythian and Huns. J. Giessauf, "An den Telleraendern der Zivilisation", *Steppenkrieger*, Ed. Jan Bemann, Bonn, Buchhandelsausgabe Primus Verlag, 2013, p. 62.; According to Nagata, two signs are used in Chinese sources as "enemy" and "barbarian". However, it has not been seen that these are used in conjunction with Xiongnu or as defining Xiongnu. E. Giele, "Evidence for the Xiongnu in Chinese Wooden Documents from the Han Period", *Xiongnu Archaeology Multidisciplinary Perspectives of the First Steppe Empire in Inner Asia*, Ed. U. Brosseder – B. Miller, Germany, Vor-und Frühgeschichtliche Archäologie, Rheinische Friedrich-Wilhelms-Universität Bonn, 2011, p. 69.; It is another view that the word "barbarian" is not particularly used for Turks in Chinese sources, and this definition is the wrong translation of Chinese sources by Westerners. K. Yıldırım, "Barbarlık Mefhumi ve Eski Türkler", *Türk Ocakları Bir Fikir Hareketinin Yüzüncü Yılı Sempozyumu*, İstanbul 5-7 2012, pp. 3-5.





**Map 1.** First century B.C.E. – Second Century C.E. The Geography of the Huns (Bregel, 2003).

## The Political History of the Hun State

The dissolution of the Asian Huns and their migration occurred between the years 170–355 / 365 C.E., that is, in the west<sup>111</sup> in 111 C.E. and in the east<sup>112</sup> in 112 C.E. according to sources with any information.<sup>113</sup> Between these dates, China was involved in the internal turmoil and the attacks of the Sien-piler, and the Huns who went west and lived in Turkestan were far from these two states. In Roman and Chinese sources, Huns reappeared in the middle of the fourth century C.E. Between 355–365 C.E., the Huns seized the country of the Alans in the Don

111 They are Byzantine and Latin sources: A. Marcellinus, **Res Gestae**, Trans. C.V. Clark, Berlin, 1910.; Jordanes, **De Summa Temporum Vel Origine Actibusque Romanorum**, published by Th. Mommsen, Berlin, 1882.; Jordanes, **Romana et Getica**, published by Th. Mommsen, Berlin, 1882.; Eunapio, fragments of Olympiodoros were published by Müller: C. Müller, **Fragmental Historicorum Graecorum**, Paris, 1851.; Zosimos, *Historia Nova*, 6 Volumes, emitted by L. Mendelssohn, Leipzig, 1887.; Prokopios **Historiae** (8 volumes); I. Malalas' *Kronografia*, Agathias's **Basileus Justinianus** (5 vol.), **Chronicon Paschale**, *Corpus Scriptorum Historiae Byzantinae I-II*, published by L. Dindorf in Bonn 1833-38.; Socrates, **Migne: Patrologia Graeca 67**, Paris, 1864.; Sozomenos, **Migne: Patrologia Graece 67**, Paris 1864; **Chapters from M. Comes' Chronicon** Th. Berolini was published in 1892-98 by Mommsen in his book *Monumenta Germaniae Historica*; Orosius, **Historiarum Adversum Paganos**, emitted by C. Zangemeister, Leipzig 1889; Gy. Moravcsik, *Byzantinoturcica I*, Berlin, 1958.; A. Ahmetbeyoğlu, **Grek Seyyahı Priskos (V. Asır)'a Göre Avrupa Hunları (European Huns According to Greek Traveler Priskos (V. Asır))**, Istanbul, TDAV Pub., 1995.

112 Eastern sources outside China, which provide information about the Huns, are Syriac and Armenian manuscripts. Urfa and Antakya chronicles are important from Syriac writings. Armenian manuscripts are Agathangelos, August Byzantios, Pharp's Lazarus, Elisa Vardapet and Khorene's Moiz.

113 Altheim, **Geschichte Der Hunnen**, Erster Band, pp. 8-21.



River vicinity and took them under Hun domination.<sup>114</sup> Hirt found that the European Huns' capture of the Alans was recorded in the same way in both Western and Chinese sources, thus proving that European Huns descended from Asian Huns.<sup>115</sup>

In 370 C.E., under the command of Balamir, the Huns moved eastward, passed the Idil River, and dominated the regions between the Caspian Sea and the Aral Sea, the second region of the Alans, who did not ride their horses as well as the Huns. Balamir then turned west and crossed the Don River<sup>116</sup>, destroying the 150-year-old powerful Eastern Empire (Ostrogoth) in 116 C.E. and seeing the Emperor Ermanarikh commit suicide. In 375 C.E., the Huns continued westward toward the Dnieper (Essence) River of the Kuban region, and this time, the Western Goths (Visigoths) drove west. This escape overturned the Roman Empire's Northern provinces and led to the "*Migration Period*" that shaped the ethnic structure of today's Europe.<sup>117</sup> Chieftain Balamir, who crossed the Danube in 378 C.E., came to Thrace, repressed Byzantium, and reached Pannonia (modern day Hungary) and Dalmatia in 380 C.E.<sup>118</sup>

In 395 C.E. when the Huns from the western branch moved from the Balkans to Thrace, the Huns in the eastern branch moved to Anatolia via the Don River and the Caucasus.<sup>119</sup> Through Syria, they reached Jerusalem. In Central Anatolia, they came to Azerbaijan via Baku, Azerbaijan and to Ankara via Kayseri. The Huns had planned all these raids seeking a place for themselves. This situation agitated both Rome and the Sassanid.<sup>120</sup>

Huns in the west under the command of Chieftain Uldız (Yıldız) expanded their borders to the Danube River in the south, Transylvania in the north (Hungary), and Sarmat in the west.

114 Altheim, *ibid.*, pp. 14-16.

115 L. Ligeti, "Attila ve Hunların Tarihi Kökenleri", *Hunlar ve Tanrının Kırbağı Attila*, Haz. Gyula Nemeth, Istanbul, YKY, 1996, pp. 11-12.; A. N. Kurat, *IV-XVIII Yüzyıllarda Türk Kavimleri ve Devletleri (IV-XVIII Century Turkish Tribes and Nationals)*, Ankara 1972, pp. 13-14.; Kafesoğlu, *Türk Milli Kültürü (Turkish National Culture)*, p. 69.; A. Ahmetbeyoğlu, *Avrupa Hun İmparatorluğu (European Hun Empire)*, Ankara, TTK Yay., 2001, pp. 9-19.

116 According to Altheim, the Huns, who took over the land of the European Settlements in the midst of the Don River in 355-365, have dominated the Areas. Altheim, *Geschichte Der Hunnen*, Erster Band, pp. 14-16.

117 European Huns were first seen in Eastern Europe after the migration of tribes in 375. Altheim, *Geschichte Der Hunnen*, Vierter Band, p. 271.; According to Jordanes, when the European Huns first arrived in Eastern Europe, they were present in the Danube with Eastern Germans, Sarmatians and Fields, Altheim, *ibid.*, Fünfter Band, p. 28.; According to Ammianus Marcellinus, the Huns were known here before they were seen in Europe in 374. According to Ptolemaeus, they came to Europe in 374, were neighbors with the Alanians from the northern Iranian peoples, and were found in the region called the "cherry region" (Don's dominated by the Don and the Azov Sea). F. Altheim, *ibid.*, Erster Band, p. 4.

118 Kafesoğlu, *Türk Milli Kültürü (Turkish National Culture)*, p. 71.

119 Turks did not first enter Anatolia with the Battle of Manzikert (1071), but BC. Today, we understand that they came and lived in 1200, from the ancient Turkish petroglyphs in the rock paintings and tombstones in Erzurum, Hakkari, Van. However, Turks came to Anatolia for the first time in 395 before their migration to the Huns before Malazgirt.

120 These raids are recorded with very negative information in Latin, Greek and Armenian sources.

During the time of Uldiz, the Huns' foreign policy was based on keeping the Eastern Roman Empire under constant pressure and maintaining good relations with Western Rome. In other words, Uldiz organized a campaign against Eastern Rome, not Western Rome, and placed Trakya under his rule. His aim was to take Eastern Rome (Istanbul). Later, Uldiz wanted to take the European Huns' center to the Danube-Tisa rivers (today Hungary-Romania) and sent his army to seize the land beyond the Carpathians (today's Ukraine). This influx led to the "*Second Tribes Migration*".<sup>121</sup> The Western Goths (Visigoths) escaped this migration and came to Rome in 402 C.E. In accordance with their policies, the Huns helped Rome, but in 409 C.E., Chieftain Uldiz repressed Eastern Rome. Theodosius, the Eastern Roman Emperor, built the largest and strongest city walls of Istanbul in 413 C.E. due to danger from the Huns.<sup>122</sup> Thus, the second most famous fortification wall in the world was built to protect itself from the Turks after 1000 years. When Uldiz died in 410 C.E., he was replaced by Charaton. Since Charaton was mostly occupied with the eastern side, there is little information about him in western sources.<sup>123</sup>

In 422 C.E., Chieftain Rua, the uncle of Attila, ruled the European Huns. Rua helped Theodosius II, the Eastern Roman Emperor, during the siege of Western Rome, saving it from collapse. In 430 C.E., the European Huns were headquartered at the Danube-Tisa Rivers, and the Hun chief forbade Byzantium to take mercenaries from the Hun border. In 434 C.E., Chieftain Rua died and was replaced by his nephew Chieftain Attila. Attila and his brother Bleda sent an embassy mission to Byzantium and signed an agreement. As a result of this agreement, known historically as the Peace of Constantia, the road of the northern countries was closed to Byzantium. Attila was interested in Slav, Fin-Ogur, Iran, Germanic, and Turkish tribes living in Hun lands between 434–441 C.E. Elig Oktar, Attila's uncle, who ruled the Western wing of the European Huns, fought the Teutons on the banks of the Rhine. The famous German epic *The Nibelungenlied* (The Song of the Nibelung) was written by the Germans defeated in this war.<sup>124</sup>

Byzantium broke the Constantia agreement, raiding the Aktairs on the Black Sea coast, plundering Hun tombs, and stealing valuable items from their ancestors' graves, sacred to the Turks. Attila accepted this as a reason for war and went on the First Balkan Campaign in 441–442 C.E. After that and his brother's death in 445 C.E., Attila became chieftain. During

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121 Kafesoğlu, *ibid.*, p. 72.

122 A. A. Vasiliev, *The History of the Byzantine Empire: 324-1453*, Wisconsin, The University of Wisconsin Pr., 1964, pp. 86-87, 98, 103, 133.

123 Ahmetbeyoğlu, *Grek Seyyahı Priskos*, p. 10.

124 Kafesoğlu, *Türk Milli Kültürü* (Turkish National Culture), p. 76.

the same time, “*The Legend of the Wondrous Stag*”,<sup>125</sup> mentioned in the sources and the key to the sovereignty of God Ar, the sword of God, “*Ares, took the path of Attila*”. In 447 C.E., Attila used the Byzantine as an excuse to break the Constantia treaty and went on to the Second Balkan Campaign. Attila seized the cities of Sofia, Fillibe, and Lüleburgaz, making his way to Büyükçekmece but stopping to pay taxes to the Byzantine ambassador Anatolius. During this time, Byzantium was very weak and had plotted an assassination to stop Attila: an embassy delegation was sent to Attila with the aim of killing him on behalf of the envoy of Edecan. According to Priskos’s legend, the ambassador in this assassination mission stated that Attila, aware of the plot, insulted the plot and the work of the emperor Theodosius: “Theodosius is the son of a noble father like Attila. Attila maintained the nobility he received from his father Muncuk, but Theodosius paid tribute to Attila and became a slave. Theodosius was also unable to maintain the dignity of slavery, for we learn that he said that he wanted to slay his master Attila.”<sup>126</sup>

After that, Attila decided to settle with Western Rome and changed Hun foreign policy, contrary to Chieftain Uldız. He informed the Roman Emperor that he wanted to marry his sister and take half the Empire’s land. When his proposal was not accepted, he dedicated it to Rome. As the Roman commander Aetius knew the Turks very well, he established the order of the Roman army in the order of the Turkish army, and the two armies met in 451 C.E. in Central Hungary. Although the war was hard fought, to a great extent, Attila attained what he wanted. A year later, Attila returned to Italy with an army of a hundred thousand soldiers. He conquered Aquileia, Milan, and Pavia and reached the Po plain. Pope Leon sent an envoy to Attila, seeking forgiveness. Attila thus religiously and politically seized Western Rome and returned to the capital. His new target was the Sassanid, but he died the night he married Ildiko the Byzantine in 453 C.E.<sup>127</sup>

125 For detailed information on this legend, see, Ahmetbeyoğlu, “Avrupa Hunlarının ‘Sihirli Geyik’ Efsanesi”, **Hakkı Dursun Yıldız Armağanı**, İstanbul, Marmara University Faculty of Arts and Sciences, 1995, p. 66.

126 Kafesoğlu, **Türk Milli Kültürü (Turkish National Culture)**, p. 77.

127 Ahmetbeyoğlu, **Avrupa Hun İmparatorluğu (European Hun Empire)**, p. 107.



**Map 2.** The largest geography in which the European Huns reigned, Attila Expeditions, (Dağtekin, 2007)

After Attila's death, his three sons, İlek, Dengizik, and Irnek, took over administration of the Hun state. İlek died in the Germanic War in Austria in 454 C.E., and the two other sons settled in the Pontus plain north of the Black Sea. The Eastern Goths had squeezed Dengizik into an area that lay between the Danube River and the Pontus Plain. In 468 C.E., while fighting Byzantium, Dengizik was defeated and killed as a result of betrayal by the Goths in his army. Under the rule of Irnek, the Huns established the Turkish Bulgarian state at the northwestern Black Sea. At the same time, Irnek is considered the ancestor of the Arpad dynasty, the founder of the Hungarians.<sup>128</sup>

Attila's perception of Eastern European history is clearly demonstrated in the poem by *Jordanes poem for Attila*:

*"The chief of the 257*

*Huns, King Attila, born of his sire Mundiuch, lord of  
bravest tribes, sole possessor of the Scythian and German  
realms — powers unknown before — captured cities and  
terrified both empires of the Roman world and, appeased  
by their prayers, took annual tribute to save the rest from*

128 Ahmetbeyoğlu, *ibid.*, p. 116-136.

*plunder. And when he had accomplished all this by the  
favor of fortune, he fell not by wound of the foe, nor  
by treachery of friends, but in the midst of his nation at  
peace, happy in his joy and without sense of pain. Who  
can rate this as death, when none believes it calls for  
vengeance?''<sup>129</sup>*

## Administrative and Military Organization of the Huns

That the Hun state was gathered for centuries under the banners of many tribes encompassing a wide geography is primarily related to the power of the administrative and military organizations established since the rule of Modu Chanyu. We here address both organizations because no definite distinction exists between administrative and military organizations due to the intertwining of the people and the army.<sup>130</sup>

In contrast to the claims of some researchers who define the Hun state as a confederation of tribes, the Huns actually had a centralized and developed state structure. Moreover, the administrative, military, and religious leader of the state (*Tanju, Tahu*) was included in its administrative structure. The Chinese meaning of *Shan-yu* is eternity, and the administration's amplitude is also represented by that name. Chinese sources say that the name was taken from a box given by God.<sup>131</sup> Di Cosmo argues that the concept of a "heavenly mandate" for the Huns resembles the same understanding that exists in Zhou.<sup>132</sup>

The most important features of the Hun state were: the organization of the state and the top-ranking tasks divided into two, as right and left (east and west), the limited number of political units (24 top-ranking) gathered under the presidency of Shanyu, and the administrative and military system's arrangement according to the ten system. In Han-Shu, these titles were *The Wise Principle of the Left and Right, The Left and Right Luli (Principality), The Left and Right (Wing) Grand General, The Left and Right (Wing) Grand Central Command, The Left and Right Great Tang-hu, and the left and right Ku-tu Kou*.<sup>133</sup> The Crown Prince was

129 Altheim, **Geschichte Der Hunnen**, Erster Band, p. 241; English: <https://archive.org/details/gothichistoryofj00jorduoft/page/n4/mode/2up>

130 B. Ögel, **Dünden Bugüne Türk Kültürünün Gelişme Çağları (Development Times of Turkish Culture from Past to Present)**, 4.bs., İstanbul, TDAV Pub., 2001, p. 4.

131 Ögel, *ibid.*, p. 67.

132 Di Cosmo, **Ancient China and Its Enemies**, p. 172.

133 Onat-Ersoy-Ercilasun, *ibid.*, p. 8. As for Di Cosmo, we see that the 24 upper rank groups (Chinese ershi also called chen) use the terms of European aristocracy while stating that the Right and Left Wise Kings (tugi in Hun language) are composed of Right and Left Generals, Right and Left Directors and Right and Left "Gudu" marquises., N. Di Cosmo, "Hun İmparatorluğu'nun Kuruluşu ve Yükselişi", **Türkler Ansiklopedisi**, C. I., Ed: Hasan Celal Güzel, Ankara Yeni Türkiye Pub., 2002, p. 713.

generally the Left Wise Bey, and the Left / Right Wise Beys had ten thousand horsemen and also a few thousand horsemen from the great rank to the Shanyu office. High-ranking duties were passed from father to son, coming with attached lands. These duties were undertaken by three noble families of the Huns, *Hu-yen, Lan, and Hsü-pu* (*Huyen, Lan, and Xubu*). These 24 top executives established a hierarchy of authority, for instance, corporal, captain, major and minor principals, and consultancy in line with ten military organizations.<sup>134</sup> Right / Left Beys and Luli Beys governed their territories independently, while other senior ranks held civilian and military positions in the state. Although political councils (which we call *Kengeş* or *congress*) discussed state affairs together, top executives usually had the last word. As state boundaries state grew, local governments were allowed to exist, and tax was collected regularly from these tribes / states.

## The Hun Culture

L.N. Gumilev states that the Huns had a very important, high-level culture: “*The Huns have a very valuable and original culture, they were allies of the ancient Slavic, the Antes/ Antae. It is not wise to make an effort to insult these cultures.*”<sup>135</sup>

The building blocks of Hun cultures are the Turkish religion, rituals, combat ability, lifestyle, and continuous movement, which form a whole. Therefore, all the Hun philosophies and their lifestyle, have penetrated many areas and continued very well. The best example is seen in Brion’s statement: “*The Huns, who migrated from Asia to Europe in 375 C.E. and caused the migration of tribes that caused the change of the ethnic structure of the entirety of Europe, were kidnapping everyone who came before them (Alan, Sarmat); the Huns were passing in a glorious and triumphant rumbling manner. Survivors were carried away by the new horror. Those who had lost their faith in the old legends, half humans, told by their ancestors, were asking themselves whether monster creatures would come tomorrow.*

*They were listening to the trembling of the earth, whining with the sounds of horseshoes, the noise of horses, and the squeaking of their carts across the plains. How could an obstacle stop them? When they encountered a river, they immediately jumped into the water and swam, clinging to what was dry on the horses. Inflatable jumpsuits prevented their carts from sinking, and oxen swam with their horns just over the water. The climatic conditions that plagued other people were buzzing. They complained of neither heat nor cold with their furs; without slowing their walk or leaving their saddles, it was enough for them to snap one*

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134 Onat-Orsoy-Ercilasun, *ibid.*, p. 8.

135 L. N. Gumiliev, *Hunlar*, p. 541.

*or two bits from their dried meat. When night came, Isesh, leaning against their long spears, fell into a deep sleep on the horse.”*<sup>136</sup>

We also understand from Brion’s statement that the actions of Turks and Huns, when enforcing their sovereignty were not unplanned or “barbaric attacks”: “*The commanders of the European campaign elected in the Congress are Bela, Kewe, Kadisha, Atlakewe, and Buda. In disputes that might arise between these commanders, the referee was the wise Ka, known for his accuracy and fair play. His decisions could be disrupted only by the nation’s convention.*”<sup>137</sup>

## Hun Language and Writing

According to W. Barthold, the developmental stages of the Turkish language can be analyzed as follows: besides not appearing in Chinese sources, in certain instances, it is conveyed in some words, titles, and names belonging to the Hun language.<sup>138</sup> Unfortunately, these 30 to 40 words are not enough to illuminate the whole of the language.<sup>139</sup> The oldest Turkish, and accepted as the most important of these words in Turkish language history, is from the second century B.C.E. Chen-li,<sup>140</sup> which means the sky and god (Tengri) in Chinese sources; in relation to this are: “T’eng-li Ko-to / h’engli ku-t’u,”<sup>141</sup> his son’s t’o’k’i or tegin, which means “plain, right, or fair” in Turkish, girl (*ki-ts*),<sup>142</sup> iron (*tieh-fa*), and sword (*king-lu*).<sup>143</sup>

Information about Asian Huns’ writings is also available in Chinese sources. When the Huns wanted to convey a message, they wrote on a piece of wood with “Hu,”<sup>144</sup> and the ancestors of the Qo’ku, were Chinese writers, but *Hunca could also write in the Hun language. The classics were said to be read in the Hun language*,<sup>145</sup> but this assertion

136 Marcel Brion, *Asya ve Avrupa’da Hunlar (Hunların Hayatı)*, Trans. R. Uzmen, İstanbul, Çatı Kitapları, 2005, p. 80.

137 Brion, *ibid.*, p. 79.

138 A.V. Gabain, *Eski Türkçenin Grameri*, p.1.

139 A. Caferoğlu, Apart from these words, of Hun phrases and a network deciphered by Vasilyev for the first time, he mentions Hun anthroponyms (special names) detected by Gy. Nemeth. A. Caferoğlu, *Türk Dili Tarihi I-II*, 4th ed., İstanbul, Enderun Pub., 2000, pp. 73-75.

140 Di Cosmo, *Ancient China and Its Enemies*, p. 172.

141 Kafesoğlu, *Türk Milli Kültürü (Turkish National Culture)*, p. 63.

142 Caferoğlu, *Türk Dili Tarihi*, pp. 74, 76.

143 Kafesoğlu, *ibid.*, p. 225.

144 N. Istjams, “Nomads in Eastern Central Asia”, *History of Civilizations of Central Asia, Volume II, The development of sedentary and nomadic civilizations: 700 B.C. to A.D: 250*, Ed. J. Harmatta, Paris, Unesco Publishing, 1994, p. 161.

145 Eberhard, *Çin’in Şimal Komşuları Bir Kaynak Kitabı*, Trans. N. Uluğtuğ, Ankara, İdeal Printing, 1942, p. 98.



contradicts information about the Huns' writings given in some years.<sup>146</sup> Noin-Ula, some kurgans in Mongolia, and twenty excavated written characters belonging to the Huns in Lake Baikal have been found (Figure 2). That some of these characters are the same as or similar to the Orhun-Yenisei Turkish alphabet shows that the Huns' script is the source of the Turkish runic alphabet.<sup>147</sup> According to T. Çakar, names and titles of Hun people were written in the Old Chinese sources by translating Shihchi and Han from Hun to Chinese in the eighth century; it is a continuum with words in the old Turkish inscriptions. Some of these words are kut (kut-u), şan-yü (ch'an-yü), yollug (yu), wise (T'u-ch'i = and donation [po-hsü]). Clearly, from historical sources, the Huns, who lived in a large union, used a common Turk-Hun language and even the Chinese knew it. Furthermore, it is understood from similarities in Turkish inscriptions that this language was spoken with some minor changes (like Polish) during the following centuries.<sup>148</sup>

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146 Kafesoğlu, *ibid.*, pp. 336-337.

147 Istjams defines the texts given in Figure 2 as "Runic characters of Hsiung-nu Hsien-pi script"; Istjams, **Nomads in Eastern Central Asia**, pp. 161-162.

148 Tülay Çakmak, "Hsiung-nu (Hun) Kişi Ad ve Unvanlarının eski Çince Yazı Çevirimi (Eski Hsiung-nu (Hun) Old Chinese Writing Translation of Person Names and Titles)", **Atatürk University Journal of Turkic Studies Institute**, C. 10, P. 21, 2003, pp. 1-17.



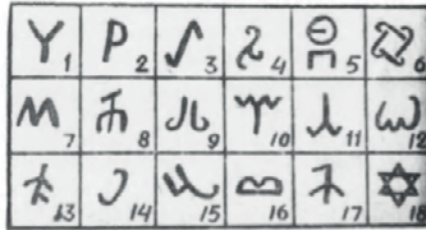
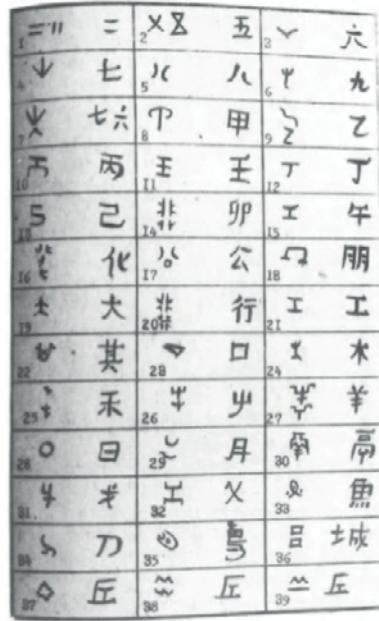


Figure 1. Hun handwritten characters discovered during excavations in Mongolia (Istjams, 1994).

## The Faith of Hun

The Turks (Huns) believe in the **One God (Sky God)**, the source of all cultural and artistic life that we call “traditional Turkish religion<sup>149</sup>.” The Huns expressed their belief in the Sky God with the word “*Tengri*” which is an attribute of glory of both heaven and God.<sup>150</sup> Turkish rulers were called Tan-hu in the sense of receiving a blessing from Tengri. The Turks found all of their saints in their ancestors and the ancestors of the land, trees, mountains, and noble descendants, which they regarded as manifestations of God’s blessings and did not attempt to replace.

149 Ü. Günay- H. Güngör, *Başlangıcından Günümüze Türklerin Dini Tarihi (Religious History of Turks From the Beginning to the Present)*, 5th ed., Istanbul, Rağbet Pub., 2009, p. 41.

150 Ü. Günay- H. Güngör, *ibid.*, pp. 59-60.

They conveyed this belief system through proverbs, epics, and written documents (based on similar stones and manuscripts), and visual art works. “Tengri,” “Umay,” “kut,” “ıduk,” “yer-su” (groundwater), “adalet” (justice or I paid my debt) are the words of Yug, which belong to the belief in the One God in Orkhon Inscriptions, and were also seen in *Divan-i Lugat it-Türk* and *Kutadgu Bilig* for centuries, thus revealing how religion penetrated cultural life. The artworks expressed this religious belief’s codes through secret, consistent, and unchangeable norms.

Reflections of the belief system in Hun culture are as follows:

According to Sima Qian’s Chinese annals, the Huns convened three times a year:

1. In the **first month** of the first year, the gentlemen of the tribes of the Hun gathered for a small assembly in the village of Shanyu.
2. In the **fifth month** of the second year, they gathered in the city of **Long**<sup>151</sup> for a larger assembly and offered sacrifices to the ancestors, the heavens, and the earth.
3. In **autumn**, at the peak of horses, they gathered the largest assembly in **Dailin City**, counting all the animals in the Hun state.<sup>152</sup>

With their political division, the Huns carried their belief in the One God to Western Turkestan and Europe. After the political separation, the Chao state (319–352 C.E.), one of the Turkish states remaining in China, became the first Turkish state to accept Buddhism. The Hun state (397–439 C.E.) brought Buddhism to its peak in art. The Thousand Buddha Caves in the world-famous Tun-huang are the oldest Buddhist monuments, built by the Hun state.<sup>153</sup> Although the motifs and symbols in these Buddhist Hun works closely resemble those examined here, they are beyond this study’s scope.

151 About the geographical position of Lung - Cing City, located in the south-west of Ulan-Batur City, and in Chinese sources is called Chung-kuo li shih ti-tu chih -chi chu-yi, but in the south of the Gobi Desert a city of the same name is contradictory according to Di Cosma, Di Cosmo, **Ancient China and Its Enemies**, pp. 189-190. According to Eberhard, the same city is in the north of China, Eberhard, **Çin’in Şimal Komşuları**, p. 76.; The location of this city is in our opinion, in the northern Şanhi. Because as a result of the studies on Hun boilers made by the Chinese archaeologist Lu, these boilers are the most important works used in the ceremonies mentioned above. During the spring and autumn periods in the Northern Sanitary region VIII-V. B.C.E. It has been determined that the Huns lived continuously into the V-VI centuries C.E., M. Erdly “Hiong-nu Style Boilers and Their Emergence in Rock Reliefs in Central Eurasia”, **International Academic Conference on Archaeological Cultures of the Ancient Nations**, Trans. H. Şirin, Inner Mongolia, 1992, p. 281.

152 J. Holotova-Szinec, “Research on the Spatial Organization of the Xiongnu Territories”, **Xiongnu Archaeology Multi-disciplinary Perspectives of the First Steppe Empire in Inner Asia**, Ed. U. Brosseder-B. Miller, Germany, Vor-und Frühgeschichtliche Archäologie, Rheinische Friedrich-Wilhelms-Universität Bonn, 2011, p. 434.

153 Baykuzu, “V. Yüzyılda Hunlar ve Budizm”, **A.Ü. TAED**, Erzurum, S. 34, 2007, pp. 193-194.

## Hun Art

Many archaeological finds of Turkish-Hun art, both portable and immovable, depict animal motifs, which art historians define as “animal style”. Turks’ main artistic motifs, which they embroider as their geography, are in “animal style”.

M. Rostovtzeff argues that the first examples of “animal style” were seen in Mesopotamia in 3000 B.C.E. He states that the Elam and other Mesopotamian (Babylonian) people in Mesopotamia brought animal figures to the mountain and plant figures of the Sumerians who migrated there during the Copper Age (5000–3000 B.C.E.).<sup>154</sup> Other nomads, considered mother–daughter in terms of Sumerian and contemporary style, are the Kubans (their area is located in Caucasus-Idyll Region in the Hun section of Archeological Resources; see **Map 12**). Rostovtzeff also states that these animals, brought to Mesopotamia by Kuban and Sumerians might in fact originate from the South Russian region.<sup>155</sup> These animals and materials include mountain goats, different forms of dragons, and military materials.<sup>156</sup> Rostovtzeff classified animal style as follows:

1. Heraldic groups of animals, humans, and plants; mountains, rivers, and architecture.
2. Artifacts in which the (non-heraldic) animal group and people are depicted as intertwined with the dynasty animal group to form a symbol. (This intertwining is not about the “animal struggle” scenes of Turkish art; Rostovtzeff calls these descriptions “symplegma.”)
3. Scenes in which human and animal figures are depicted in symphony.
4. Artifacts in which an animal or a part of an animal is used as the hill, handle, or floor of an object (animal figures with a hill are perceived as the neck of the neck).
5. Artifacts depicted as ordinary animals in everyday objects
6. Artifacts depicting fantastic animals. Groups in these works include: **lion-griffin**: lion head, horn, chest; animal with eagle, **eagle-griffin**: head with crested and eagle-headed lion body; **dragon**: head with snake or wolf-like, sharp-toothed, crank and ear with lion or eagle-like; human-animal: human-faced lioness or bull-body. Meaning of this word unclear.

<sup>154</sup> Michael, I. Rostovtzeff, *The Animal Style in South Russia and China*, 2<sup>nd</sup> ed., New York, Hacker Art Books, 1973, p. 7.

<sup>155</sup> Rostovtzeff states that Kubans made kurgans in southern Russia in the Bronze Age. It is understood from this statement that the animal style was brought to Mesopotamia by Kuban and the Sumerians, but he was not sure where the direction of arrival was.

<sup>156</sup> Rostovtzeff, *The Animal Style in South Russia and China*, p. 8.

Rostovtzeff states that all these animals have the same purpose and shape as natural (non-fantastic) animals.<sup>157</sup> We argue that fantastic and natural animals do not symbolize the same meanings and that their use in Turkish art differs. Proof of this view is explained in detail in the “Reflection of Turkish Motifs and Symbols in Art and Life” section of our study.

Rostovtzeff states that the Scythian “animal style” is Persian (Rostovtzeff) accepts that the Scythians definitely came from the same race as the Persians). South Caucasus, Pre-Aysa (Hittite), and Ionian (Grecian) civilizations were compared with missing styles, with the most similarity found in Siberian Minussinks’ (see the archaeological study of our region) original area. Rostovtzeff states that like a bridge, this style was transmitted from the Caucasus to the Near East and China,<sup>158</sup> the route where Huns’ archaeological artifacts are located, which can be followed in 10 chronologies, one after the other, in the “Huns in Archaeological Resources” section of our study.

J. Strzygowski, agreeing with Rostovtzeff, states that Turkish art’s (hence, animal style’s) geographical source is the Altai and Tian Shan Mountain ranges. Even in Mesopotamian, Greek, and Egyptian art, animal style should include the northern tribes.<sup>159</sup> N. Fettich, who examined Hun art through archaeological finds in Eastern Europe, states that the Scythians, with the same characteristics as the Huns, have long-standing influence on the culture and arts of the Germen-Got tribes in Eastern Europe.<sup>160</sup>

Although most of the bases and motifs in Scythian works of Eastern Europe and the Caucasus were accepted by Western art historians as Greek, Scythians had motifs of their beliefs made by Greek masters for a very short time. These works were portrayed on sacred vessels made by local craftsmen called Panticapaeans.<sup>161</sup>

Asian-Hun period works of art, especially those in “animal style”, are known to the Turks, and artists who produced the motifs of the Turks are Turkish artists.

E. C. Bunker is a leading scientist studying the most Asian Hun works of art and Chinese art. Bunker finds a distinctive difference between Chinese and non-Chinese (northern tribal) artists in terms of the processing of motifs, suggesting that most finds from northern China,

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157 *Ibid.*, p. 6.

158 *Ibid.*, pp. 63-74.

159 J. Strzygowski- H. Glück – F. Köprülü, *Eski Türk Sanatı ve Avrupa’ya Etkisi*, Trans. C. Köprülü, 2nd ed., Türkiye İş Bankası Pub., pp. 53, 55.

160 N. Fettich, “Hunlar Zamanına Ait Oluğ Szeged-Nagyszekess’da Bulunan Prens Mezarı Buluntusu”, *II. Türk Tarih Kongresi Bildirileri* (2nd Turkish History Congress Papers), Ankara, 1937, p. 322.

161 Rostovtzeff, *ibid.*, p. 35.

Inner Mongolia, and the southern Baikal Lake were made by non-Chinese artists. Some were given to the Han State by the Huns.<sup>162</sup> Bunker, who called these works “*xiangrui*” (good omen) and “animal style”, also asserts that in art and culture, the Han State was very influential.<sup>163</sup>

Based on archaeological finds, art historians’ long-term studies have shown that “animal style” belongs to equestrian steppe tribes.<sup>164</sup>

The meaning of these finds’ motifs and symbols, which constitute the basis of our study, is explained in artworks, epics, and the deeper subconscious reflection of the Turkish nation in “The Reflection of Turkish Motifs and Symbols in Art and Life” section. To explain briefly how and where these motifs occur in art history, we address their depiction in cave paintings considered the beginning of Turkish art<sup>165</sup> and in *bengi* stones (*bengü taşları*), horse harnesses and saddle ornaments, belt buckles, carpets, ornaments of dress, and such ornaments as plates and vases made of precious metals.

How was Turkish (Hun) art able to continue for hundreds of years over such a huge geographical area while maintaining the same style with the same motifs and symbols? Two answers to this question are:

1. Turkish legends were transferred from generation to generation unchanged.
2. Epic motifs were mostly embroidered on small, easy-to-carry metallic artifacts.<sup>166</sup>

Perhaps a different word is needed here: “etched”? Embroidery generally means using a needle and thread to decorate cloth of some kind, not metal.

What makes Turkish art superior is not its style but the content of its motifs and symbols. This content conveys the Turks’ deep beliefs, culture, and views of life. That these works are

162 Emma C. Bunker, *Ancient Bronzes of the East and Eurasian Steps from the Arthur M. Sackler Foundation*, New York, Arthur M. Sackler Foundation Press, 1997, p. 256.

163 Jenny F. So – E.C. Bunker, *Traders and Raiders on China’s Northern Frontier*, Seattle & London, Arthur M. Sackler, Smithsonian Institution, Univ. Of Washington Press, 1995, p. 71.

164 For detailed information about the animal style as Turkish art, see Nejat Diyarbekirli, *Hun Sanat (Hun Art)*, İstanbul, MEB, 1972.; İ. Özkeçeci argues that the stylization of animals with a realistic approach to the Huns’ works of art is perfect, and that stylization based on composition and development is expertly done, İlhan Özkeçeci, *Zaman Aşanlar IX. Yüzyıla Kadar Türk Sanat (Turkish Art Until the IX Century)*, İstanbul, HMS Group, 2004, p. 138.

165 S. G. As Klyashorny and D. Dorj pointed out, it is also accepted by Esin that the mountain goat tamge is a stature of tami, and the Ash-Tegin Monument is also tamed (processed) by Yollug Tegin, and its roots are Yenisey and Mongolia, Emel Esin, “Sıgunlar Begi”, *Türklerde Maddi Kültürün Oluşumu (Formation of Material Culture in Turks)*, İstanbul, Kabaıcı Pub., 2006, p. 193.

166 One of the best precursors of this that the exact same of a belt buckle from the III-II century northern China Shaanxi region was found in Kazakhstan Pokrovka kurgan and Kül Tegin, So-Bunker, *Traders and Raiders on China’s Northern Frontier*, Seattle & London, Arthur M. Sackler Foundation Press, 1995, p. 142.

in different styles, China in terms of art. Another advantage of Turkish art shows the quality that occurs when the task is given to the people. Turkish rulers have always given the work to the people, and they have thus preserved the art and sent it forward. The highlighted phrase is unclear. To which sentence does the phrase belong?

Beginning with the ruler of the first historically accepted Hun state, established by the Turks, let us try to explain making treasure for the ruler, continued as a tradition by Turkish states,<sup>167</sup> with three examples:

1. **Noin Ula Kurgan** (first century B.C.E.–first century C.E.): Kurgans number 5 and 6 from this monarch’s kurgan belonging to the Hun period emerge from the vessels of the monarchs, symbolizing the monarch’s box. These lacquered items are inscribed with Chinese characters in the Hun language.<sup>168</sup> F. Loui reads the text on the containers as follows:

*“Jianping wunian” (fifth year of Emperor Jian Ping), dated second cent., B.C.E.”.*

2. From another ruler of the Hun period, in the **Naushky Kurgan** (second century B.C.E.–second century C.E.), was a lacquer pot inscribed in Chinese but in the Hun language. According to M. Pirazzooli-t’Serstevens, this writing, its beginning obscured, is a typical kinship inscription.

*“To be used by the Emperor [?] in the year [?]. It was made by Kaogong, the chief artist of Shang Imperial Workshop. Your workshop housekeeper servant Kang was led by your housekeeper An. Your workshop attendant servant Zun.”*<sup>169</sup> On the article, hakan’ is expressed by the words “*chen-chenyu (Şanyu).*”

3. The Nagy Szent Miklos Treasure in Hungary is another example of Turkish monarchs’ continued tradition of making treasures.<sup>170</sup> On the 21<sup>st</sup> bowl of gold vessels from this treasure is an inscription in Turkish, which is written in Greek letters:

ΒΟΥΗΛΑ ΖΟΑΠΙΑΝ ΤΕΧ ΔΥΤΕΤΟΙΓΗ ΒΟΥΤΑΟΥΛ ΖΩΑΠΙΑΝ ΤΑΓΡΟΓΗ ΗΤΖΙΓΗ  
ΤΑΙΧΗ

167 This treasure, which symbolizes the box of the monarch, is made of precious metal (gold or silver) or the most precious material of that period and the region it was built (such as lacquer in northern China). The objects that compose the treasure; These are the glasses and cups used in the government-related toys in the antid drinking ceremonies held to show the loyalty of the lords attached to the rulers. These are the finds found in most of the Kurgan and archaeological city excavations of the Turks. These glasses, jugs and plates, on which the best examples of motifs and symbols are seen, are the most important visual materials of our study.

168 F. Louis, “Han Lacquerware and the Wine Cups of Noin Ula”, **The Silk Road**, Vol. 4/2, pdf2007, pp. 48-53.

169 M. Pirazzoli-t’Serstevens, “A Chinese Inscription from a Xiongnu Elite Barrow in the Tsaraam Cemetery”, **The Silk Road**, Vol. 5/1, 2007, p. 57.

170 G. Laszlo, I. Racz, **The Treasure of Nagyszentmiklos**, Trans. Helen Tarnoy, Hungary, Kner Printing House, 1984.

Gy. Nemeth translates it as follows: “*A bowl made on the order of such an effort. Botaül Çaan built his handle. This is his bowl.*”<sup>171</sup>

Vessels found among these monarch’s treasures were used in very important, ancient Turkish cultural ceremonies. We understand that lords attached to the ruler gathered in parliament to demonstrate their loyalty by swearing allegiance and drinking (something) from these containers.

Boilers have been used for ceremonies by all Turks since the Asian Huns, so much so that the large boilers used after death in accordance with the tradition of yeast vaccination (food giving) have an important place in archaeological findings. Scientists who know Hun cultural ceremonies well no longer discuss these treasures as used to burn the dead or to curse people. That no burnt bone was removed from graves where boilers were found evidences this.<sup>172</sup> In pre-milestone periods, Scythian and Asian Huns had bronze boilers, while European Huns had both bronze and copper vessels.<sup>173</sup>



**Figure 2.** Chinese lettering in lacquer bowl extracted from Naushki Kurgan (Pirazzoli-t’Serstevens 2007).

171 Hüseyin N. Orkun, *Türk Tarihi (Turkish History)*, Akba Kitabevi, Ankara, 1946, pp. 179-203.

172 Ahmetbeyoğlu, *Avrupa Hun İmparatorluğu (European Hun Empire)*, p. 140.

173 Ahmetbeyoğlu, *ibid.*, p. 139.





## **PART 2**

# **HUNS IN ARCHEOLOGICAL SOURCES**

### **Regions and Finds from Hun Archeology**

Archeology's contribution to history and its complementary qualities have become increasingly significant. About wars, domestic politics, state traditions, social life and culture, epics, mythology, and arts we learned from source books. However, through archaeological finds, we can discover historical and visual information about our ancestors. We can understand in which cities our ancestors--who lived for 2400 years in the vast Turkestan geography from the Manchurian Sea to the Danube in Eastern Europe--resided for centuries and what items they created and used not only to survive, but to thrive. These archaeological discoveries were made by Western (French, German, and American) and Eastern (Russian, Chinese, and Japanese) archaeologists, anthropologists, art historians, and Turcologist.

As a result of archaeological excavations and research, clearly, there was no place and period in Turkestan in which Turks did not live. Scholars who do not want to observe and accept the geography of Turkestan as a whole have defined some periods and places related to the Turks as "problematic" or "controversial". Two possible reasons are: 1. Researchers ignoring influential traces of the Turkish state and culture in international archaeological academic literature; 2. Westerners wanting to prove the Indo-European thesis and Easterners wanting to portray the Turkish nation as a collection of nations, rather than treating it as a whole.

The thesis that the “Horseman Steppe Nomads” are described by Westerners and Chinese as barbarians who plundered cereal/grains, metals, and other riches from their civilized neighbors and could not survive without these neighbors” was refuted by D.W. Anthony’s botanical work of the 2000s in the Churn (Ural) and Eurasian Steppes. According to this study, from 5000–1000 B.C.E., steppe people were producing more than enough food. Indeed, they were even better fed than medieval European or Chinese peasants. In fact, steppe miners and craftsmen developed and operated mines. They could produce plenty of raw metals to make tools and weapons. In fact, Russia and Kazakhstan joined the incredible copper Zerefshan’s *tin* mine and initiated *Bronze Age* civilization, and these steppe tribes initiated the Near East’s connection to the Bronze Age.

Anthony’s anthropological, botanical, ethnographic, and ethnological discoveries based on laboratory and field studies makes the prehistoric Chinese era (5000–1000 B.C.E.) model among Persian civilizations, previously dated to the Middle Ages by various Western and Russian scientists for the prehistoric era of the Mount Steppe warriors and the Equestrian Steppe warriors, anachronistic, that is, “chronologically inaccurate”.<sup>1</sup> “The Mounted Steppe Warriors” link the Eurasian Steppes-China and Iran circa 5000 B.C.E. Here, as the subject of our study, Hun-Turk motifs and symbols, are located in archaeological finds of these Mounted Steppe Warriors. As a result of examining and comparing common (similar) motifs on archaeological artifacts extracted from Turkestan geography where the old Turks lived, the regions, lifestyles, culture and civilization of the Turks can be traced and mapped. But where is the center or starting point?

According to G. V. Kubarev, burials with horse date to the Ancient Scythians in the seventh century B.C.E., and these characteristic burials are seen during the Scythian and Hun periods. The oldest Turkish kurgans in the Altai region in the Sayan-Altai Mountains, in the Minusinsk Region, Mongolia, Semerica Region, and the Tian Shan Mountains are also the most important Turkish kurgan regions where typical horse burial features are seen.<sup>2</sup> In the nineteenth century, two hundred kurgans were excavated in these regions, and it was determined that Turkish kurgans were organized like a house in a half circle, resembling a dormitory. The largest of

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- 1 David W. Anthony, **The Horse The Wheel The Language**, Princeton Oxford, Princeton Univ. Press, 2007, pp. 460-461.; Mining (Minusinsk) and mining mines on the Yenisey rivers in Togan BC. He states that it existed in the 18<sup>th</sup> century and that the Iron brought the Iron to China in 2000s (Chou). Togan, **Umumi Türk Tarihine Giriş (Introduction to General Turkish History)**, pp. 29-30.
  - 2 Gloeb V. Kubarev, “Archaeologische Denkmäler der Alttürken”, **Steppenkrieger**, Ed. Jan Bemmman, Bonn, Buchandelsausgabe Primus Verlag, 2013, p. 127.; For detailed information see: Kubarev, **The Culture of the Ancient Turks of the Altai (on the basis of burials)**, Ed. E.I. Derevjanko, Novosibirsk, Russian Academy of Sciences, Siberian Division Institute of Archaeology and Ethnography, 2005.

Turkish kurgans does not exceed twelve to fourteen meters in diameter. The best examples are in the Altai, in Kazakhstan, Kyrgyzstan, Tuva, and Minusinsk.<sup>3</sup>

Understanding the Bronze and Iron Age finds from the Mongolia-Ordos region as “Scythian-Siberian” is no longer valid today. However, the tendency to attribute all the finds from this region to a single nation still continues. As we mentioned above, this nation is wanted by Western and Chinese scholars to be attributed to the ancestors of Indo-European or Chinese, other than Turks; however, as S. Psarras has stated, the Hun dominance and traces in the region have been proven by archaeological finds that this view is refuted and belongs to the Huns.<sup>4</sup>

The chronological order of pre-Islamic Turkish states can be listed as follows:

- The pre-Hun state, ancient Turks: Xia Dynasty (2201–1766 B.C.E.),
- The pre-Hun state, ancient Turks Shang Dynasty (1764–1027 B.C.E.),
- The pre-Hun state, ancient Turks Chou Dynasty (1050–247 B.C.E.),
- The pre-Hun state, ancient Turks Qin (Ch'in) Dynasty (221–207 B.C.E.),<sup>5</sup>
- Hun State (209–439 C.E.),
- Gok-Turk State (552–745 C.E.),
- Uighur State (744–840 C.E.).

Overall, this time frame is an extensive period of approximately 3000 years. When the geography of the states established during this period (the primary era of general Turkish history) is examined on a map, it is possible to mark many settlements (both by establishing a network and by establishing central cities) near the Manchurian Sea, Eurasian steppes, mountainous regions, tundra, and riversides from Eastern Europe to the Caucasus (**Map 3**). The Turks' ability to establish quickly a solid state and first, to tame the horse and then to use it to seize economies, defenses, and new regions gave them the opportunity to establish the largest, most powerful equestrian states in the world.

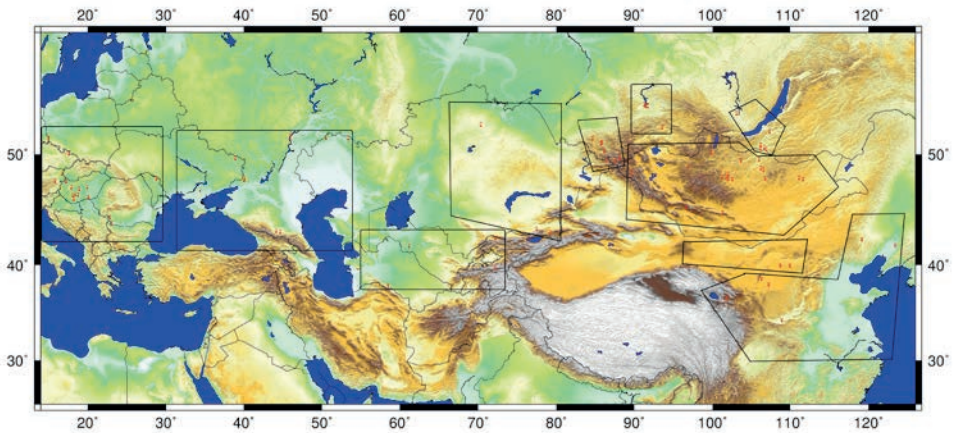
The focus of our study is the works of the pre-Hun ancient Turks, which Westerners term the “Siberian-Scythians”, “Nomads”, or “Eurasian Steppe Nomads”, which we define as the

3 Kubarev, *Archaeologische Denkmäler der Alttürken*, p. 127.

4 Psarras, “Exploring the North: Non-Chinese Cultures of the Late Warring States and Han”, *Monumenta Serica*, Vol. 42, 1994, p. 3

5 Baykuzu, *Asya Hun Imparatorluğu (Asian Hun Empire)*, p. 11.

kurgans of the equestrian-steppe culture of the ancient Turks and Huns (Asian and European Huns). We examined the pre-Hun period because of this period's similarities to and continuity with motifs and symbols of the Hun period. It is possible to find the center of Hun art by comparing motifs and symbols on archaeological finds. Therefore, we examine finds from the Altay, the center point of Turkestan geography.



**Map 3:** Map of 'Hun Kurgans and Cities Coordination in History and Geography (10 Regions)' (Sazak-Yavaşoğlu, 2014).

Hun (Asian and European Huns) kurgans and cities within the geography of the Huns and the richness of the chronology examined reflect the difficulty of such a study. Therefore, the following path was determined:

1. Hun kurgans and cities are determined and classified according to geographical regions.
2. Information is given about researchers who have done archaeological studies, from the first historical team to the present day.
3. Archaeological finds from excavations were briefly explored.

Scythian (Saka) kurgans (Basadhar, Tuekta, Saklıbaşı, and Pazyryk), which we identified as ancestors of Hun art among motifs and symbols in works from archaeological finds are included.<sup>6</sup> The boundaries of the Huns from 300 B.C.E. to 439 C.E., which start from the Altai Mountain, Mongolia (south of Lake Baikal), Selenga and Orhun River valleys in the east), and the Ordos region (between the Yellow River and Wei River), follow the Silk Road to the west and to Talas, pass through Anatolia, and spread to Eastern Europe over the Caucasus.

<sup>6</sup> For detailed information about Scythian Kurgans see. A. Yu Alekseev-N. A: Bokonevko-Y. Boltrik, "A Chronology of the Sythian Antiquities of Eurasia based on New Archaeological and 14C Data", *Radiocarbon*, Proceedings of the 17th Int'l. 14C Conf., Arizona Board of Regents Univ. of Arizona, Vol. 43, Nr. 2B. 2001, pp. 1085-1103.

After the Huns, the Gok-Turks, formed the second most important state in Turkish history and dominated between 554–745 C.E. for centuries, they inherited and maintained the socio-political and economic Silk Road and the geography of their ancestors the Huns. On the ruins of the city of Huns, the Gök-Türk and then Uighur cities and even cemeteries<sup>7</sup> (burials different from kurgans) were founded. The historical and architectural tradition of building a city on top of another city is a tendency in many locations of the world, but cemeteries that differentiate Turkish cities were established in the same places, evidencing that three states are actually a single Turkish state. Today, members of the same family can be buried in the graves of their ancestors after so many years (often ten), showing us that the cult of ancestors does not continue today. Here is the first real proof of the reflection of motifs and symbols **on art and life**, the subject of our thesis. Archeological findings in these kurgans and burial traditions indicate centuries of Turkish culture.

Classification according to present-day locations of the most important Hun kurgans and cities by geographical region is provided below. The “not” seems to contradict the first part of the sentence.

## Hun Kurgans and Cities

### Kurgans of Asian Huns

Although we learn from Chinese annuals that the Huns lived in the Ordo Plateau between the Yellow River in the Inner Mongolia Autonomous Region of China and the Wei River,<sup>8</sup> while preparing our study, we found that the beginning of the Altai Mountains reflects ancient Kurghi (Scythian period) artifacts. Two points are important here. First, were the main centers of the Huns in Northern China or the Altai Mountains? When the motifs and art styles of Kurgan finds in both countries are compared chronologically, it is clear that the center’s location can be decided.

The second important point regarding Hun art is that Hun archaeological finds in Europe differ in style when compared to that of Asian Huns. Works in the Kerch region of Crimea, the last stop of Asian Hun art, reveal that it took centuries for the fusion of other Greek and

7 For example, like the square-shaped burial site in the Khulhiin am archaeological site in the Orkun valley. A. Ochir-T. Odbaatar-B. Ankhbayar-L. Erdenebold, “Ancient Uighur Mausolea Discovered in Mongolia”, **The Silk Road**, Vol. 8, 2010, pg. 16-26. Alyılmaz indicates that both Saka and Hun tomb tradition continues in the next Mongolia, Kazakhstan, and Kyrgyzstan. Cengiz Alyılmaz, “İslamiyet Öncesi Türk Eserleri”, **Türk Dünyası Mimarlık ve Şehircilik Abideleri**, C.III, 2010, p. 529.

8 For detailed information see: J. Holotova-Szinek, “Research on the Spatial Organization of the Xiongnu Territories”, **Xiongnu Archaeology Multi-disciplinary Perspectives of the First Steppe Empire in Inner Asia**, Ed. U. Brosseder-B. Miller, Germany, Vor-und Frühgeschichtliche Archaeologie, Rheinische Friedrich-Wilhelms-Universität Bonn, 2011, p. 434.

Sarmat styles in this region. Finding the center of Hun art is evidenced by periodic comparison of motifs and symbols on archaeological finds. For this reason, we began examining these locations of archaeological finds from Altai as the center point.

F. Altheim describes Hun kurgans and the geography of the cities as follows: “*In the East, these regions, Manchuria and the Japanese Islands, which are adjacent to Korea, and East Mongolia, are considered as the homeland of the Huns. Kazakhstan and Bezeklik in the North, Balkhash Lake, and Talas in the South.*”<sup>9</sup> In Hun archeology, area types are classified in three ways:

1. Hun kurgan areas: location of the discovered kurgan only
2. Hun “cemetery” and “necropolis”: Cemetery-type kurgans that hold fewer kurgans than a necropolis. Cemeteries termed “necropolis” are huge, with 200–300 kurgans.
3. Hun “settlement and cemetery” (settlements and burials): Hun settlements within Hun cities and their kurgans.<sup>10</sup>

Asian Huns had four large important tomb areas, also called “bey kurgans” or “ruler kurgans.” Two are in the Mongolian region (the Noin-Ula and Gol-Mod kurgans) as single burial sites; the other two are located in the southern region of Lake Baikal (Ivolga City and Ilmova Pad City and grave sites) as settlements and graves. According to Ishjams, the Noin Ula region belongs to the Hun Khan Ho-han-ye and the Gol-Mod region belongs to Mao-tun.<sup>11</sup>

According to Miniaev, Hun tomb types are classified in two ways:

**1. Rectangular terrace tombs:** In this type of grave, there is only a rectangular burial chamber boundary on the outside and a triangular entrance corridor leading to the chamber. Noin Ula, Gol-Mod I and II, Takhiltyn-Khotgor, Bai-Dag II, Sudzha, Duurling Nars, and Bor Bulag tombs in Mongolia and the southern region of Lake Baikal, which are called “tegin cemeteries” are terrace tombs.<sup>12</sup>

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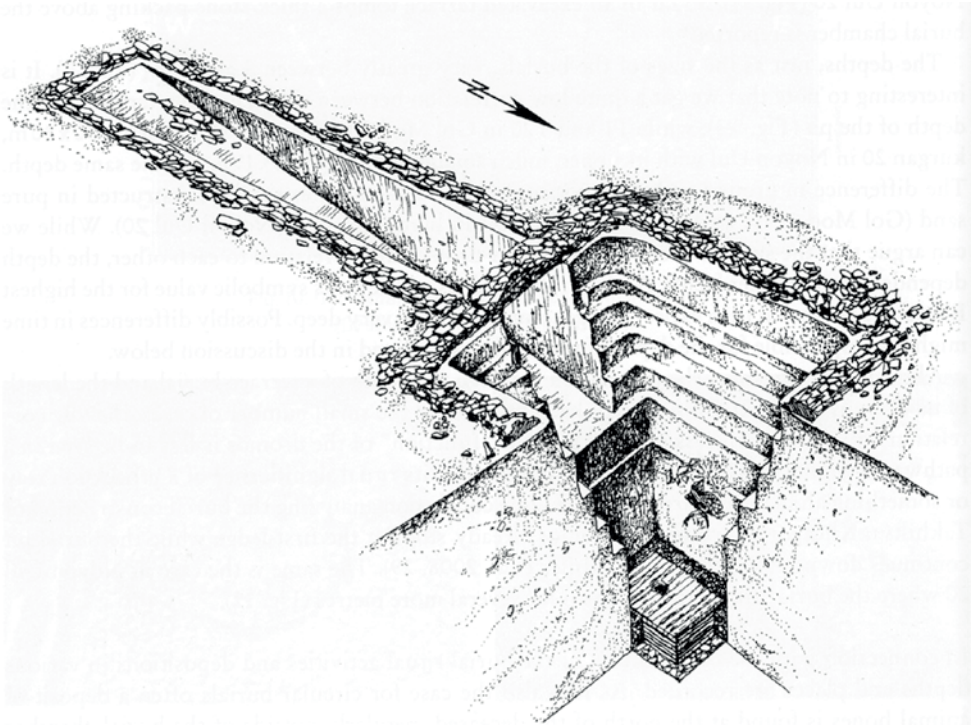
9 Altheim, **Geschichte Der Hunnen**, Erster Band, p. 201.

10 The first archeological discovery of the Hun cities was made in 1927 with the Ivolga City excavations in the south of Lake Baikal. Sosnovskii, Ninnhe-Ivolginskoe Gorodischche, **Problemy Īstorii Dokapitalisticheskikh Obschestv 7-8**, 1934, p. 150-156.; As of today, more than 20 Hun city settlements have been found in the geography from South Siberia to the Gobi Desert, S. V. Danilov, “Typology of Ancient Settlement Complexes of the Xiongnu in Mongolia and Transbaikalia”, **Xiongnu Archaeology Multi-disciplinary Perspectives of the First Steppe Empire in Inner Asia**, Ed. U. Brosseder–B. Miller, Germany, Vor-und Frühgeschichtliche Archaeologie, Rheinische Friedrich-Wilhelms-Universitaet Bonn, 2011, p. 129.; Kh. Perlee was the first to write about the Hun cities, “K Īstorii Drevnikh Gorodov i Poselenii v Mongolii” (On the history of ancient cities and settlements in Mongolia), **Sovetskaia arkheologiia**, C.III, 1957, pp. 43-53.

11 Īstjams, **Nomads in Eastern Central Asia**, p. 154-55.

12 Ursula Brosseder, “Xiongnu Terrace Tombs and Their Interpretations as Elite Burials”, **Current Archaeological Research in Mongolia**, Ed. J. Bemmman, Germany, Vor-und Frühgeschichtliche Archaeologie, 2009, p. 249.





**Drawing 1:** Rectangular Terrace Burial Type, (Polosmark, 2008).

**2. Planned kurgan type graves:** Mostly located near rivers or plains of a mountain near a river, these graves look like a big hill <sup>13</sup> from the outside. These are the most well known in Turkish archeology and are seen in the kurgans in the Altai-Tuva region, especially those from the Scythian and Hun periods.<sup>14</sup>

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- 13 It is stated that the soil extracted while the Diyarbakir kurgans were excavated, and after the kurgans were closed, they were piled in a circle on the grave; N. Diyarbakirli, ' Eski Türk Kültürü (Ancient Turkish Culture)', **Türkler Ansiklopedisi** (Turks Encyclopedia), C.III., Ed. H.C. Güzem, Ankara Yeni Türkiye Pub., 2002, p. 865.
- 14 L. S. Marsadolov, "Altaydaki Pazırık Kültürü (M. Ö. VI-V. Yüzyıllar)", **Türkler Ansiklopedisi (Turks Encyclopedia)**, C. III., Ed. H.C. Güzem, Ankara, Yeni Türkiye Pub., 2002, p. 897.



**Drawing 2:** Kurgan Type Tomb and Burial Chamber Interior View (Polosmark, 2010).



## Russian Federation Hun Kurgan and Cities

### Hun Kurgan and Cities in the Altai Region

As G.V. Kubarev noted, the main archaeological sources of ancient Turkish culture are the Altai and, later, the Tuva region.<sup>15</sup> The archaeological culture areas in the Altai region are of two types, mountainous and steppe zones. Settling especially in mountainous regions, the Turks left their mark there.<sup>16</sup>

**Pazyryk Barrows:** These kurgans, found in the Great Ulagan Valley in the Altai Mountains and on the Pazyryk Plateau between the Culismin and Alisus Rivers, were first introduced by Russian archaeologists S.I. Rudenko and M.P. Griaznov; artifacts from those excavations, such as textiles, carpets, and mines, are very important for world history and art.<sup>17</sup> There have been many discussions about their dating, but generally, it is accepted that they belong to the third and fourth centuries.<sup>18</sup> The labeling at the State Hermitage Museum in 2012, where the Pazyryk Barrows were exhibited, is as follows:

Pazyryk Barrow No. 1. Fourth–fifth centuries B.C.E.

Pazyryk Barrow No. 2. Fourth–fifth centuries B.C.E.

Pazyryk Barrow No. 3. Third–fourth centuries B.C.E.

Pazyryk Barrow No. 4. Fourth–fifth centuries B.C.E.

Pazyryk Barrow No. 5. Third–fourth centuries B.C.E.

The five most important, large kurgans belong to Kağan and their wives, but there are over forty kurgans of various sizes. However, they are not the same in all periods. This shows that descendants were buried with their ancestors in this region and that this burial tradition has been observed since that time.<sup>19</sup> Rudenko also stated that the Pazyryk culture of making

15 Kubarev, *Archaeologische Denmaeler der Alttürken*, p. 127.

16 S. Stark, *Nomanden und Sesshafte*, C. VI, Wiesbaden, Ludwig Reichert Verlag, 2008, p. 93.

17 Sergie I. Rudenko, *Frozen Tombs of Siberia: The Pazyryk Burials of the Iron Age Horsemen*, translation from Russian, with preface by H.W. Thompson, London, Dent, 1970.

18 J. P. Mallory, F. Gerard McCormac, P. J. Reimer, I. S. Marsadolov, “The Date of Pazyryk”, *Ancient Interactions: East and West in Eurasia*, Ed. K. Boyle, McDonald Institute Monographs, UK, Oxbow Books, 2002, p. 205.; For detailed information on the chronology of Scythian (Saka) kurgans, see: A. Yu Alekseev, *A Chronology of the Scythian Antiquities of Eurasia Based on New Archaeological and 14C Data*, pp. 1085-1103.

19 For detailed information see: Mikhael P. Gryaznov, *Pervy Paziriskiy Kurgan*, Leningrad 1950.; Rudenko, *Skifskoe Pogrebeniya Vostochnogo Altaya*, Soobsheniya GAIMK, S. 2, 193, pp. 25-31.; *Kultura Altaya Vremeni Sooruzeniya Paziriskikh Kurganov*, Leningrad, KSIIMK, S. 26, 1949, pp. 97-109.; “Raskopki Paziriskoy Gruppy Kurganov, Leningrad”, KSIIMK, S. 32, 1950, pp. 11-25.; S.V. Kiselev, *DIYS*, p. 33.

saddles came from the Altai and continued with the Huns. Saddles in this culture are padded and flat roofed.<sup>20</sup>

**Sibe Kurgan:** Discovered in 1927 during excavations conducted by Russian archeologist Gryaznov near the Ursul River of the local Sibe in the southern region of the Altai Mountains.<sup>21</sup> In art style, these finds are similar to those of Pazyryk. To which century they belong is controversial, however: to Kiselev in the fourth century or Gryaznov in the second century.<sup>22</sup> As a result of relatively recent carbon tests, the Sibe kurgan has been dated between the fourth and fifth centuries B.C.E.<sup>23</sup>

**Tuekta (Tuyahta) Kurgan:** These kurgans were uncovered by the Russian archaeologist Rudenko in Tuekta, located on the south side of the Altai Mountains. These twenty-four kurgans date to the fourth–fifth century B.C.E.,<sup>24</sup> and two have the same motifs and symbols as Pazyryk.<sup>25</sup>

**Kurot Kurgans:** These kurgans, on the Ursula River in Western Altai, were discovered by Kiselev in 1937.<sup>26</sup> Dishes and pottery carry traces of Tagar culture, but their saddles are similar to those of Pazyryk.

**Berel Kurgans:** Discovered in 1865 by Russian Turcologist Radlov, these kurgans are located where the Berel River spilled into the Altai. They are thought to belong to the fourth century B.C.E.<sup>27</sup>, and have characteristics of Hun art.<sup>28</sup>

**Yako-Nur Kurgan:** These were found in Yako-Nur in the Upper-Kan province, west of the Altai. Number 6 of these graves is the most important, and a jade stone from the Han dynasty was extracted from it.<sup>29</sup>

**Bashadar Kurgan:** Discovered by Rudenko, the Bashadar kurgan is located in the

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20 Rudenko, *Frozen Tombs of Sibiria*, p.133.

21 Gryaznov, *Raskopka Knyajjeskoy Mogily na Altae*, “*Çelovek*”, 1928, pp. 217-220.

22 Ögel, *İslamiyetten Önce Türk Kültür Tarihi Orta Asya Bulutularına Göre*, Ankara, TTK Pub., 2003, p. 68-69.

23 J. P. Mallory, F. Gerard McCormac, P. J. Reimer, I. S. Marsadolov, *The Date of Pazyryk*, p. 205.

24 State Hermitage Museum, Exhibition Tag, St. Petersburg, Russia, 2012.; J. P. Mallory, F. Gerard McCormac, P.J. Reimer, I.S. Marsadolov, *The Date of Pazyryk*, p. 205.

25 Ögel, *ibid.*, p. 71.

26 Kiselev, “İz rabot Altayskoy ekspeditsii”, *GIM*, v, 1934, SA, 1935.

27 Ögel, *ibid.*, p. 72.

28 A.A. Zaharov, “Materials on the Archaeology of Siberia”, *ESA*, 3, pp. 132-140.

29 Ögel, *ibid.*, p. 71.

southern part of the Altai Mountains.<sup>30</sup> It dates to the fourth–fifth century B.C.E. and reflects the same style of art as in the Pazyryk and Tuekta kurgans.<sup>31</sup>

**Katandi Kurgans:** These kurgans were excavated by Radlov: in the **Katanda village** on the banks of the Katanda River in the Altai, forty and twenty kurgans were found in two areas, respectively.<sup>32</sup> Although controversial, these kurgans belong to the same periods as Pazyryk and Sibe (first–second century B.C.E. [?]) These are the oldest Khagan Kurgans of the Altai region. In addition, these works reflect Hun art.<sup>33</sup>

**Ak-Alakha (Ukok) Kurgans:** These kurgans were discovered by Russian archaeologist Polosmark in 1993, on the Ukok plateau, at the southernmost point of the Altai on the border of China, Russia, and Mongolia. These kurgans belonged to a gentleman bey and his wife, and they continue the Pazyryk culture. Ak-Alakha kurgans are dated to the fifth century B.C.E.<sup>34</sup>

**Kyachtya Kurgans:** Kurgans in the Kyachtya region in the Republic of Buryat in the Russian Federation were discovered in 1896 by Russian archaeologist J.D. Talko-Grinzevich. In this region south of Lake Baikal, artifacts such as bronze and silver vases, belt buckles, jade objects, and carpets dating to the first century B.C.E. were excavated. These finds provide important clues about the Huns' lifestyles and traditions.<sup>35</sup>

See “Map of Scythian and Hun Kurgans of the Altai Region,” **Map 4 (M4)** (Sazak-Yavaşoğlu, 2014).

## Hun Kurgan and Cities in Tuva and Minusinsk Regions

**Arzhan Kurgans I, II:** The Arzhan Kurgans, the most famous kurgans of the Scythian period, are located in the Uyukskaya region of Tuva where Gryaznov conducted excavations. There were two views on their dating: the eighth–ninth centuries B.C.E. or the seventh century B.C.E. However, carbon testing dates them to the fourth–fifth centuries B.C.E.<sup>36</sup>

30 Rudenko, “Başadarskie Kurganı”, **KSİİMK**, Leningrad, S. 45, 1945, pp. 30-39.

31 Marsadolov states that the burial techniques were similar and persistent in terms of motifs on the finds, not only among Pazyryk and Tuekta kurgans, but among all Scythian Altai kurgans (Başadar, Saklı Başı, Tuekta, Pazyryk, Ukok) and Caucasian kurgans (Yedi Kardeşler, Zhurovka). L.S. Marsdolov, **Altay'daki Pazırık Kültürü (M.Ö. VI-IV. Yüzyıllar) (Pazyryk Culture in the Altai (VI-IV Centuries B.C.))**, p. 901.

32 Wilhem Radlov, **Sibiriya'dan II, III**, 4<sup>th</sup> ed. trans. Ahmet Temir, Maarif Basımevi, Istanbul, 1956.

33 A. Zakharov, “Antiquities of Katanda (Altai)”, **The Journal of the Royal Anthropological Institute of Great Britain and Ireland**, Vol. 55, 1925, pp. 37-57

34 Natalia V. Polosmark, Russian, “Pastures of Heaven”, **National Geographic**, October 1994, pp. 80-103.

35 A. Davidova –S. Minyaev, The Xiongnu Decorative Bronzes New Discoveries in Russia, **The Archaeological Sites of the Xiongnu**, Vol. 6, Publish House Gamas, St. Petersburg, 2008, p. 17.

36 A. Yu Alekseev and others, **A Chronology of the Scythian Antiquities of Eurasia Based on New Archaeological and 14C Data**, p. 1095.

In “Hakan Kurgan” number II, there are pants, jackets, and robes of Turkish Kağans in very good condition. These clothes are one of the most important and oldest models of the Turkish cavalry.<sup>37</sup> Kagan, symbolizing the sun in the center of this circle-shaped kurgan, with approximately 160 horses buried in side-by-side rooms, this kurgan is very systematically divided into sections. Arzhan kurgans attract attention especially with their variety of horse harnesses.<sup>38</sup> This kurgan also included carpets, turquoise jewelry, bronze boilers, horse harnesses made of gold and bronze plates, wedges, bows and arrows, wooden containers, and decorative baskets and boxes.<sup>39</sup>

**Terezin Cemetery:** Located in Chaa-Khol'skii Kozhuun in the Tuva region, this cemetery was excavated in 2007 by the Institute of Material Culture of the Russian Academy of Sciences and called the “Archaeological Excavation of Tuva”.<sup>40</sup> Carbon testing dates the tombs to the first century B.C.E., the classic Hun period in the south of Lake Baikal, Mongolia, and north China. Important finds include belt buckles with snake motifs, beads, arrowheads, ceramic pots, and rings. These finds are very similar to those from the Altai-Minusinsk region, the southern region of Lake Baikal, the city of Ivolga, and Znamenka, north of the Black Sea.<sup>41</sup> In short, we can say that findings from all these regions reflect the same culture.

**Bai-Dag Kurgans:** These are dated to three periods: Scythian, Kokel, and Hun. The kurgans, which can reach up to thirty meters in width, are terraced. Due to their size, they are classified as “Hakan Kurgans.”<sup>42</sup> See **Map 5 (M5)**, “Tuva-Southern Siberian Regions Map of Scythian and Hun Kurgans” (Sazak-Yavaşoğlu, 2014).

## Hun Kurgan and Cities in the South Region of Lake Baikal

According to Russian archaeologist Minyaev, the first Hun city was discovered in 1896 by J.D. Talko-Grinzevich in Buryat (Russia). Subsequent excavations were continued in 1924–25 by Kozlov in Noin-Ula. In recent years, settlements belonging to the Hun period have been

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37 A. M. Stauffer, “Reiter Kleidung”, **Steppenkrieger**, p. 93.

38 Unfortunately, the first explorers of many kurgans were treasure hunters, and unfortunately this was the fate of Arzhan kurgans. Even the leftovers of the stolen items that are stolen are extremely important for Turkish history.

39 N. A. Bokovenko, “Tuva During the Scythian Period”, **Nomads of the Eurasian Steppes in the Early Iron Age**, ed. J.D. Kimball, Zinat Pres, Berkley CA, 1995, p. 267.

40 P. M. Leus, “New Finds from the Xiongnu Period in Central Tuva. Preliminary Communication”, **Xiongnu Archaeology Multi-disciplinary Perspectives of the First Steppe Empire in Inner Asia**, ed. U. Brosseder, B. Miller, Vor-und Frühgeschichtliche Archaeologie, Rheinische Friedrich-Wilhelms Universitaet Bonn, Germany, 2011, p. 515.

41 A. V. Davydova, “Ivolginskii arheologicheskii kompleksII. Ivolginskii mogil'nik” Sankt-Petersburg **Arkeologischeskie Pamiantniki Siunnu**, 2, 1996.; S. S. Miniaev, “Dyrestuiskii mogil'nik”, Sankt-Petersburg, **Arkeologischeskie Pamiantniki Siunnu**, 3, 1998.

42 U. Brosseder, “Xiongnu Terrace Tombs and Their Interpretations as Elite Burials”, **Current Archaeological Research in Mongolia**, ed. J. Bemann, Germany, Vor-und Frühgeschichtliche Archaeologie, 2009, p. 255.

found in the Baikal region. The most important of these cities is Ivolga City, 16 km from Ulan-Ude.<sup>43</sup>

**Ivolga City:** This finding made in 1927 by Russian archeologist, Sosnovskii is an important turning point for Hun archeology.<sup>44</sup> After these excavations and only after their finds had been examined, were such expressions as “memorial, unified settlement, fixed” used, demonstrating that Ivolga had entered into history as a first established residential Hun city.<sup>45</sup> In fact, the most important example investigated by Davidova<sup>46</sup> since 1988 and examined in detail is Ivolga City, dating to between the first century B.C.E. and the first century C.E. With the capacity to accommodate 3000 people, its ruins are located in the south of Lake Baikal and are surrounded by square walls on the **Russian borders of the Buryatia Government**. This city has heating systems similar to those of the Han-Korean and Bohai cultures in Manchuria. There are also cemetery areas near it. In contrast to information in Chinese annals, the Huns proved not only to live a nomadic steppe life on horseback, but also to have established settlements, including cities. Many finds revealed a settled life in Ivolga, the most important being criteria of historians worldwide:

1. Agriculture: Seeds sown.
2. Ceramic vessels: Produced to store food and drink.

Although some had considered Ivolga to be uninhabited during the winter, the abundance of ceramic vessels found reinforces the idea that the city was inhabited both in summer and winter. Many impressive ironworks were also found.

**Drestuy (Derestuy) City:** Dated to the first century B.C.E.–first century C.E., this Hun city within Altai borders south of Lake Baikal is very similar to Ivolga.<sup>47</sup> In the city itself and the tomb area, 260 kurgans were found.

43 Ekrem Kalan, “Ivolga Örneğinde Hun Kent Kültürüne Genel Bir Bakış”, *Turkbilig*, S.24, 2012, p. 2.

44 G. P. Sosnovskii, *Ninhe-Ivolginskoe Gorodischche, Problemy istorii dokapitalisticheskikh obschchestv* 7-8, 1934, p. 150-156.

45 S.V. Danilo, “Typology of Ancient Settlement Complexes of the Xiongnu in Mongolia and Transbaikalia”, *Xiongnu Archaeology Multi-disciplinary Perspectives of the First Steppe Empire in Inner Asia*, ed. U. Brosseder, B. Miller, *Vor-und Frühgeschichtliche Archaeologie, Rheinische Friedrich-Wilhelms Universität Bonn, Germany*, 2011, p. 129.

46 A. V. Davydova, “The Ivolga Gorodischche (A Monument of the Hsiung-nu Culture in the Trans-Baikal Region)”, *Archaeologica Academiae Scientiarum Hungaricae*, C. 20, 1988, p. 209-245.; A.V. Davydova, “Ivolginskii Arkheologicheskii Kompleks”, T. 1. *Ivolginskoe gorodischche/The Ivolga Archaeological Complex*, Vol.1, The Ivolga Fortress, *Arkheologicheskie pamiatniki siunu*, Vyğ.1. St. Petersburg, *Peterburgskoe Vostokovedenie*, 1995.; A. V. Davydova “Ivolginskii Arkheologicheskii Kompleks”, T. 2. *Ivolginskii mogil'nik /The Ivolga Archaeological Complex*, V2. ‘The Ivolga Cemetery’ *Arkeologicheskie Pamiatniki Siunnu*, Vyp.2. St.Petersburg, Fond ‘AziatIKA’, 1996.

47 Bunker, *Ancient Bronzes*, pp. 86-88.

**Cheremkhovo City:** Dated to the first century B.C.E.–first century C.E.

**Ilmova Pad City:** Ilmova Pad, a city of a Hun Hakan, was built in the first century B.C.E.–first century C.E.<sup>48</sup> Its terrace kurgans are classified as “Bey Kurgans” due to their size and the richness of finds within them, some of which are currently exhibited at the State Hermitage Museum.

Finds from these Hun settlements dating to the same period resemble those in other regions: bronze belt buckles, large and small ceramic vessels, kitchen tools, beads and metallic jewelry, knives and arrowheads, and mirrors.<sup>49</sup>

**Tsaram Valley:** Russian archeologists S.S. Miniaev and L.M. Sakharovskaia excavated in the valleys of south Baikal Lake, Tsaram in 2002. They found Khan Kurgans of the Hun period.<sup>50</sup> See **Map 6** “Lake Baikal Southern Region Hun Kurgan and Cities Map” (H6) (Sazak-Yavaşoğlu, 2014).

## **Hun Kurgan and Cities of the Mongolian Region**

**Bayan Olgii Kurgans:** In the Olgii region, located on the border of Mongolia in the north of the Altai Mountains, kurgans were found dating to 298 B.C.E. Russian and German scientists labelled them as Scythian. This region was first established in 1860 by Russian Turcologist F.W. Radlov and later further revealed in 1929–55 by Russian archaeologists M.P. Gryaznov and S.I. Rudenko during a widespread excavation (the Altai Mountains Russian Federation and Mongolia). From 1990 until the present day Russian territory archaeologists V.I. Molodin and N.V. Polosmark and his team continue to excavate. In 2004, a new German and Mongolian team joined the Russian archaeologists. Excavations were conducted on four archaeological sites: Olon-Güüriin-Lake, Unkheltseg, Dund Oigur Lake, and the Tugus Khul region of the Ulaankhuns section of the Bayan Olgii valley, revealing forty-two kurgans and sixteen new archeological sites<sup>51</sup>. In addition, Bayan Olgii valley’s Ulaan-Davaal, Olon-Güüriin Lake 6, 7, and 10 resulted in four archeological sites being created. As a result of these excavations, horse harness with wooden animal motifs, clothes from felt and other textiles, and iron wedges belonging to Hun art were found. These finds coincide with the Pazyryk Barrows in terms of

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48 P. B. Kononov, “The Burial Vault of a Xiongnu Prince at Sudzha (Il’movaia Pad’, Transbaikalia)”, **Bonn Contributions to Asian Archaeology**, V3., Vor-und Frühgeschichtliche Archäologie Rheinische Friedrich-Wilhelms-Universität Bonn, 2008.

49 Bunker, *ibid.*, p. 78.

50 S.S. Minyaev – L.M. Sakharovskaia, “Investigations of a Xiongnu Royal Complex in the Tsaram Valley”, [Part 1], **The Silk Road**, 4/1, 2006, pp. 47-51.

51 V. I. Molodin – D. Tseveendorzh – V.P. Myl’nikov, “V poiskakh pazyrykskikh kompleksov v Severo-Zapade Mongolii”, **Problemy arkheologii, etnografii, antropologii Sibiri i sopredel’nykh territorii**, 9, 2004, pp. 365-372.

culture and art.<sup>52</sup> Another archaeological site in Bayan Olgii is in the Baga Türgen Mountain and the river region. The archaeological sites in this region around the Hoton and Kurgan lakes on the westernmost border of Mongolia were first discovered by Mongolian N. Ser-iodzhav in 1968 and then again in 1999 by D. Tseveendorzh and V.D. Kubarev; under the leadership of E. Jabson, they examined the Turkish petroglyphs and benign stones in the region. In 2004, kurgans of the Pazyryk cultural period were found in this region. A total of sixty-two kurgans were discovered in the archaeological sites of Mt. Türgen, Miangan Knokhor, and Zagastai. These excavations were conducted by Mongolian-French archaeologists Ts. Törbat and P.H. Giscard, who directed them. Iron horses, wooden knife sheaths, bronze wedges, wooden appliqué belts, fur-covered leather bags, and textile and shoe pieces were found in the excavations.<sup>53</sup>

**Noin-Ula Kurgan:** Noin Ula kurgans were excavated in the Noin Ula Mountains near the Selenga River in Mongolia by Russian archaeologist Kozlov and his team in 1924–25. They are dated to the first and second centuries B.C.E.<sup>54</sup> The Selenga and Hara Rivers and the Noin-Ula Mountain are the three excavation sites (Sudzunkte, Tzurumte, and Gudjirte).<sup>55</sup> In this region, 212 kurgans were found. The most important are khan and Hatun kurgans 1, 6, 12, 23, and 25, which have an art style that overlaps with Pazyryk. Unlike in the past, silk fabrics, cart parts, wool fabrics and felts, ceramics, lacquered vessels, and wooden vessels, which reflect Chinese craftsmanship, have been found extremely important in the Turkish culture. N. Polosmark continues these excavations in the Russian Academy of Sciences.<sup>56</sup>

**Boroo Lake City:** The first excavation of Boroo Lake City<sup>57</sup>, which was the first excavation of a Hun City in Mongolia, was conducted by Tseveendorzh and I. Erdelyi.<sup>58</sup>

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- 52 H. Parzinger – V.I. Molodin – D. Tseveendorzh, “New Discoveries in Mongolian Altai: The Warrior Grave of the Pazyryk Culture at Olon\*Grüünin-Gol 10”, **Current Archaeological Research in Mongolia**, Germany, Papers from the First Int’l Conference on ‘Archaeological Research in Mongolia’ held in Ulaanbaatar, Aug. 19th-23rd, 2007, 2009, p. 2003.
- 53 T. Törbat- P.H. Giscard- D. Batsükh, “First Excavation of Pazyryk Kurgans In Mongolia Altai” **Current Archaeological Research In Mongolia**, Germany, Papers from the First International Conference on “Archaeological Research in Mongolia” held in Ulaanbaatar, August 19t-23rd, 2007, 2009, p.221.
- 54 P. K. Kozlov, **Kratkie Otçeti Ekspeditsiy po İssledovaniyu Mongolii v Svyazi s Mongolo-Tibetskoj ekspeditsey**, Leningrad, 1925.; C. Trever, **Excavations in Northern Mongolia (1924-1925)**, Leningrad 1932.
- 55 Trever, *ibid.*, p. 9.
- 56 The kurgans of Noin Ula kurgans in the Suzukteh region are the excavation areas of Polosmark. For detailed information, see. N. V. Polosmark – E. S. Bogdanov - D. Tseveendorj and N. Erdene-Ochir, “Silver Horse Harness Adornments from Suzukteh Burial Mounds 20 (Noin Ula, Mongolia)”, **Archaeology Ethnology & Anthropology of Eurasia**, Vol. 39/2, 2011, p. 46-54.
- 57 D. Ramseyer – N. Pousaz – T. Törbant, “The Xiongnu Settlement of Boroo Gol, Selenge Aimag, Mongolia”, **Current Archaeological Research in Mongolia**, ed. J. Bemmman, Germany, Vor-und Frühgeschichtliche Archæologie, 2009, p. 231.
- 58 I. Erdelyi, “The Settlements of the Xiongnu”, ed. B. Genito, **The Archaeology of the Steppes, Methods and Strategies**, Papers from the Int’l Symposium held in Napels, Nov. 9-12th 1992, Instituto Universitario Orientale, Dipartimento di Studi Asiatici, Series Minor 44, Napoli 1994, p. 553-563.



The first work on the city's ceramics was performed by Ts. Dorzhsüren.<sup>59</sup> Boroo Lake City is located in the region of the Noin Ula kurgans in Mongolia, approximately 25 km north<sup>60</sup> and is very similar to Ivolga City. Excavations of D. Ramseyer, N. Pousaz, and T. Törbat in 2006 revealed that gold working was probably done. In addition, whether the city was “permanent or seasonal” is not yet clear. One house in the city dates between 200–320 B.C.E., while another dates to 80–250 C.E. Since the second dating coincides with Noin Ula kurgans' dating, this city might be the central city of the Noin Ula kurgans.<sup>61</sup>

**Terelzhiin Dörvölzhin (Gazar) City:** Another Hun city (only claimed, not yet proven) is Terelzhiin Dörvölzhin, in the north of Lake Terelzhiin, in the Kherlen Valley, Mongolia. The first reviews of this city were done by the Russian archeologist, K. Perlee; later, the Russian archaeologist S.V. Danilov<sup>62</sup> published regarding it in 2004. Its size was approximately 220m. It was surrounded by square walls, with “Han type” roof knobs, and city walls have been found in four buildings, the largest 60 x 30m., is at an height of 2m. The largest building in the city's center and other areas are under continued investigation.<sup>63</sup>

**Khövsgöl Aimag (River) Burials:** As a result of excavations in 2003 between Ulaan Tolgoi and Uushgyn Öörör, Bronze Age graves in an area of 805 square km, belonging to the Scythian and Hun periods were found. That no archaeological finds were discovered in the kurgans led the excavation team to believe that these kurgans had been robbed.<sup>64</sup>

**Baian Bulag (Shouxiangcheng) City:** Excavated in 2009 under the direction of A. Kvalev and D. Erdenebaatar as a joint project of the Altai State University and Ulaan-baatar State University, this city belongs to the Han period (first century B.C.E.) The Baian Bulag

59 Ts. Dorzhsüren, mard Khünnü (Ertnii sudlalyn shinzhilgee), *Studia Archeologia Tomus 1*, Fasciculus 5, Ulaanbaatar, 1961.

60 During the commemorative studies of the kurgans we did during our study, we have determined that the city of Boroo Gol is located in the north, not in the south of the Noin Ula kurgans.

61 D.C. Waugh, “Nomads and settlement: New Perspectives in the Archaeology of Mongolia”, *The Silk Road*, Vol.8, 2010, pdf. p. 100.; S. Solongo – T. Törbent, “The Chronology at the Boroo Settlement, Mongolia – OSL Dating of Xiongnu Pottery”, *Xiongnu Archaeology Multi-disciplinary Perspectives of the First Steppe Empire in Inner Asia*, ed. U Brosseder, B. Miller, Germany, Vor-und Frühgeschitliche Archaeologie, Rheinische Friedrich-Wilhelms-Universitaet Bonn, 2011, p. 170.

62 S. V. Danilov, *Gorodo v Kochevykh Obshchestvakh Tsentral'noi Azii (Cities in nomadic societies of Inner Asia)*, Ulan-Ude: Izd-vo. Buriatskogo nauchnogo tsentra SO RAN, 2004.

63 S. V. Danilov, “Preliminary Results of the Investigations on a Xiongnu Settlement in Mongolia”, *Xiongnu Archaeology Multi-disciplinary Perspectives of the First Steppe Empire in Inner Asia*, ed. U Brosseder, B. Miller, Germany, Vor-und Frühgeschitliche Archaeologie, Rheinische Friedrich-Wilhelms-Universitaet Bonn, 2009, p. 241-246.

64 B. Frohlich–T. Amgalantög – J.Littleton, *Bronze Age Burial Mounds in the Khövsgöl Aimag, Mongolia, Current Archaeological Research in Mongolia*, ed. J. Bemann, Germany, Vor—und Frühgeschichtliche Archaeologie, 2009, p. 241-246.

settlement is 26 km from Nomgon, located to the South of the Kurkhiin Mountains and north of the Borgongiin Gobi desert. During the Han period, it assumed the role of a border fortress between Hun and Han states.<sup>65</sup> Various ceramic vessels, iron knives, cutting tools, arrowheads, belt fragments, and horse harness parts were removed from the excavation area.<sup>66</sup> The castle, thought to belong to the Han Wudi period of the Han Emperors, has high walls, reinforcing its possible use as a military garrison.<sup>67</sup>

**Mangasyn Khuree Fortified Archaeological Site:** This site lies 10 km from the Mongolia-China border. Far away, in Mongolia, in the north-west Galbyn Gobi, Gurvan Zeerdiin Agui Khanbogd, and Ömnögöv region, this area, which was surrounded by walls, was first examined by a delegation headed by D. Garamzhav in 2005. This walled area, also called “Monster Circle”,<sup>68</sup> is the famous city explored by Russian archaeologist Perlee, who states that archaeological finds show that this was a border city with Hun-Han trade relations during the Han period.<sup>69</sup> The city on the Han side of the border was **Baian Bulag (Shouxiangcheng) City**.<sup>70</sup>

65 A. Kovalev – D. Erdenebataar – S. Matrenin, “The Shouxiangcheng Fortress of the Western Han Period – Excavations at Baian Bulag, Nomgon Sum, Ömnögöv Aimag, Mongolia”, **Xiongnu Archaeology Multidisciplinary Perspectives of the First Steppe Empire in Inner Asia**, Ed. U Brosseder, B. Miller, Germany, Vor-und Frühgeschitliche Archaeologie, Rheinische Friedrich-Wilhelms-Universitaet Bonn, 2011, pp. 475, 507.

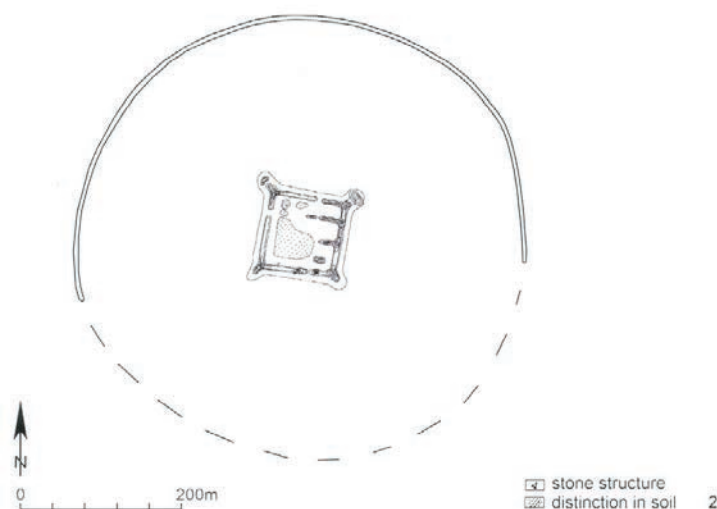
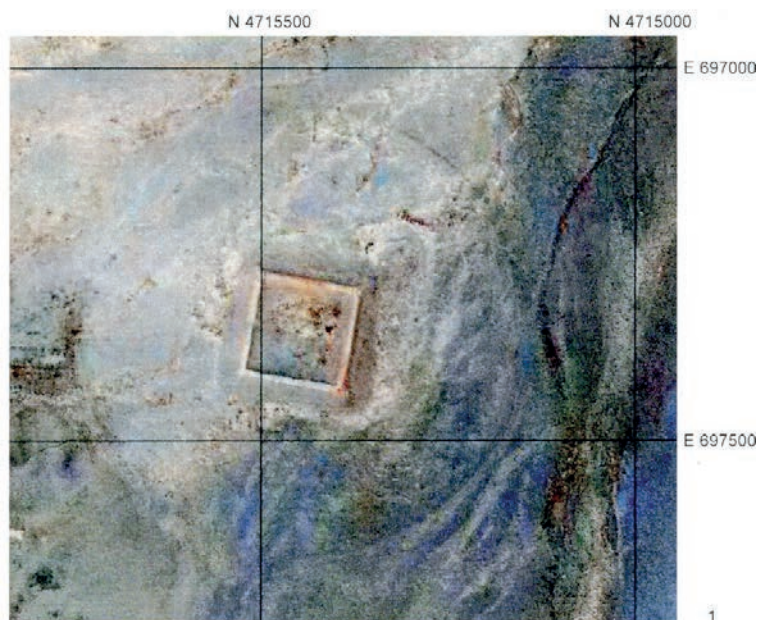
66 A. Kovalev – D. Erdenebataar – S. Matrenin, *ibid.*, p. 493.

67 A. Kovalev – D. Erdenebataar – S. Matrenin, *ibid.*, p. 508.

68 C. Amartüvshin – Z. Gantula – D. Garamzhav, “On the Walled Site of Mangasyn Khuree in Galbyn Gobi”, **Xiongnu Archaeology Multi-disciplinary Perspectives of the First Steppe Empire in Inner Asia**, Ed. U Brosseder, B. Miller, Germany, Vor-und Frühgeschitliche Archaeologie, Rheinische Friedrich-Wilhelms-Universitaet Bonn, 2011, p. 509.

69 Khuduugiin Perlee, **Mongolard ulsyn ert, dundad üenin khot surriny tovchoon**, Ulaanbaatar 1961, pp. 24-25.

70 C. Amartüvshin – Z. Gantula – D. Garamzhav, *ibid.*, p. 513.



**Photo 1:** Mangasyn Khuree Planned City Satellite and Drawing Plan, (Brosseder, 2011).

**Tamiryn Ulaan Khoshuu City:** Another Hun city on the west side of the junction of the Tamir and Orkhon Rivers is Tamiryn Ulaan Khoshuu (**Figure 1**). This city, similar to Terelzhiin Dörvölzhin is thought to be a Hun city, but has yet to be confirmed. The plans of the two cities are very similar.<sup>71</sup>

71 Waugh, *ibid.*, p. 100



**Photo 2:** NE view Residential Area, showing the Tamiryn Ulaan Khoshuu Structure (Waugh 2005).

**Tula River (Tyynron River) Finds:** Finds such as silk fabrics and horse harness sets from the Orkhon River, close to this region's shores are very similar to those extracted from European Hun kurgans.<sup>72</sup>

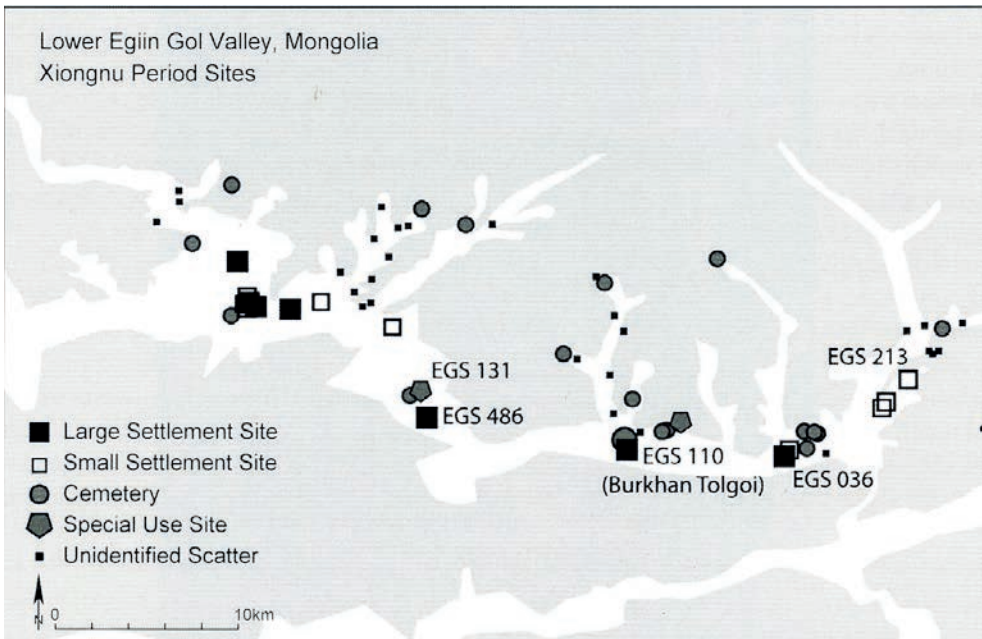


**Photo 3:** Square planned cemetery, Orkhon Valley, Khulhiin am, (Ayudai Ochir and his team, 2005).

**Eg (Egin) River Valley:** Located in the Orkhon Valley in Mongolia, this valley is presumed to be where the Huns established their central grasslands and managed their commercial and political relations. No doubt this residential area is not only a city but also a center.<sup>73</sup>

<sup>72</sup> G. J. Borovka, *Arh. Obsl. Severnaya Mongoliya*, II, L., 1927.

<sup>73</sup> J. Bemmman, "Was the Center of the Xiongnu Empire in the Orkhon Valley?", *Xiongnu Archaeology Multidisciplinary Perspectives of the First Steppe Empire in Inner Asia*, Ed. U Brosseder, B. Miller, Germany, Vor-und Frühgeschitliche Archaeologie, Rheinische Friedrich-Wilhelms-Universitaet Bonn, 2011, pp. 441-462.



**Map 7a:** Map of “Mongolian Eg River Region Kurgans and Cities”, (Bemmann, 2010).



**Photo 4:** Dörvölzhin Gazar City Plan (near Darling Nars, Bor Bulag tombs), (Brosseder, 2011).

**Gol Mod I, II Kurgans:** Borosseder and J.P. Desroches began excavations at Gol Mod in 2004. A total of 400 kurgans were found in both areas. During excavations, two-wheeled carts, horse harnesses made of gold and bronze, along with gold embroidered pieces were



discovered in the burial chambers. In light of these findings, it is certain that these are “Tegin Kurgans”. The closeness of these kurgans and the Tegin Kurgan and the similarities and typologies of Noin Ula kurgans indicate that the Arkhangai aimag (river) region is a “Tegin Region”.<sup>74</sup> After the excavations, Brosseder focused on the European Huns and the Attila Period, and as a result of excavations that continued until 2007, he concluded that the Huns were proven ancestors of European Huns.<sup>75</sup>

**Duurling Nars ve Bor Bulag Burials:** The graves located in Khentii aimag (river) in Eastern Mongolia are smaller than other “Tegin Kurgans”. A hundred kurgans were found in Duurling Nars and sixty in the Bor Bulag burials. Finds also include horse harnesses, sacrificed horses, lacquered vessels, metallic items, and ceramic vessels.<sup>76</sup>

**Khudgiin Tolgoi Kurgans:** More than 300 Khudgiin kurgans in the Mongolian Arkhangai River and Battsengel regions were excavated in 2001 by a joint project of the Archaeological Institute of the Mongolian Academy of Sciences, the National Korean Museum, and the National Mongolian History Museum. Iron rings, beads, metal-ceramic and lacquered vessels, wooden coffins, knives and arrowheads (wood and iron), were removed from the kurgans. These kurgans date between 60–80 B.C.E.<sup>77</sup>

**Takhiltyn Knotgor Kurgans:** The ‘Tegin kurgans’ were discovered as a result of the Mongolian-American Khovd Archeological Project in 2007, on the Khovd River, the Zavkhan region on the outskirts of the Altai Mountains in westernmost Mongolia. In fact, the area was first excavated by Volkov-Dorzh in 1961, and two large kurgans were found. These square kurgans are similar to the Gol Mode kurgans.<sup>78</sup>

In Mongolia, apart from the kurgans classified above, archaeological sites of Hun cities were also found in places close to some kurgan regions but sometimes differing from other kurgan regions. These archaeological studies have continued from the 1800s until the present. Works initiated by Russian and Mongolian Turcologists and archaeologists such as Kiselev,<sup>79</sup>

74 U. Brosseder, *Xiongnu Terrace Tombs and Their Interpretations as Elite Burials*, p. 248.

75 U. Brosseder, “Zur Archäologie der Xiongnu” *Hunnen Attila und Die Hunnen*, Stuttgart, Historischen Museum der Pfalz Speyer, 2007, p. 62-72.

76 U. Brosseder, *Xiongnu Terrace Tombs and Their Interpretations as Elite Burials*, p. 251, 266.

77 H.W. Yun, “The Xiongnu Tombs at Khudgiin Tolgoi in Mongolia”, *Current Archaeological Research in Mongolia*, ed. J. Bemmman, Germany, Vor-und Frühgeschitliche Archäologie, 2009, p. 281-299.

78 Bryan K. Miller – Zhamsranzhav Baiarsaikhan – Judith Logan, “Elite Xiongnu Burials at the Periphery Tomb Complexes at Takhiltyn Khotgor, Mongolian Altai”, *Current Archaeological Research in Mongolia*, Ed. J. Bemmman, Germany, Vor-und Frühgeschitliche Archäologie, 2009, p. 300-314.

79 Sergei V. Kiselev, “Drevnie Goroda Mongolii” (Ancient Cities of Mongolia), *Sovetskaia Arkheologiya*, 1957/2, p. 97-101.

Radlov,<sup>80</sup> Perlee,<sup>81</sup> are continuing in joint international projects by Russian, American, French, and German archaeologists such as Khudiakov and Tseveendorzh,<sup>82</sup> and Molodin<sup>83</sup>.

The most important international projects that have explored archaeological finds in Mongolia in recent years are listed below:

1. For the Mongolian-China Archaeological project, archaeological sites in Mongolia were explored by the Mongolian State Museum, the International Institute for the Study of Nomadic Civilizations, and the Inner Mongolia Cultural and Archaeological Ruins Research Institute. Professor Dr. Ayday Ochir, Batsuuri Ankhbayar, and Tserendory Odbaatar found that many settlements and graves in Mongolia dated from the Hun period and continued in the same layer until the Uighurs.<sup>84</sup>
2. A multi-disciplinary project under the auspices of the German Federal Ministry of Education and Research, headed by the Department of Archeology of the History of Early Asia at the University of Bonn was called ‘Geoarchaeology in the Steppe-Middle Mongolia, Orkhon Valley in the Orkhon Valley Reconstruction of Cultural Natural Areas Project from July 2008 until June 2011. Professor Jan Bemmman and Professor Dr. Ursula Brosseder examined the Orkhon region from the prehistoric to the Manchu period, and many varied archaeological artifacts were found.<sup>85</sup>
3. The International Central-Asian expedition, St. Petersburg Museum Institute of the Roerich of Family, Altai State University, and Ulaanbaatar State University was a joint project conducted by A. Kvalev and D. Erdenebaatar in 2009. The Baian Bulag archaeological excavation site (Nomgon, Ömnögöv) was excavated in Mongolia.<sup>86</sup>

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80 Radloff, *Sibirya’dan I*, 1954.

81 Kh. Perlee, “K istorii drevnikh gorodov i poselenii v Mongolii” (On the History of Ancient Cities and Settlements in Mongolia), *Sovetskaia Arkheologiia*, C. 3, 1957, p. 43-53.

82 I. S. Kudiasikov–D. Tseveendorzh, “Keramika Ordu-Balyka (Ceramics of Ordu-Balyk)”, *Arkheologiia Severnoiv Azii*, Novosibirsk: Izd-vo. ‘Nauka’, Sibirskoe otd., 1982, p. 85-94.

83 H. Parzinger – V.I. Molodin – D. Tseveendorzh, *New Discoveries in Mongolian Altai: The Warrior Grave of the Pazyryk Culture at Olon-Grüünin-Gol* 10, p. 203.

84 A. Ochir – T. Odbaatar – B. Ankhbayar – L. Erdenebold, “Ancient Uighur Mausolea Discovered in Mongolia”, *The Silk Road*, Vol. 8, 2010, p. 16-26.

85 For detailed information, see: [http://www.vfgarch.unibonn.de/downloads/jb\\_geoarchaeology\\_in\\_der\\_steppe.pdf/at\\_download/file](http://www.vfgarch.unibonn.de/downloads/jb_geoarchaeology_in_der_steppe.pdf/at_download/file), <http://www.vfgarch.uni-bonn.de/downloads/bemmann-zentrum-der-steppenreiche.pdf> (Jan 2013).

86 A. Kovalev – D. Erdenebaatar – S. Matrenin – I. Grebennikov, “The Shouxiangcheng Fortress of the Western Han Period – Excavations at Baian Bulag, Nomgon Sum, Ömnögöv Aimag, Mongolia”, *Xiongnu Archaeology Multi-disciplinary Perspectives of the First Steppe Empire in Inner Asia*, ed. U Brosseder, B. Miller, Germany, Vor-und Frühgeschitliche Archäologie, Rheinische Friedrich-Wilhelms-Universitaet Bonn, 2011, p. 475-508.



See **Map 7 (M7)** “The Hun Mongolian Region, Hun Kurgan and Cities Map” (Sazak-Yavaşoğlu, 2014).

## Hun Kurgans in the People’s Republic of China

### Hun Kurgans and Cities in North China

The most important works of the Early Hun period, beyond the Russian Federation’s borders have been found in Inner Mongolia and the People’s Republic of China. However perhaps due to political forebears or publications being written in Chinese, it has been a region less studied by Turkish scholars compared to Russia. As is known, the commercial, political, and cultural balances of the early Hun period were preserved for many years in the territory of North China, along with the Great Wall of China. M. Erdly’s findings during field surveys of Hun boilers in the vast geography from North China to the Danube River in Eastern Europe in the 1980s and excavation reports of Chinese archaeologists excavating in this region (north China and Inner Mongolia) include Hun findings from the eighth–ninth century B.C.E until the fifth–sixth century C.E.<sup>87</sup>

Erdly also compared archaeological cauldrons with the geography described by Di Cosmo in political history and reached the coordinates of the archaeological sites we have explored in this chapter. According to this comparison, the Huns’ China source is Shi-Ji’de Chu-na and Pu / Fu-shih, which is the current Ning-hsia Shansi’s north, Shensi, as well as Hopei, and Liao-ning.<sup>88</sup>

Some archaeological works in North China are as follows:

**Daodunzi Tombs:** Located in Tongxin City, in the autonomous region of Ningxia, East Turkestan, these kurgans were found to belong to the first–second century B.C.E.<sup>89</sup> The city of Ivolga in the southern region of Lake Baikal is very similar to these Hun kurgans. Ceramics and lacquered vessels obtained in the kurgans, bronze belt buckles of dragons, and cart cavalry motifs are important in terms of Hun art.<sup>90</sup>

87 M. Erdly, “Orta Avrasya Boyunca Hiong-nu Tarzı Kazanlar ve Bunların Kaya Kabartmalarında Ortaya Çıkışları (Hiong-nu Style Boilers Throughout Central Eurasia and Their Emergence in Rock Reliefs Uluslararası International Academic Conference on Archaeological Culture of Ancient Nations)”, **Eski Milletlerin Arkeolojik Kültürüne Dair Uluslararası Akademik Konferansı**, Trans. H. Şirin, Inner Mongolia, 1992, p. 281.

88 Erdly, *ibid.*, p. 82.

89 Bunker, **Ancient Bronzes**, p. 78.; Pang Ling, “A Summary of Xiongnu Sites within the Northern Periphery of China”, **Xiongnu Archaeology Multi-disciplinary Perspectives of the First Steppe Empire in Inner Asia**, ed. U. Brosseder, B. Miller, Germany, Vor-und Frühgeschichtliche Archäologie, Rheinische Friedrich-Wilhelms-Universität Bonn, 2011, p. 463.

90 Bunker, *ibid.*, p. 81.

**K'o-sheng Chuang Cemetery:** This cemetery is located in the town of Ch'ang-an, Hsi-an City in Sha'an-hsi province and dates to the second century B.C.E.

**Lijataozi Cemetery:** The Lijataozi graves are located in the Ningxia Autonomous Region in Tongxin City. Since the graveyard was destroyed before excavations in 1983–85, only five kurgans were well preserved. Lacquer and ceramic vessels, bronze two-wheeled cart parts, seashells, and swords were found in the graves. These kurgans are similar to the finds of the Daodunzi region.<sup>91</sup>

**Nan-wan Cemetery:** This cemetery with more than 100 kurgans was discovered in 1981 during excavations conducted east of Barköl town in East Turkestan.

**Pu-tung Valley Graves:** In 1980, nine graves were found in the Ordos Plateau, 20 km southwest of I-meg Tunghsing City.

**Shangsunjiazhai Cemetery:** In the Shangsunjiazhai grave area in Ch'ing-hai (Qinghai) province, 182 kurgans were found. Graves excavated in 1977 were dated to the second–third century C.E.<sup>92</sup>

**Shen-mu Ta-pao-tang Cemetery:** Shen-mu City Ta-pao-tang Cemetery in Sha'an-hsi Province is located near the old city ruins and contains twenty-six kurgans.

**Ta-pao-tang Ruins of the Old City:** This city, discovered in 1990, is the city of Huns that came under the domination of China.

**Keshengzhuang Cemetery:** This cemetery was found in the Keshengzhuang town of Xi'an City, in Sh'an-hi province. It is located in the capital of the Han Empire. Due to the “wuzhu” coins found in the tombs, they were dated to the second–third century B.C.E.<sup>93</sup> In total, 120 kurgans were found in this region on Ejderbaşı Plateau. A belt with motifs on the buckle (a scene of two cavalymen hugging each other) is remarkable.<sup>94</sup>

**Shou Village Ch'in-Han Cemetery:** The northern headquarters of the town of Shou in Shan-hsi province was seized seven times by the Huns. In this grave, many Hun works were found.

**Xichagou (Hsi-ch'a) Valley Cemetery:** Sixty-three of the kurgans in Lo-shan-hasang village in the Hsi-feng town of Liao-ning province were examined. Finds are exhibited in the Tung-pei Museum. Due to the ‘ban liang’ and ‘wuzhu’ coins extracted, the period was

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91 P. Ling, *ibid.*, pp. 468–69.

92 Bunker, *ibid.*, pp. 84–85.

93 Bunker, *Ancient Bronzes*, p. 78.

94 Ling, *A Summary*, p. 466.

determined to be 174–175 B.C.E.<sup>95</sup> Belt buckles with hunter motifs and scenes of hunting with the horn in the hands are dated to the second century B.C.E. This motifs of the ‘birth of life in hands’ and the ‘hunter and prey’ on the belt is one of the best examples of motifs reflected since the 18th century to the present, seen as a hunter-naturist motif. See. **Table 1** “Turkish Motifs and Symbols” shows an “eagle motif” (second-century B.C.E.).

**Dabaodang Cemetery:** Dabaodang Cemetery was found as a fortress city in Shenmu City in the Shaanxi district. It is dated to the third century B.C.E.<sup>96</sup> A stone fresco was found on one of the walls of the cemetery, depicting a hunting cavalry with a backwards arrow.<sup>97</sup> There were no animal bones in these graves, ceramic, lacquer vessels, iron-bronze knives, beads and earrings, ‘wuzhu’ coins and bronze belt buckles were found. These findings show similarities with Ivolga City.<sup>98</sup> The belt buckle motifs extracted from this region are among the most important materials of our study. For the ‘North China Region Hun Kurgan and City Map’, see. **Map 8 (M8)**. (Sazak-Yavaşoğlu, 2014)

## Hun Kurgan and Cities in Inner Mongolia

It is not easy to date the archaeological sites of non-Chinese tribes found in Inner Mongolia. A method of dating is the determination of the period of the kurgan based on the period of the goods made in China in the graves. The other method is radio carbon testing, but its accuracy is 68%. The three Hun archaeological sites dated in this way are located in the Taohongbala area, while the other two are in Maoqinggou and the Xigouban areas, where the earliest (300-221 B.C.E.) finds were found.<sup>99</sup>

**Maoqinggou Cemetery:** 79 tombs were found in Liancheng province in Inner Mongolia. The faces of the buried mostly face east. There are also pits where horses are buried. From these tombs, armaments, ceramic vessels, short knives made of bronze, belt buckles and double bird decorations were removed. Circular belt buckles with irregular lines in the lower region were found in this cemetery and in Taohongbala and Xigouban.<sup>100</sup> The ceramics extracted from this tomb show similarities with the ceramics extracted from other Hun archaeological sites such as Daodunzi, Yinniugou, Shaogou, Guoxianyaozi, Wangong, and Zhailainuoer.<sup>101</sup>

95 *Ibid.*, p. 79.

96 Ling, *ibid.*, p. 472.

97 U. Brosseder, B.K. Miller, Reiterkrieger der Xiongnu, *Steppenkrieger*, ed. J. Bemmann, Bonn, Buchhandelsausgabe Primus, Verlag, 2013, p. 116.

98 Ling, *ibid.*, pp. 463-464.

99 Psarras, *Exploring the North: Non-Chinese Cultures of the Late Warring States and Han*, pp. 4-5.

100 Psarras, *ibid.*, p. 6-18.

101 *Ibid.*, p. 10-11.

**Guoxiangyaozi Cemetery:** 31 tombs were found in Liangcheng province in Inner Mongolia. 19 of them were excavated. The graves are dated to three different periods between the 7<sup>th</sup> and 5<sup>th</sup> century B.C.E.

**Pingyang (Pingshan) Cemetery:** Located in southwest Heilongjiang, Pingyang is in Tailai Province (Hebei District). Two burial sites were found at a distance of five kilometers from each other: Zuanchang (Zhongshan) and Zhandou. In the excavation report instead of the two graves, the period of the graves was dated to BC. V-III B.C.E. Weapons (short swords, knives and arrowheads) were found in the graves with items similar to the Sien-pi and Hun period artifacts in Pingyang cemetery. Another interesting point is that animal-shaped ornamental plates were found only in graves containing nomadic items.<sup>102</sup> Xiyuan, Taohongbala, Yulongtai, Southern Ningxia, Yuhuangmiao, Xiaobaiyang, Yinniugou cemeteries are attributed to the Hun period due to their ceramics and Ordos bronze.<sup>103</sup>

**Xigouban Cemetery:** The Xigouban tombs are located in the town of Dayingpan in Ordos Plateau, in the Inner Mongolia region on the border of Cungar. In the excavations carried out in 1979-80, 12 kurgans were identified.<sup>104</sup>

From these kurgans around the Yellow River, the mirror and 'wuzhu' coins of the Han era were extracted, which is why these kurgans were dated to the second half of the third century B.C.E.<sup>105</sup> The curved shaped ornaments made of jade are connected to the Tashtyk culture as motifs and styles. The works in these tombs are one of the culmination points where Hun art is seen.<sup>106</sup>

**Budonggou Cemetery:** Located in the city of Ordos in Inner Mongolia, these tombs are dated from the first century B.C.E. to the first century C.E. The kurgans are similar to those in Ivolga and Ilmova. Bronze mirrors, knives, ceramic vessels, glass vessels, belt buckles, and bows and arrows were found.<sup>107</sup> Although the extracted bronze artifacts reflect the "Ordos Style", belt buckle motifs are especially important for our study. Three-legged geese on ceramic pots are other important finds attributed to the Huns.<sup>108</sup>

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102 *Ibid.*, pp. 29-33.

103 *Ibid.*, pp. 23-63.

104 Bunker, *Ancient Bronzes*, p. 83.

105 *Ibid.*, p. 78.

106 Ling, *A Summary*, p. 469-470.

107 Bunker, *ibid.*, p. 78.

108 Ling, *ibid.*, p. 467-468.

**Aluchaideng Cemetery:** From the Hun period, 218 artifacts were recovered from the Aluchaideng cemetery in Hangjin, Inner Mongolia, including gold and bronze works weighing 4 kg. Besides the fact that the works extracted from the kurgans are gold, their excellent craftsmanship shows that these kurgans belong to Kagan and Hatun. On a plate used by the Khan in celebration, the phrase “shao fu” was found.<sup>109</sup> The amount of gold works in this kurgan is very important in terms of Hun art, motifs, and symbols.<sup>110</sup> See **Map 9**, “Inner Mongolia Region Hun Kurgan and Cities Map” (**M9**) (Sazak-Yavaşoğlu, 2014).

## Hun Kurgan and Cities in Kazakhstan

The Kazakhstan region is the center of the Huns' crossing to the west. They moved from Tuva-Minusinsk and Altai to the Tanrı mountains. After establishing full cultural unity<sup>111</sup> there, they came west through the Caspian and the Caucasus to the Idil River.

In Eastern Kazakhstan, from the fourth–fifth century B.C.E., one Hun kurgan, Katanda, shows close similarities to Pazyryk kurgans. Sarı-Kol, Chinagiz-Tau, and Berkkar kurgans are other important Hun period kurgans in this region.<sup>112</sup> The Scythian culture of the West played an important role in the formation of South Kazakhstan culture.<sup>113</sup> It is believed that in this region, Talas City was the camp of Chia-Chi, the Hun Khan, and that it reached from this route to West Turkestan.<sup>114</sup>

**Kızart Kurgans:** The Kızart Kurgans consist of 12 kurgans on the valley slope between Tian Shan and the Altai Mountains. These kurgans, which bear traces of Hun art, are accepted by Ögel as belonging to the Hun period.<sup>115</sup>

**Kırçın Kurgans:** These kurgans are located on the shores of Lake Issyk in the central part of the Tian Shan Mountain ranges.

**Esik Kurgan:** Esik Kurgan is located 50 km south of the remote town of Issyk, found in 1969–70 by K.A. Akisev. It dates to the fifth century B.C.E.<sup>116</sup> Close to 4000 gold works with

109 N. N. Kradin, “Stateless Empire: Structure of the Xiongnu Nomadic Super-Complex Chieftdom”, **Xiongnu Archaeology Multi-disciplinary Perspectives of the First Steppe Empire in Inner Asia**, Ed. U Brosseder, B. Miller, Germany, Vor-und Frühgeschichtliche Archaeologie, Rheinische Friedrich-Wilhelms-Universitaet Bonn, 2011, p. 82.

110 Bunker, **Ancient Bronzes**, pp. 49-50.

111 Ögel, **İslamiyetten Önce Türk Kültür Tarihi**, p. 75.

112 S. S. Çernikov, „Vostočno Kazahstanskaya Ekspeditisiya”, **KSİİMK**, E.37, pp. 144-150.

113 Ögel, *ibid.*, p. 77.

114 J. J. M de Groot, **The Hunnen der Vorchristlichen Zeit**, p. 232.

115 Ögel, *ibid.*, p. 75.

116 For detailed information, see: K.A. Akisev, **Kurgan Issik**, Moscow, Iskustvo, 1978.

magnificent workmanship were excavated from the site, so, presumably, the Esik kurgan is a Kagan or Tegin kurgan.<sup>117</sup> In addition, the works of the Esik kurgan show similarities with Hun kurgans such as Pazyryk, Noin Ula, Shibe, Tuekta, and Berel as its motifs and bases led to the view of Esik Tegin as a “Hun Tegin”.<sup>118</sup>

**Kegen Kurgans:** A total of 1000 kurgans were found in Kegen village, east of Almaty, Kazakhstan. According to archaeologists Z. Samashev and R. Zhumatayev, here the reflex bow was first found, indicating Turkish archers’ first Hun burial ground. This type of Turkish bow was also found in Hun kurgans in Mongolia.<sup>119</sup>

**Kentol Region:** The most important tomb in the region is **Catacomb Tomb**. In Eastern Europe, the “Reflex bow”, which was never known before the Huns arrived, in other words, are Hun tales where the “Turkish bow” was first seen. This type of ‘Turkish bow’ was also found in Hun kurgans in Mongolia.<sup>120</sup>

**Kara-Ağaç:** Located in the center of Kazakhstan, south of Akmolinsk, Karaağaç<sup>121</sup> archaeological finds are of great importance for European art. Among these finds, works of gold mining indicate that Hun mining art came through Churn and then East Siberia before reaching Europe.<sup>122</sup> See **Map 10** “Map of Kazakhstan Region Europe Hun Kurgan and Cities” (M10) (Sazak-Yavaşoğlu, 2014).

## Western Turkestan Hun Kurgan and Cities

Since we considered Altai as the center point, we first attempted to give Altai and then east towards Russia, Mongolia, Kazakhstan and China the primary focus. Now let us look at the Huns areas from the Altai towards the West.

**Fergana Valley Region:** The Fergana Valley Region is similar to the **Daraut Kurgan** (the finds from Ordos, China) in the Chon-Alay region. Dated to the first–fourth century, B.C.E., the Daraut Kurgan was studied by A. Stein.<sup>123</sup>

117 N. Diyarbekirli, *Eski Türklerde Kültür ve Sanat*, p. 851.

118 Diyarbekirli, *ibid.*, p. 853.

119 Zaninolla Samashev, Rinat Zhumatayev, “Yedi Su Böllgesi Petrogliflerin Anlamı Üzerine Bir Değerlendirme“, VIII. Milletlerarası Türkoloji Kongresi 30 Eylül-4 Ekim 2013, İstanbul.

120 Ahmetbeyoğlu, *Avrupa Hun İmparatorluğu*, p. 142-143.

121 J. Otto Maenchen-Halfen, *The World of the Huns: Studies in Their History and Culture*, Berkeley Univ. Of California Press, 1973, p. 303-304.

122 Ali Ahmetbeyoğlu, *Tarih Boyunca Türkler’de Altın*, Yay. Y. Öztekin ve other, İstanbul, İstanbul Altın Borsası Yayınları, p. 23.

123 Ögel, *İslamiyetten Önce*, p. 79.

**Harezm Region:** Archaeologists still debate whether artefacts from the Khwarazm Region belong to the Huns. Most Russian archaeologists date them to the fourth–fifth century B.C.E. Human life there is described as originating from the Hellenistic and Kushan ages. According to S.P. Tolsov, even if artifacts not of the Huns were found, they still have Hun characteristics.<sup>124</sup> B. Ögel argues that it was the Hun period and that the Sogdians fleeing from the Huns changed Western Turkestan's ethnic and cultural structure. Therefore, these regions strongly belong to the Huns. **Angka-Kale** (Third-Second Century B.C.E.) and **Kalah-Kır** (Third-Century B.C.E. - First Century C.E.) are two important archaeological sites in the Harezm region.<sup>125</sup>

**West Turkestan Region:** The most important archaeological center in this region is Kubadiye, which has four archeological layers, one on top of another, shows Hun characteristics. The archaeological site of Kurbadiye is dated to the third-second centuries B.C.E.–first century C.E.<sup>126</sup>

**Horasan Region:** Other centers that show similarities to Hun archaeological finds are Kum-Tepe (first century C.E.), Toprak-Kale (third century C.E.), Altın-Asar (third century B.C.E.), and Namazgah-Tepe (third century B.C.E.).<sup>127</sup>

**Talas Region:** In 1926, the Russian archaeologist Bernshtam made excavations in this area and dated them to the first century C.E.; hence, Asian Huns, before they spread to Europe, were found there. Ten kurgans excavated by Bernshtam were called the **Kenkol Kurgans**, on the banks of the Kenkol River; Bernshtam revealed their connection with Mongolia and Ordos in the Hun region.<sup>128</sup> Silk fabrics extracted from these kurgans are very similar to those extracted from Noin Ula kurgans.<sup>129</sup>

**Borovogo Lake Region:** This is an important region showing the transition of the European Huns from Asia to the Idil River basin before they went east and then to the Caucasus. Gold plates that were extracted were decorated with the fish scale and pearl inlay technique. The same workmanship and decoration were found in the European Hun kurgans of Hungary. These plates are therefore regarded as proof of the continuity of Asian and European

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<sup>124</sup> For detailed information regarding to the Harezm excavations, see: S. P. Tolstova, "Khorezmskai", *Arkheologoetnograficheskaia Eskpeditisiia* (1937), Moscow: Izd-vo Akademi Nauk, SSSR, 1959.

<sup>125</sup> Ögel, *ibid.*, p. 81-82.

<sup>126</sup> *Ibid.*, p. 82.

<sup>127</sup> *Ibid.*, p. 82.

<sup>128</sup> J.O. Maenchen-Halfen, *The World of the Huns*, pp. 367-368.

<sup>129</sup> Ögel, *ibid.*, p. 94.



Hun art.<sup>130</sup> See **Map 11** “Map of Western Turkestan Hun Kurgans and Cities” (M11) (Sazak-Yavaşoğlu, 2014).

## European Hun Kurgan and Cities

The European Huns are the western heirs of Asian Huns.<sup>131</sup> Altheim named the Huns in this region “Hiung-nu” and the Huns in Europe only as “Hun” because the kurgans in the south of the Altai and Baikal Lake also had kurgans of Mongolian tribes as well as Asian Huns.<sup>132</sup> From which archaeological sites can we trace European Huns today? Altheim and Haussig stated the borders of the European Huns were between İdil in the east and the Rhine in the west.<sup>133</sup> The roots of the European Huns were between the mountains of Tian Shan and Central Europe in the eastern steppes.<sup>134</sup> Who are the scientists who researched these regions and what finds were uncovered?

Answers to these questions can be learned from kurgan finds and archaeological site excavation reports, just as in the case of the Asian Huns. Archaeological sites from which European Hun artefacts were extracted and some studies on this subject are examined below. Although there are many Russian, German and French studies in Eastern Europe, where European Huns and other Turkish tribes live, J. Werner conducted the broadest archaeological study on European Huns. From his archaeological finds, Werner tried to understand the European Huns’ cultural life, becoming the main source for other scholars.<sup>135</sup> Another important source for European Huns is Maenchen Halfen’s “The World of Huns.”<sup>136</sup> The Russian scientist I. P. Zasetskaya also completed many works,<sup>137</sup> which were discovered by Russian archaeologists, especially in Eastern-southern Europe, in the Kerch region near the Azov Sea in southern Russia. These works were first brought to the Russian Academy of Sciences and then moved to the State Hermitage Museum, where they remain to date.<sup>138</sup>

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130 Ahmetbeyoğlu, **Tarih Boyunca Türkler’de Altın**, p. 21.

131 Altheim- H.W. Haussig, **The Hunnen in Osteuropa**, p. 31.

132 Altheim-H.W. Haussig, **ibid.**, p. 32.

133 **Ibid.**, p. 31.

134 **Ibid.**, p. 32.

135 J. Werner, **Beitraege Zur Archaeologie des Attila-Reiches**, Abhandlungen der Bayerischen Akademie des Wissenschaften, Phil-Hist. Klasse N.F. Heft 38A und 38B. Verlag der Bayerischen Akademie des Wissenschaften in Kommission bei der C.H. Beck’schen Verlagbuchhandlung, München, 1956.

136 J.O. Maenchen-Halfen, **The World of the Huns**.

137 İ. P. Zasetskaya, **Zolotye Ukraşeniya Gunnskoy Epohi**, izdatelstvo «Avrora», Leningrad, 1975.; **Kultura Koçevnikov Yujnorusskih Stepey v Gunnskoy Epohu (konets IV-V vv.) (Nomadic Culture in the Huns of Southern Russia in the Hun Period (end of IV-V. century)**, SPB, 1994.

138 Zasetskaya, **ibid.**, p. 1.

European Huns' archaeological remains were found in the **Idil, Dnieper, and Danube River regions**, including 25 Hun tombs in the region between East Kazakhstan and the Republic of Moldova. In the area between the Danube and the Alps are 10 Hun archaeological sites. Among the finds, the most important artifacts are bronze and copper cauldrons or boilers, called "Törtel Kazanı", according to the region. Clearly, these boilers are based on those of the Asian Huns.<sup>139</sup>

The most interesting archaeological find from European Huns is a bronze belt buckle extracted from the region called "Dura-Europo" within the borders of modern day Syria. This belt buckle has a perforated ornamental plant and motifs for a combat scene. The buckle also seems to have become a pioneer model for the later Avar art.<sup>140</sup>

Archaeological finds from European Huns are generally from the fourth–fifth century C.E. Therefore, no separate date is specified for finds in the regions examined below.

### **Idil-Caucasus Region Hun Kurgan and Cities**

**Idil Region:** This region is divided into two, Upper and Lower Idyll, and was examined by A. Alföldi and A.M. Tallgren. **Shipovo** kurgans in the Saratov area are important for Hun art. The roots of Hun art are in Hungary. Gold jewelry and triangular arrowheads excavated from these kurgans reflect characteristic Hun art and craftsmanship. **Kamushin, Beryozovka, and Nijne-Dobrinko Kurgans** are also important in the Pokrovsk Region of the Idil River basin. The Hun diadem excavated from the Beryozovka Kurgan is one of the main works of Hun art. The Hun gold-plated bronze diadem is on display at the Pokrovsk Museum.<sup>141</sup>

**Don Basin:** This basin in the Lower Idyll region is in the valley of the Dnieper, one of the most important rivers in Europe. The **Sulino Kurgan** is the most important Hun kurgan, examined by the Hungarian Magyar Posta. Finds include gold plaques.

**Caucasus Region:** The most important finds in **Crimea** and the **Kerch Strait** are **Ter, Digoria, Nizhne-Rucha, and Vladikafkasya**.<sup>142</sup> The tomb of Makartet, which is now part of the Ukrainian class, is another important European Hun tomb. Finds include two long swords, copper cauldron pieces, gold dress ornaments, snake motif gold-plated belt ends, arrowheads, animal motif bracelets, and rings. One animal motif, the cricket, is often among

139 Ahmetbeyoğlu, *Avrupa Hun İmparatorluğu (The European Hun Empire)*, p. 137.

140 Altheim-Haussig, *ibid.*, p. 50.

141 Ahmetbeyoğlu, *Tarih Boyunca Türkler'de Altın*, pp. 21-22.

142 Ögel, *İslamiyetten Önce Türkler'de Altın*, p. 101.

Hun finds.<sup>143</sup> Similar to the Kerch (stone) diadem found in **Behuanei's Tomb** in **Maldovia** (on the border of Ukraine-Moldova),<sup>144</sup> this diadem type later became a prototype for the crowns of all European Dynasty families. Another Hun burial ground in Moldova is the **Shestachi Cemetery**.<sup>145</sup>

**Dnieper Valley:** The most important find is Novogrigör'yevka, studied by Alföldi, in the Dnieper Valley that connects the Idil and Caucasus regions. Important examples of Hun art in Hungary were extracted from the kurgan there.<sup>146</sup> See **Map 12** "Idil-Caucasus Region Hun Kurgan and Cities Map" (M12) (Sazak-Yavaşoğlu, 2014).

## Central and Eastern Europe Region Hun Kurgans and Cities

The Great Hun ruler Attila lived between 420–453 in the Danube region within the borders of Hungary and Lake Balaton in Austria. The most important archaeological investigations in this area were made by J. Werner and published in 1956.<sup>147</sup> According to information from Priskos, a silver plate thought to have been removed from a 'Tegin kurgan' in the vicinity of the Danube River and then used in the court of Queen Hereka (Kreka) in 449 and a carpet could have belonged to Attila.<sup>148</sup>

**Hungary Region:** The Hungarian region is perhaps the most important area for European Hun archaeological finds. Below are the primary ones.

**Szeged Nagyszekoss:** In Szeged<sup>149</sup> in the vineyard region "Nagyszekoss" (now within the border of Röszke), 200 pieces of gold artifacts were extracted from a 'Tegin kurgan' of the Hun period and first brought to the Szeged Museum in 1926. However, precious gold items previously removed from the same region at various times were looted by the public.<sup>150</sup> The 200 pieces of gold ware in the Szeged Museum contain examples of Turkish jewelry art's best craftsmanship. The most spectacular work from this grave is a gold necklace weighing 470 grams. Gold necklaces have also been found in Hun archaeological sites from Eastern

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143 Ahmetbeyoğlu, *ibid.*, pp. 146-147.

144 Ahmetbeyoğlu, *ibid.*, p. 141.

145 Halfen, *ibid.*, p. 315.

146 Ögel, *ibid.*, p. 101-102.; Ahmetbeyoğlu, *Tarih Boyunca Türkler'de Altın*, p. 23.

147 Altheim, *Geschichte der Hunnen*, Fünfter Band, pp. 265,267,270.

148 Altheim, *ibid.*, pp. 269.

149 The city of Szeged has been an important city in Hungary throughout history. Beginning from the Hun period, there is a settlement throughout Hungarian history, F. Eckhard, *Macaristan Tarihi (History of Hungary)*, Trans. I. Kafesoğlu, Ankara, TTK Pub., 1949, pp. 68, 121.

150 N. Fettich, *Hunlar Zamanına Ait Olup*, p. 1.

Kazakhstan to the Danube.<sup>151</sup> Nagyszekoss, from the Romanian plains where most Hun boilers were found, was the most magnificent kurgan (1m. height, 40–50 kg.).<sup>152</sup>

**Pecs Üszögpusztá Cemetery:** In this large archaeological excavation area of 70 cm deep, 66 gold pieces were found. These artifacts also include many kinds of Hun military equipment. The most remarkable is the 30-piece horse harness, with ends the same as the belt ends. Snake motifs and precious stones adorning these arch ends are the best examples of European Hun art. Also found in the Pecs Üszögpusztá Tombs were gold-plated arrowheads, iron arrowheads, a sword scabbard decorated with stones, and very rare types of swords.<sup>153</sup>

**Csorna Cemetery:** In the region between Ob and the Baltic Sea, the Csorna Tombs were found to the west.<sup>154</sup> The most interesting work from these graves in Western Hungary is the golden crown on the head of a single Hatun.

**Törtel:** The best examples of ‘Hun boilers’ were found in this archaeological site in Pasht.<sup>155</sup>

Other important works of European Huns in Hungary are the **Högyesz Grave** (in the Kapos Valley), **Kurdsibrak** (Högyesz and Regoler, Kapos River<sup>156</sup> in Tolna city), and **Bantapusztá** (near Varpalota in Veszprem City)<sup>157</sup> in **Dunaujvaros** (Feher Bank).<sup>158</sup>

### **Austrian Region:**

**Untersiebenbrunn Tomb:** The most interesting work from this tomb is the golden needles they attached to clothing.

**Semmering Tomb:** This tomb in Viya City is important for having a Turkish bow.<sup>159</sup>

### **Poland Region:**

**Silezya Jedrzychowice (Höckricht) Excavation Region:** The first excavation in 1831 was this Hun archaeological site in Europe. Gold plate decorated with red precious stones, a copper cauldron, gold buckles, and gold arch ends were found in the region.<sup>160</sup>

151 Ahmetbeyoğlu, *Avrupa Hun İmparatorluğu*, p. 146.

152 Ahmetbeyoğlu, *Avrupa Hun İmparatorluğu*, p. 139.

153 *Ibid.*, p. 144-145.

154 *Ibid.*, p. 142.

155 Halfen, *The World of the Huns*, p. 309.

156 Halfen, *ibid.*, p. 309.

157 *Ibid.*, p. 310.

158 *Ibid.*, p. 310.

159 Ahmetbeyoğlu, *Avrupa Hun İmparatorluğu*, p. 143.

160 Ahmetbeyoğlu, *ibid.*, p. 139.; This region is defined as **Oawa** according to Halfen and is distinguished by upper Silesia, Halfen, *The World of the Huns*, p. 304.

**Czechoslovakia Region: Benesov's Tomb**<sup>161</sup> near Opava (Troppau) is an important European Hun archaeological site.

**Romanian Region:** The major European Hun archaeological sites in Romania<sup>162</sup> are in Oltenia, the Craiova region. The archaeological site of **Hotarani** is located in Craiova, Oltenia<sup>163</sup> at the crossing of Vinju Mare.

**Nagy Szent Miklos Treasure:** As J. Strzygowski pointed out, the study of artifacts from Hun kurgans in the East, namely Mongolia and Baikal, is actually on the Hungarian-Romanian border in the West, as are motifs on the Nagy Szent Miklos Hun treasure.<sup>164</sup> Therefore, Nagy Szent Miklos is not a Hun period archaeological site, but the meaning of the motifs is also seen during the Hun period. This topic, examined in detail in the "Reflection of Turkish Motifs and Symbols in Art and Life" section (Chapter 3), required us to include Nagy Szent Miklos in the archeology department. See **Map 13** "Hun Map of Hun Kurgan and its Cities in the Central-Eastern Europe Region" (**M13**) (Sazak-Yavaşoğlu, 2014).

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161 Halfen, *ibid.*, p. 304.

162 *Ibid.*, p. 310.

163 *Ibid.*, p. 310.

164 J. Strzygowski-H. Glück-F. Köprülü, *Eski Türk Sanatı ve Avrupa'ya Etkisi*, p. 57.

## PART 3

# THE REFLECTION OF TURKISH MOTIFS AND SYMBOLS IN ART AND LIFE

### Scientific Framework

In his book *Tarihte Usul (Procedures in History)*, Z. V. Togan mentions research methods applied throughout history, as follows: *“It is difficult to understand the psychology, ideas, wishes and demands of people, nations and individuals that lived in the past. It is also difficult to understand the psychology and feelings of the people, nations and individuals which reside in the contemporary world, beginning with our own psychology and feelings. Nevertheless, although people might differ in their way of psychology and thinking, and although it is hard to comprehend, there is a similarity in another’s way of thinking and understanding. In today’s world, psychologists have already studied the differences among people considering similarities, as well. They found that what triggers such differences and an easier approach in understanding these differences. Those specialized in history have also applied this approach to their studies with the aim of understanding different works that were produced in different times.”*<sup>1</sup> As a result of studies we have conducted so far, we have decided that this historical approach is the most appropriate method for this study.

As Togan clearly mentions, understanding the psychological dimension of the reflection of Turkish motifs and symbols in art and life is extremely difficult. Motifs and symbols analyzed

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1 Zeki Velidi Togan, *Tarihte Usul (Procedures in History)*, 2. Ed., İÜEF Yay., Istanbul 1969, p. 33.

in this study show interaction among the **consciousness**, **perception**, and **unconscious** of people, nations, and individuals, as Togan emphasizes. Moreover, as he points out, psychology has overcome the difficulty by developing contemporary methods of analysis. In this dissertation, we attempted to overcome this difficulty by seeking recourse in cognitive psychology and its sub-branches, cognitive anthropology and cognitive archeology.

Throughout history, the human mind, the source of motifs and symbols, has developed first through use of symbols and then through use of language. Humans have discovered that the best way to share feelings and ideas with others is to narrate them.

Humans are **storytellers**, and the human mind seems designed for storytelling. Therefore, the human mind can also be shaped by stories.<sup>2</sup> Since their genesis, more than anything else, humans have been preoccupied with the fight for survival and sense-making in life. This merciless fight has helped individuals and societies improve their judgment skills, which should be maintained to ensure future development, and the best communication tool to save such complicated meanings is the human mind.

Since **language** has been used by people as the vocal symbol of thinking,<sup>3</sup> people have been able to pass their knowledge about and experiences in sense-making and the fight for survival to future generations. In fact, before language, visual symbols (motifs) helped people communicate their ideas and feelings. Visual symbols can go beyond the limits of words and carry meanings that words cannot.<sup>4</sup> **Motifs**<sup>5</sup> and **symbols**<sup>6</sup> can step in where words cannot go, and they forward messages to the correct recipients through the correct media.

Throughout history, heroes and heroines in stories have shown what kind of difficulties people encountered and what was done to conquer those difficulties. Ancient but surviving epics have shaped and guided the human mind for thousands of years, paving the way for civilizations' development.

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2 Jonathan Gottschall, **The Storytelling Animal How Stories Makes Us Human**, New York, Houghton Mifflin Harcourt Publishing Company, 2012, p. 56.

3 Mari Womack, **Symbols and Meaning A Concise Introduction**, CA, Altamaira Press, 2005, s. 30.

4 Womack, *ibid.*, p.30.

5 Motifs are the allegories of mythologized physical life; Carl Gustav Jung, **The Archetypes and the Collective Unconscious**, trans. by R. F. C. Hull, Ed. H. Read, 10th Edition, U.S.A., Princeton University Press/ Bollingen, 1990, p. 154.; Allegory is the art of expressing something with another symbol; B. Ögel, **Türk Mitolojisi I**, vol 2, 5.Ed., Ankara, TTK Basimevi, 2010, p. 50.; Motifs are the repetitive decorative elements in a society's mythology and epic.

6 Symbols, above all, are means of communication. Generally speaking, visuals, words and behaviors that have multiple meanings are called symbols. Symbols help to communicate complicated concepts that cannot be conveyed through words; Womack, **Symbols and Meaning A Concise Introduction**, p. 1.; The meaning underlying a motif is a symbol. Motifs are the façade of myths, but symbols are the meanings of myths. For instance, Tree of Life, which frequently appears in Turkish epics, is a motif. What it expresses is, however, the meaning it symbolizes.



Globally, stories focus on the human race's great struggles. Stories narrated by past generations and their embedded symbols shape the human mind psychologically. For one thing, people use these stories to practice their social skills<sup>7</sup> For example, flight simulation helps pilots experience (psychologically and physically) the sensation of flight before actually flying. Similarly, stories enable people to experience life's obstacles via simulation.

The situations people simulate through stories plant a seed in the audience's mind, and symbols and signs are the most efficient tools in planting that seed. Signs are limited, considering the meaning they convey, whereas symbols can drag people into limitless depths of meaning.<sup>8</sup> People in whose minds such seeds are planted display certain behaviors that remain unchanged no matter how much their encountered obstacles and difficulties change. Such behaviors include heroism, sacrifice, social awareness, and good relations between individuals and society. Today, political propaganda and marketing activities, which fall under the scope of cognitive psychology, are the most commonly used methods for planting seeds in people's minds and managing their perceptions.

Cognitive psychology<sup>9</sup> examines how the human mind functions by focusing on attention, language use, memory, perception, problem solving, and thinking.<sup>10</sup> According to the theory of *archetypes* and the collective unconscious, developed by C.G Jung, who has one of the most reputable names in cognitive psychology, the personal unconscious (consisting of feelings and complexes) results from a person's experiences; too, it floats over a collective unconscious that includes archetypes and exists in a much deeper place. Jung calls this type of unconscious, the suprapersonal psychic and claims that all people have had it since their genesis.<sup>11</sup> Jung's theory can also be defined as follows: Each and every individual has a separate unconscious, in the depth of which there lies the **collective unconscious**. Societies' soul, namely the collective unconscious, interacts with an individuals' soul and consciousness. Jung made this interaction comprehensible by using symbolism and called this method the *theory of archetypes* (the content of the unconscious).

According to Jung, *archetypes* result from the collective unconscious, and individuals who perceive them have symbolized them via different colors and shapes. Stories told with these symbols have, in time, become myths, esoteric teachings, and fairy tales, which are all nominal, visible forms of *archetypes*.<sup>12</sup>

7 J. Gottschall, *The Storytelling Animal How Stories Makes Us Human*, p. 57.

8 Womack, *Symbols and Meaning A Concise Introduction*, pp. 1-2.

9 Cognitive means "bilişsel" in Turkish. But we use "idrak" instead of "bilişsel" which covers deeper mean in Turkish. "İdrak" means comprihand in English.

10 U. G. Neisser, *Cognitive Psychology*, New York, Appleton Century Crofts, 1967.

11 Jung, *The Archetypes and the Collective Unconscious*, pp. 3-4.

12 Jung, *ibid.*, p. 5.

Explaining *archetypes* from a psychological perspective is complicated, but still, archetypes can be briefly explained as follows: To primitive people, natural events and behaviors of wild animals functioned as a stage where their psychic dramas took place, and primitive people attributed symbolic meanings to such events and behaviors, thus mirroring their internal world.<sup>13</sup> Religion, which is a universal concept, has regulated the relationship between humans and the sacred by using these symbolic meanings.<sup>14</sup>

Every religion promises its believers a sort of road map. When a believer is suffering at the beginning of this road, s/he is encouraged to fight and reach salvation in the end. Through stories, the believer learns what to do throughout the journey toward salvation. The Sufi poet, Farid ud-Din Attar, also known as Attar of Nishapur, provides a very good example of this in his book *Mantıkü't-Tayr (The Conference of the Birds)*: “Birds come together and decide that they need a sultan to rule them. The bird Hudhud gives advice to them and says that they already have a sultan, who is very close to them, and adds that the birds are far away from him. This sultan is called Simurgh. Although at the beginning, the birds all convey their apologies, for they will not follow Simurgh, they finally agree to seek him under the guidance of Hudhud. The bird Hudhud guides them throughout their journey and overcomes their objections and patiently solves the problems. In the meantime, Simurgh also tells them *stories*, most of which are about saints and prophets...”.<sup>15</sup>

Religion demonstrates the best embodied form of sovereignty that stories have over our minds. Heroes in sacred stories not only go beyond the border between reality and illusion but also fill in gaps of the real world, thus exercising a great effect on it. Those who believe in sacred stories shape their lives accordingly. They get dressed as the story tells them to. They establish relationships according to the story, and even at war, they fight in accordance with the story.<sup>16</sup>

Two other branches of science that we should absolutely refer to in this dissertation are cognitive anthropology and cognitive archaeology, which emerged while cognitive psychology developed. In this dissertation, the term collective representations from cognitive anthropology will frequently be used to construct the theoretical framework. Briefly stated, collective representations mean that meanings come to life with the aid of words and signs.<sup>17</sup>

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13 **Ibid.**, pp. 5-6.

14 Womack, **ibid.**, p. 79.

15 Metin And, *Minyatürlerde Osmanlı-İslâm Mitologyası*, 3.Ed., İstanbul, Yayı Kredi Yay., 2007, p. 315.

16 Gottschall, **ibid.**, p. 119.

17 **A Companion to Cognitive Anthropolgy**, Ed. D. B. Kronenfeld- G. Bennardo- V. C. De Munck- M. D. Fisher- Wiley-Blackwell, USA 2011, p. 111.

**As time passes, these signs create categories in the meaningful order of the society of which they are a part, and individuals find their hierarchical position within society as they gradually learn, experience, and reveal these words and signs' meanings.** For example, *meaning order*, which is valid for each and every occupation and organization, can be observed in the Turkish Ahi institution<sup>18</sup> in which terms like “apprenticeship,” “journeyman,” and “craftsmanship” have been used. In fact, the Ahi institution functioned perfectly in the past and has survived to date. While examining the **böke motif**, we will attempt to analyze its reflections on the development of society and the individual.

Cognitive Archaeology basically studies a society's concepts and perceptions by analyzing archaeological discoveries. It covers all segments of human behavior and focuses on concepts like religion, belief, symbolism, iconography, and particularly on development and expression of the human consciousness. This interdisciplinary field of study, which emerged primarily in the United States and England during the 1980s, has not yet fully matured. With regard to extraction of cognitive information from archeological finds, there has not emerged a consensus on which method to adopt because of widely differing theoretical foundations.<sup>19</sup>

However, many scientists have developed theories and methods in this field. Two will be used here because they serve as a cross-check for our analysis method:

1. The Anglo-American Model: It studies the development of the human mind as expressed through materials.<sup>20</sup>
2. The French Concept Map Model (Schema Conceptual): It analyzes production technology used in archeological finds with an ethnological approach. In other words, it aims to understand the mentality of the people who produced archeological materials, starting from the structure of those materials and the techniques used in their production.<sup>21</sup>

## Analysis Method

At this juncture, a point unique to Turks must certainly be mentioned. Since the beginning of history, Turks have practiced a monotheistic belief system and have been the only people globally that have neither engraved their God in stones nor fetishized him. They have *never*

18 In the Ahi institution, professional organizations uninterruptedly functioned for centuries owing to their meaning-based order. For detailed information, please see. Enver Behnan Şapolyo, **Mezhepler ve Tarikatlar Tarihi**, İstanbul, Elif Kitabevi, 2006, pp. 235-284.

19 **Companion to Cognitive Anthropology**, Ed. D. B. Kronenfeld- G. Bennardo- V. C. De Munck- M. D. Fisher- Wiley-Blackwell, USA 2011, p. 453.

20 I. Hodder- D. S. Whitley- J. Marcus developed this model, **ibid.**, pp. 453-454.

21 P. Lemonnier- C. Karlin- M. Nelson developed this model, **ibid.**, p. 455.

*tried to shape the concept of God*; this differs from the *archetype* theory that alleges that some elements result from the collective unconscious and that these elements are symbolized in different shapes and colors by people exposed to them. Therefore, finding a God figure, picture, or symbol that genuinely belongs to the Turks is impossible. However, it should be stated that they have symbolized the extraordinary embodiments of God under the title “*kut*.”

According to the concept of collective representation derived from cognitive anthropology, the Turks are the only people who have established a managerial hierarchy by symbolizing and categorizing the concept of “*kut*” into the meanings it represents. (The best examples of this can be seen in the **Böke motif**.)

The concept of “*kut*” will be detailed further because it is such an integral and comprehensive concept that it can be problematic. However, *kut* is critical in understanding how the minds that gave birth to Turkish epics were shaped.

In N. Sepetçioğlu’s words, “*Turkish epics are proof of a very strong social order and a very well-developed understanding of ethics, and even though created in different geographies, civilizations and times, they can become wholly consistent and integrated with minor additions.*”<sup>22</sup> The main feature that has ensured this consistency is that Turks have preserved their monotheist belief and maintained their ethical system over the centuries.

When we commenced examination of the motifs and symbols that constitute this dissertation’s subject matter, a need to study Turkish epics to understand meanings “hidden behind the shadows on the curtain” became evident; for those epics are the source of the motifs and symbols’ images. In fact, epics are the immediate source of the light shed on motifs and symbols’ underlying meanings, and the main source of this light is indeed the psychology of the society.

This **analysis method**, used here for the first time, is accepted as the most appropriate for Turkish motifs and symbols due to the possibilities it offers.

Cognitive anthropology offers two elements under its *collective representations* concept: 1. Visual representations: motifs and symbols: 2. Verbal representations: epics and cognitive psychology that offers two further concepts: the *collective unconscious* and *archetypes*. We attempt to open a new door into the **Collective Unconscious Memory** via cognitive archeology by mixing these concepts. If we truly succeed in entering the **Collective Unconscious Memory**, our **presentation method**, detailed below, provides insight into meanings embedded in the huge archive of the national spirit.

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22 Mustafa Nejati Sepetçioğlu, **Türk Destanları**, 3. Ed., İstanbul, Toker Yay., 1986, p. 82.

Research, evidence, and findings have revealed that motifs and symbols cannot be separated from epics, and therefore to understand their meanings in our life and art, they must be collectively presented and interpreted. In other words, separating the visuals--which, like a film, are reflected on the silver screen of history--from the epics is impossible. In a way, they constitute this film's scenario of the Turkish national spirit (collective unconscious), which, in turn, is the source of the epics. The visuals, epics, and Turkish national spirit all constitute the archive of the **Collective Unconscious Memory**.

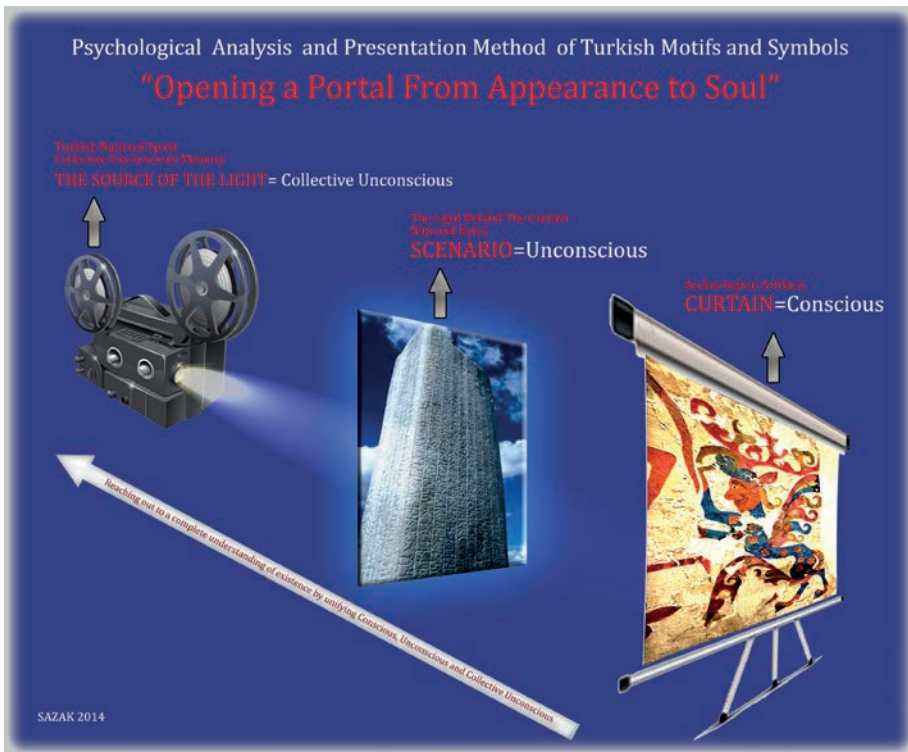
The central entity we are attempting to elucidate is the **Collective Unconscious Memory**, which results from the Turkish national spirit. It is possible to catch this spirit in its most naïve form in the *Turkish Genesis* and *Oghuz Khan* epics. The visuals on which these epics are represented were found, among many kurgans, wholly in the Pazyryk Barrows in the Altai region, the Noin Ula Kurgan in Mongolia, and the Nagy Szent Miklos excavation site in Eastern Europe. Although these two epics look different and were extracted from different kurgans, they are amazingly **similar** and **coherent** in terms of spirit, motifs, and symbols. This encourages us to postulate that all these epics are in fact *one and the same and integrated*.<sup>23</sup> Presuming that the "Turkish National Epic"<sup>24</sup> suggestion made by A. Duymaz<sup>25</sup> and other Turkish scholars interested in Turkish folklore is valid, we attempt to prove this suggestion by matching the visuals we have with the texts of the epics.

23 Ögel also mentions that the genesis epics of the Turkish tribes living in the tundras of South Siberia are similar to each other in certain aspects. Their subjects are the same, but the scenes are different. He also adds that Oghuz Khan epic is a part of the cosmogony of these epics. Ögel, **Türk Mitolojisi I**, p. 432.

24 M.N Sepetcioglu, also known as modern times' Dede Korkut, made this suggestion real in his book "**Yaratılış ve Türeyiş Destanı: Türk Destanı**." He combined Turkish National Epic with the pre-Islamic Turkish epics in his own way and put this into writing in a literary way; M. N. Sepetçioglu, **Yaratılış ve Türeyiş Destanı: Türk Destanı**, Milli Eğitim Basımevi, İstanbul 1969. Apart from the Turkish national epic suggestion, today's bards reinterpreted Dede Korkut and other heroism epics by versifying them, and they received many awards for this. Of them, the most important one is Niyazi Yıldırım Gençosmanoğlu; N. Y. Gençosmanoğlu, **Alp-Erenler Destanı**, Ankara, Kültür Bakanlığı Yayınları, 1990.; **Bozkurtların Destanı**, İstanbul, Türk Edebiyatı Vakfı, 2002.; **Dede Korkut'un Salur Kazan Destanı**, İstanbul, Ötüken Neşriyat, 1976.; **Destanlar Burcu**, İstanbul, Türk Edebiyatı Vakfı, 2002.

25 From the communiqué presentation by Ali Duymaz, "Türk Halk Anlatılarında Şehir Hayatı ve Yerleşik-Konargöçer Çatışmasının İzleri Üzerine Bazı Değerlendirmeler," **VIII. Türkoloji Kongresi 30 Eylül-04 Kasım 2013**, İstanbul 2013.

## Presentation Method



**Table 3:** Opening a Portal From Appearance to Soul” (Sazak, 2014)

The specificity of our dissertation<sup>26</sup> motivated us to find an authentic solution to combining the visuals and the texts of epics in an understandable way. To do this, we chose three excavation sites mentioned above: **Pazyryk Barrows**, **Noin Ula Kurgans**, and **Nagy Szent Miklos**. The reasons for choosing these sites are as follows:

1. These three excavation sites represent the entire content of the **Turkish National Epic** with their visuals.
2. These three excavation sites are from three time periods: Pazyryk Barrows (fourth–fifth centuries B.C.E.), Noin Ula Kurgans (second century B.C.E.–first century C.E.), and Nagy Szent Miklos (fifth–ninth centuries [?]<sup>27</sup> A.D; see **Table 2**). This demonstrates the continuity of the epic.

<sup>26</sup> The necessity of combining psychology, art and history to analyze the subject matter of our dissertation.

<sup>27</sup> The back dating of Nagy Szent Miklos Hazinesi has been discussed a lot. G. Laszlo, who examined this treasure more thoroughly than other scholars, dated it 6th century C.E., which is the late Avar period, Gyula Laszlo- Ivan Racz **Treasure of Nagyszentmiklos**, translated by Helen Tarnoy, Hungary, Kner Pringting House, 1984, p. 21.

3. These three individual excavation sites are in three geographical locations: Pazyryk Barrows (Altai region; see **Map 4**), Noin Ula Kurgans (Mongolia; see **Map 7**), Nagy Szent Miklos (Eastern Europe; see **Map 13**), showing the breadth of the geographical borders to which the epic expanded.

Based on archeological finds from these excavation sites, ten **main motifs** from seven sections were chosen to explain the epic. These motifs were analyzed according to the analysis method developed for our dissertation through the previously mentioned curtain metaphor:

**1. Curtain: One motif** was chosen from each excavation site for the main motif category. These three motifs are listed in chronological order at the top of the page. The curtain presents visible motifs visually; in other words, the curtain represents the conscious.

**2. The light/scenario behind the curtain:** The light/scenario, that is, the source of the visuals we see on the curtain, is the text of the epic. The quotations from the epics that concern the visuals are beneath the visuals. This light/scenario, which cannot be seen with the eyes, represents accumulation in the human mind (epic), which is the unconscious.

**3. The source of the light behind the curtain/ the causal agent behind the scenario:** The light behind the curtain, namely the causal agent of the epics, is the Turkish national spirit (social spirit), which represents the collective unconscious. At the bottom of the page, the motifs and symbols are detailed by considering their meanings and interpretations based on the *theory of archetypes*.

## Key Concepts

Prior to the details of our analysis, we must define three key concepts necessary to understand it. The first is the “animal fight scene”, which art historians have accepted as the most important Hun art motif, has been called by various names such as “animal-style,”<sup>28</sup>, “Xiangrui design,” “auspicious zoomorphic phenomena,” and “good omens.”<sup>29</sup>

“Animal fight scenes”, detailed in the proceeding chapter, were first seen in Turkistan according to Russian archeologist S. I. Rudenko and his team, who excavated the kurgans where these depictions were found. These scenes not only symbolize fights among Hun tribes but also carry cosmological and religious meanings.<sup>30</sup> According to D. Carter’s citation of

28 Michael, I. Rostovtzeff, **The Animal Style in Russia and China**, New York, Hacker Art Books, 1973.

29 Jenny F. So- Emma C. Bunker, **Traders and Raiders on China’s Northern Frontier on China’s Northern Frontier**, Seattle and London, University of Washington Press, 1995, p. 71.

30 S. Rudenko, **Frozen Tombs of Siberia. The Pzyryk Burials of Iron Age Horseman**, Trans. M. V. Thomson, Berkeley, University of California, 1970, pp. 266,268.



A. Alföldi, who conducted the most important studies on European Hun archeology, the animal fight scene shows an animal chasing and another animal being chased.<sup>31</sup> Y. Çoruhlu's interpretation of the animal fight scene is "*the fight of two different Central Asian tribes that raided each other due to living conditions.*"<sup>32</sup> Again, his comment on the "animal fight scene" on the manuscript *Irk Bitig* (known as *Book of Omens* in English) is "*the victory of a wild animal over an ungulate as a symbol of success and victory.*"<sup>33</sup>

According to the analysis method chosen here, the comments above regarding the "animal fight scene" do not go beyond the conscious meaning seen on the curtain.

However, this motif has two dimensions of analysis (the unconscious and the collective unconscious). Tiny details on these motifs should be very carefully examined to understand meanings they have in an individual's spirit (unconscious) and social spirit (collective unconscious). When analyzed from this perspective, we can conclude that the two figures constituting the motif are having **deals** beyond a fight. To see how this observation is reflected in the Turkish national spirit, it is useful to reference the definition and usage of the word "karıştı" (or "mixed" in English) in the **Dīwān Lughāt al-Turk**.

*Karıştı*: "*Börü dişin karıştı= kurdun dişi karıştı (kamaştı) (the wolf's teeth are mixed= the wolf's teeth are set on edge).* When wolves eat nothing, hunger sets their teeth on edge. Wolves spend an entire week in a month without eating. During this time, they satisfy their hunger by wind-sucking.

Tün kün ile karıştı= gece ile gündüz **karışlaştı**. (Day and night met each other)

*Yay kış bile karıştı  
Erdem yasın kurıştı  
Çeriğ tutup körüşti  
Oktagalı örtüşür*

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31 Dagny Carter, **The Symbol of the Beast: The Animal Style Art of Eurasia**, New York, Ronald Press Co., 1957, p. 12.

32 Yaşar Çoruhlu, **Türk Resim Sanatı'nda Hayvan Sembolizmi**, PHD dissertation, Mimar Sinan Üniversitesi Sosyal Bilimler Enst., İstanbul 1992, p. 557.

33 Çoruhlu, *ibid.*, p.552.

*Yaz kışla karşılaştı; hüner yayını kuruştular, saf bağlayıp güreştiler, ok atarak birbirine geçireyazdılar.* (Summer and winter met each other, they competed, each stretched for a bow, the war got tense, they fought, and they looked as if they would nearly shoot arrows).<sup>34</sup>

For the visuals of animal fight scenes from the three excavation sites, we painstakingly examined details and detected that when they meet, the animals **mix with each other** rather than the stronger animal biting the weaker one. Upon this, we checked the definition of the word “*karıştı*” in *Dīwān Lughāt al-Turk* and saw that the two animals do fight but make a **kut-power deal**, resulting in a union.

One of the most important Turkish art visuals, which brought our attention to this deal and union, has been explained artistically as follows:



**Picture 1:** Felt Dormitory Wall, “*The near-exchange scene between the Kut-Alp and the Böke-Eagle,*” third–fourth century B.C.E., Pazyryk Barrow V, Altay, Russia (Sazak, 2013).

Picture 1 portrays a **meeting** between a bird (phoenix, simurgh, *humā*) and a human-headed tiger/wolf-bodied beast. In this picture, neither animal is on the offensive or superior. Biting, a sign of attack, is represented by the touch of arms, horns, and beaks. In short, Picture 1 does not represent a fight, but a **mutual deal**. As a consequence of this **deal**, the bodies and organs of both animals gain new features from each other. For example, the ring-shaped figure in the tiger’s/wolf’s body can also be seen in the bird’s tail. Three of the bird’s wings have been transferred to the tiger/wolf.

The expression **kut-power deal**, which we propose for the first time replaces the “animal fight scene” motif and serves as the best definition for understanding this motif’s deeper

34 Kaşgarlı Mahmut, *Divanü Lûgat-İt-Türk*, Trans. Besim Atalay, C. II, 5. Ed., Ankara, TDK Yay., 2006, p. 97.

meanings. The expression *kut-power deal* is also the optimal descriptive choice because it includes a purely Turkish word referring to a purely Turkish concept.

As can be inferred from the dictionary definition of **kut-power deal**, an animal fight scene might represent a hunt, raid, or sexual intercourse between a male and a female. However, according to the analysis method applied in this dissertation, it portrays **a process that will end in union after the deal between the unconscious and the collective unconscious**.

According to Jung's theory of archetypes, in a union between the conscious and unconscious of an individual who has moved away from the instinctive base, the individual can reach the superconscious.<sup>35</sup> In other words, if an individual who has endured hardships such as wars, hunger, and extreme natural conditions can overcome his/her fears and, instead of instinctual response, use the superior mind, s/he can reach the superconscious. To Jung, intuition is perception through the unconscious. Put differently, bridges established between an individual's consciousness and society's soul is called intuition.<sup>36</sup> The act of **biting** that we observe in these motifs represents the **bridge established** between the conscious and unconscious through strong intuition.

As mentioned previously, the unconscious (an individual's soul) floats over the collective unconscious (society's soul, national spirit, collective unconscious). These two elements, which communicate but do not normally mix, become integrated in the **Alp's** consciousness through strong intuitions developed as a result of life struggles. This, in fact, refers to the **kut-power deal**. When integrated, the unconscious and the collective unconscious reach the level of a single unconscious, and even the conscious, namely, the *superconscious*. In such a case, Alp turns into **Kut-Alp**, and he himself becomes the living, talking, and ruling **symbol** of society's soul.

Therefore, Mao-tun, who was a Hun Khan, was called "Tan Hu" which meant *kut* from God. In fact, all fair and just Turkish sovereigns are "Tan Hu" in the eyes of Mao-tun. A. Donuk mentions the superconscious in his description of Turkish rulers: "*Tan Hu, the Turkish sovereign, has the following personality traits: wise, noble, brave, strong, heroic, virtuous, humble, vigilant, cautious, patient, compassionate, forgiving, not obstinate, simple-hearted, smooth-tongued, not arrogant, contented, theist, worshipper, not vengeful, bey.*"<sup>37</sup>

Picture 1 contains yet another attention-grabbing element. One of the zoomorphic figures is human-headed. Throughout history, human-headed figures have been repeatedly observed in art. However, other near-exchange motifs contain figures that are not human-headed. These

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35 Jung, **The Arketypes**, p. 282.

36 **Ibid**, p. 282.

37 Abdulkadir Donuk, **Türk Hükümdarı**, İstanbul, TDAV Yay., 1990, pp. 9-26.

two zoomorphic figures differ in meaning: Human-headed figures represent how Alp obtained the *kut-alp* title by passing all the required developmental processes. In others, however, the steps that Alp passed to reach his goal, namely, the processes themselves, are depicted. The keys to understanding Turkish motifs and symbols' meanings and revealing their reflections in art and life are the **kut-power deal** and **kut-alp** motifs. The third key is the **böke motif**, which is perhaps the most complicated.

The **böke motif** serves as a **bridge** in our dissertation. As we can also observe in the chapter dedicated particularly to this motif, the *böke* is in fact the symbol of the bridge established throughout history between the human mind and the depths of the world of meanings. It is such an abstract concept that we need the eyes of the heart to describe it, although we can look at it from a scientific perspective with the aid of psychology. What is meant by the eyes of the heart is right and wrong judgment embedded in each and every individual and nation's soul, that is, instincts and reasoning concerning justice. In fact, **kut**, which is an original Turkish word, is symbolized in Turkish art through the **böke motif**. When Turks congratulate each other on a *bayram* (holiday), they use the phrase “kutlu olsun” (let it be with *kut*). Finding another word that covers meanings peculiar to Turkish cultural life so comprehensively is difficult. Each and every Turkish person feels the meaning of *kutlu olsun* deep within his/her heart. In this dissertation, we attempt to define this concept from a rational perspective.

In making a modern definition of the **kut=böke** concept with the help of cognitive psychology, anthropology, and archeology, we also refer to genetic memory theory and finally reach the collective unconscious memory. Material reflections of the **collective unconscious memory** on today's world are the epics and the archeological finds in which these epics are portrayed.

The **Turkish National Epic** is the summary of this process, expected to end in achievement of the *kut-alp* target for all Turkish children. The **Turkish National Epic**, then, tells the story of how Turkish children go through stages during which they acquire the necessary knowledge, skills and experiences and learn the expected behaviors and attitudes to continue life with the help of the collective unconscious, ultimately reaching a **kut-power deal**. The epic also helps **plant a seed** in their minds.<sup>38</sup>

We can now continue on to the motifs and symbols section of our dissertation by using the **böke motif** as a bridge.

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38 Narrating epics and listening to them being narrated is a very old tradition among Turks. There were people called *yırcı* who used to narrate epics non-stop for the entire night, Ögel, **Türk Kültür Tarihine Giriş IX**, 9 cilt, 3. ed., Ankara, T.C. Kültür Bakanlığı Yay., 2000, pp. 432-433. Those people would narrate the epics accompanied by the lute. They narrated them as if they also lived them. In this way, they might have planted a seed in children's minds.

## Motifs and Symbols

### Böke Motif



### The Curtain

The first archeological find (Picture 2) was excavated from Pazyryk Barrow I (fourth–fifth century B.C.E.). This carved wooden *tös*,<sup>39</sup> made using a curved cutting technique, depicts a *böke*/stag ornamented with *böke* horns in the mouth of a *böke*/eagle with leather wings and pointed ears. The wings of the eagle make the impression of the eagle in flight.

The second archeological find (Picture 3) was excavated from Noin-Ula Kurgan (first–second century B.C.E.). Motifs embroidered on the woolen carpet are **water of life motifs** that represent a fish, fish/dragon, kingfisher, and plants showing the **four directions**. It is possible to see the beginning of the **böke motif** in these water of life motifs.

The third archeological find (Picture 4) was excavated from the Nagy Szent Miklos excavation site (fifth–ninth centuries [?]). The motifs at the mouth of the golden water-bottle are water of life motifs comprised of branches of the tree of life, tiger, and kingfisher. Again, it is possible to see the beginning of the *böke* motif in these.

For other visuals involving the **böke motif**, please see picture 28–36 in the Pictures chapter.

### The Light Behind the Curtain (Epic)

The **böke motif**, which is the **key to understanding** the meaning of many animal and plant motifs in Turkish epics and mythology, is the most difficult to explain. The term is used in the same way in *Dīwān Lughāt al-Turk*: *böke*. *Böke* is in fact, a name given to warriors meaning dragon or large snake. It is also used in the proverb: *Yedi başlıg yel böke* (dragon

39 These zoomorphic symbols that are called animal- ancestor, ongun (synonym of totem) and *tös/töz* are very important in all Turkish tribes, Emel Esin, *İslâmiyetten Önceki Türk Kültür Tarihi ve İslam Giriş*, İstanbul, İ.Ü.E.F. Matbaası, 1978, p. 5.; İnan says that *tös/töz* is not only zoomorphic. They can also represent a mountain or a legendary character, Abdulkadir İnan, “Ongon ve Tös Kelimeleri Hakkında”, *Makaleler ve İncelemeler*, C. I, vol 2, Ankara, TTK Basımevi, 1998, p. 270.

with seven heads).<sup>40</sup> In *Kutadgu Bilig*, the term **böke** is used with the same spelling but with multiple meanings, such as wrestler,<sup>41</sup> a strong person,<sup>42</sup> a wise and reputable person,<sup>43</sup> powerful,<sup>44</sup> and a brave man.<sup>45</sup>

In our opinion, the **böke motif**'s starting point is the fish. The year known as the year of the dragon, namely *lu* in the twelve-animal Turkish calendar, is called *Neg* in East Turkestan. Mahmud Al-Kashgari translated this word as "crocodile," but in İbn Mühennâ's dictionary, this animal is called a fish.<sup>46</sup> A tradition that is still kept in Azerbaijan and that B.A.İ Gölpınarlı has transferred to our day supports the view that the starting point of the *böke* motif is the fish: In Azerbaijan, at the beginning of the crocodile year, according to the Turkish animal calendar, people obtain a jar and place water and a fish inside. They believe that doing so will cause the upcoming year to bring goodness and prosperity.<sup>47</sup> In our view, the fish in the water symbolizes the *böke* motif. Transforming throughout history, the *böke* motif has included a crocodile, a dragon, and a large snake. (In Picture 37, the features of a crocodile, a snake, and a dragon are depicted in the handle of a ceremonial gong.) Carpets excavated from Noin-Ula contain scenes in which the *böke* motif begins as a fish in the water and transforms into a dragon, along with scenes in which the dragon fights with a kingfisher, which then gains *böke* features. (In Picture 3, the fish takes the shape of a dragon. Pictures 44 and 45 represent kingfisher motifs). The most important **böke feature** observed in the kingfisher is the fish scale pattern and the meandering movement. In our opinion, this **böke** feature is the source of European Huns' golden works ornamented with fish scale patterns, the most characteristic feature of European Huns' metal art. Furthermore, meandering movement is a shared feature in all **böke motifs**.

The transformation of the **böke motif** is told in *İrk Bitig* as follows:

*"I am the Garuda with golden wings. Even when my feathers have not grown fully, I can hold whatever I want from where I lie down and eat whatever I like. I am that strong! Know this. This is good."*<sup>48</sup>

40 DLT, p. 201.

41 Yusuf Has Hacıb, *Kutadgu Bilig*, 2. ed., İstanbul, Kalcı Yayinevi, 2008, Beyit, 3264; 4920; 5373, 5375, pp. 586-587 pp. 832-833, pp. 900-901.

42 KB, Beyit 3545, p. 626-627.

43 KB, Beyit 5043; 5523, pp.852-853, pp.922-923.

44 KB, Beyit 5105, pp. 862-863.

45 Kemal Yavuz, *Hâcib Böyle Dedi Kutadgu Bilig'den Seçmeler*, Beyit 3264, İstanbul, Mostar Yay., 2012, p. 277.

46 Osman Turan, *On İki hayvanlı Türk Takvimi*, İstanbul, Ötüken Neşriyat, 2009, p. 86.

47 Turan, *ibid.*, p. 106.

48 Fikret Yıldırım-Erhan Aydın-Risbek Alimov, *Yenisey-Kırgızistan Yazıtları ve İrk Bitig*, Ankara, Bilge Yayınları, 2013, p. 363.; In Orkun's translation, the expression black bird is replaced by the expression

Geographically, this transformation can be observed in two Hun cities in the north of China. W. Eberhard informs us that one is called the “**the town of the lying dragon**” and the other (today Gansu: Kansu) is known as the “city of dragon.” Eberhard also believes that “dragon” is an archaic Turkish cult among the Hun.<sup>49</sup>

In our opinion, just as the golden-winged eagle/dragon ate whatever it wanted, the Hun (Turks) living in Kansu, a sort of port between the four directions, either let tribes they liked pass or ate tribes they did not like! They acted like dragons living in **the town of the lying dragon**.

According to E. Esin, the *böke* motif being represented, sometimes with bird features and sometimes with dragon features, is related to the change of seasons. This motif, to which Esin refers using the word *büke*, is *böke* (universe, dragon)<sup>50</sup> in the ancient Turkish culture and is one of the totems of althood. In the ancient Turkish religion, *böke* meant the dragon that turned the wheel of Tengri, the Sky God. It lived on Earth in the winter and beginning in the spring, it began its ascent to the sky. While ascending, it transformed and its horn and beard, which represented masculinity and served its flight, grew.<sup>51</sup> The dragon *Luu* has been depicted with the tree of life on numerous occasions; sometimes in Chinese epics, *Luu* formed the branches of this tree.<sup>52</sup> Branches in the mouth of the water bottle in Picture 4 represent the **tree of life motif**, which is also one of the water of life motifs detailed in proceeding chapters. The tiger, depicted as dangling from the tree upside down, symbolizes the starting point of the *böke*/tiger motif.

The *böke*/branch took a guilloche shape over time and became one of the fundamental motifs of Turkish ornamental art in the Seljuks and the following generations.<sup>53</sup> Guilloche is the spiral form of two **bökes**. This dualism perhaps represents two **bökes** that differ physically

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blackeagle and the expression “lying on the beach” is added: H. N. Orkun, **Türk Yazıtları II**, Ankara, TDK Yayınları, 1994, p. 73.; The name Garuda, which penetrated Turkish culture through Buddhist mythology, has a negative meaning in Buddhism, but it is interpreted in a good way here, which shows that old Turkish belief was dominant.

49 Wolfram Eberhard, **China’ın Şimal Komşuları**, Trans. Nimet Uluğtuğ, 2. ed., Ankara, TTK Yay., 1996, p. 77.

50 Esin defines the dragon in this motif using the word *Büke*, Esin, **Türk Sanatında İkonografik Motifler**, İstanbul, Kalcı Yayınları, 2003, p. 137, p.143.; We prefer the word *Böke* because it is used like this in the two masterpieces of Turkish culture, which are **KB** and **DLT**.

51 Esin, **Türk Kozmolojisine Giriş**, İstanbul, Kalcı Yay., 2001, p. 82.; In twelve-animal Turkish calendar, *büke* symbolizes the dragon year, which is known as the year of wealth and prosperity, Turan, **On İki Hayvanlı Türk Takvimi**, p. 93.

52 Esin, **Orta Asya’dan Osmanlıya Türk Sanatında İkonografik Motifler**, İstanbul, Kalcı Yay., 2004, p. 132.

53 İ. Birol- Ç. Derman, **Türk Tezyin San’atlarında Motifler**, 7. ed., İstanbul, Kubbealtı, 2008, p. 129; İ. Birol, **Klasik Devir Türk Tezyini Sanatlarında Desen Tasarımı Çizim Tekniği ve Çeşitleri**, İstanbul, Kubbealtı, 2008, p. 192-193.



from each other in spring and in winter. It might have also been depicted as such to reinforce the universal meaning that the *böke* motif symbolizes.<sup>54</sup> Today, the best example of the dual *böke* motif (guilloche) is the emblem of Istanbul University created by S. Ünver<sup>55</sup> (see Picture 36).

## The Source of the Light Behind the Curtain (National Spirit)

The **böke motif** is defined through the **bridge** metaphor, as bridges have pillars upon which they stand. Considering that the first pillar of the **böke** is the **water of life motif**, we can see a **wolf or tiger** (lion) figure after that. Continuing on, a **bull/camel, stag, or eagle** is seen and finally the **kut-alp motif**. The **kut-power deal motif** can be described as thick cables that carry the bridge from one pillar to the next just as on suspension bridges. Gok-Tengri, the architect of this bridge, connected the bridge's two ends with a perfect circle representing eternity in the universe.

At the center of a motif called the **four-direction motif** in this dissertation<sup>56</sup> is a circle (sometimes a gap in circle form) as well as four leaves in the same shape and size. These leaves merge around the circle (see, in Picture 3, the motif resembling a flower).

The **four-direction motif** and its equivalents have been superimposed and compared (see Pictures 112, 113, and 114). As a result, we propose that this *four-direction* motif represents the epic **böke** animal that has a nose [beak?] and ears like an eagle [are an eagle's ears visible?], fin-like wings, a fish body, and claws like a tiger. This idea is reinforced by a wooden harness sample that includes two **bökes** placed around a circle one after the other (Picture 29).

At the center of this wooden piece is a circle that symbolizes the two-dimensional world. Around the world motif are two **bökes** (dragon/*böke*) that follow each other in a cycle. This cycle symbolizes the order of the universe in constant recirculation and continuity, represented

54 M. U. Yücel- G. Sazak, "An Examination Of The Works Of Art That Belong To Volga (İdil) Bulgarian Turks", **Language, Culture, And Ethnic Diversity A Global Perspective**, Ed. E. Saritas, Untested Ideas Research Center, New York, 2013, pp. 104-105.

55 Ahmet Süheyl Ünver, "Bir Zamanın Reisül Uleması Ardından", **Onar Armağanı**, İstanbul, 1977, p. 935.

56 This motif can be seen in the borders of **Pazyryk** carpet and many more Turkish carpets. Among some western art historians, to whom F. Tekçe refers, G. Charriere and K. Jettmar call this the sun and lotus flower. A. Zadneprosky says this motif describes an imaginary universe and adds that the cross represents four worlds and four skies. Tekçe calls the same motif a star (?), E. Fuat Tekçe, **Pazırık Altaylar'dan Bir Hahının Öyküsü**, Ankara, Kültür bakanlığı Yay., 1993, pp. 98-99.; Neriman Kırızoğlu calls it a Hun Rose (square rose) motif, N. Görgünay-Kırızoğlu, **Altaylar'dan Tunaboyu'na Türk Dünyası'nda Ortak Yanışlar (Motifler)**, Ankara, Kültür Bakanlığı Yay., 2001, p. 9.

as the *wheel of fortune* motif in Turkish decorative art.<sup>57</sup> What rotates the wheel of universe, however, is the **böke**. The transformation, change, and continuity in the universe parallels transformation from night to day and from summer to winter, just as generations and states follow one another. This transformation can be seen in the shape-shifting of the **böke**, which sometimes appears like a bird resembling an eagle and sometimes like a dragon that looks like a tiger. The transformation that has been observed from the seventh century to the present can be seen in the graphic table of motifs and symbols. Its future transformation is also seen (see Pictures 29–36 for all *böke* motifs).

In **K.B.**, in verses 124–127, where the seven stars and twelve astrological signs are detailed, the wheel of fortune, which is the order of the universe created by God, is explained very well:

*Bayat atı birle sözüğ başladım  
Törütgen igidgen keçürgen idim*

*Törütti tilek teg tözü 'alemiğ  
Yaruttı ajunka küniğ hem ayığ*

*Yarattı kör evren tuçı evrilür  
Aning birle tezginç yime tezginür*

*Yaşıl kök yarattı öze yulduzu  
Kara tün törütti yaruk kündüz*  
(I started my speech with the name of God)  
(He is my God, the creator, the grower and the mover)

(He created the whole universe in the way He liked)  
(He created the Sun and Moon for the world)  
**(Look, he created the wheel of fortune, which turns uninterruptedly)**  
**Life continues with it uninterruptedly)**

(He created the blue sky and stars)  
(as well as **the dark night and bright day**)<sup>58</sup>

In **Dīwān Lughāt al-Turk**, how the wheel of the fortune rotates and how winter and summer follow each other is articulated as follows:

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57 İ. Birol, *Klasik Devir Türk Tezyini*, p. 309.

58 **KB**, pp. 110-111.

*Yay kış bile karıştı* (Summer and winter have met each other)  
*Erdem yasin kurıştı* (They have prepared their bows)  
*Çeriğ tutup körüşti* (They have taken sides and wrestled)  
*Oktagalı örtüşür* (They have shot arrows and nearly shot each other)

*Yaz kışla karşılaştı; hüner yayını kuruştular,  
saf bağlayıp güreştiler, ok atarak birbirlerine geçişeyazdılar.*<sup>59</sup>

In **Kutadgu Bilig**, where **Ay-Toldı**,<sup>60</sup> who represents **kut**, explains the state to the sovereign (verse 669), how Turkish states succeeded and corresponded with each other is well stated:

*akar suv yorık til bu kut turmadı  
ajun tezgünürler yorıp tınmadı*

(The river, eloquent words and the state)  
(they constantly and tirelessly travel the world<sup>61</sup>)

It is possible to define *kut* as the **Collective Unconscious Memory** (CUM) from the perspective of cognitive psychology. The knowledge transferred from one party to the other through a **kut-power deal** and carries all the secrets of the CUM is represented in the **böke motif** as a whole. This is an abstract concept. The **böke motif** represents **kut** at all levels of meaning (conscious, unconscious, and collective unconscious). The content of this memory constitutes a unity in which **oppositions** like male-female and active-passive complete each other and make meanings comprehensible as in *Sıgun-otu* (the tree of life or immortality). In addition, we have borrowed another concept from cognitive psychology: **collective representations**. Through the prism of collective representations, we tend to separate the color spectrum of **kut**. Separated colors provide reflections of different wave lengths of the **CUM** on society and the individual. At this point, from observation of the water of life, tiger/wolf, bull/camel, böke/stag, and eagle motifs analyzed, we can say that the **CUM**, that is *kut*, symbolizes the path one must take for self-development and the social hierarchy.

Scholars studying the humanities say that conflicting concepts are encountered and also synthesized. **Kut** occurs as the conflicts are removed and unity is achieved. The person that

59 DLT, p. 97.

60 In **KB**, *kut* is represented by Ay-Toldı. Ay-Toldı comes to the sovereign's (the convention's) presence and offers his services. He says he is subject to the sovereign and adds that serving is in his nature and his main principle in life is justice. Kafesoğlu, **Kutad-gu Bilig ve Kültür Tarihimizdeki Yeri**, İstanbul, Kültür Bakanlığı Yay., 1980, p. 27.; As Kafesoğlu mentions, in **KB**, *kut*, which is normally an abstract term, is embodied in Ay-Toldı just like the *böke*-motif embodied in different motifs.

61 **KB**, pp. 196-197.

has *kut* has erased all internal conflicts and managed to obtain a superconscious state not momentarily but permanently. In other words, if a person has overcome his/her fears (similarly to overcoming and domesticating a horse) and has become invincible, s/he has performed acts of *kut* and become a person with *kut*.

Only the **böke motif** can be embedded in all other motifs as a result of the meaning it symbolizes; **böke** is a male element. Other meanings symbolized in other motifs are female, and all these female meanings come to life as they are **inseminated** by **böke**. This is how they become symbols carrying the secrets of life's various phases. **Böke** ensures male-female unity, and in the harmony of this unity, virtues manifest themselves.

In Picture 2, we see one of the best examples of this insemination in the body of a stag with nine *böke* horns. In this picture, the *böke* is male, portrayed as a big wooden head with the ears of a wolf, head of an eagle, with wings and a comb--a *böke/eagle* motif. The female is bitten and thus **inseminated** by the male *böke* (*böke/eagle*) in a *kut*-power deal, and the female eventually grows horns like those of a male *böke*. Here male and female concepts merge, and this unity symbolizes how **loyalty**, which is detailed in the stag motif section, matures and is achieved in perfection in a person.

The object in Picture 2 was excavated from a khan's kurgan and shows one phase of the khan's life: The khan takes *kut* via the *böke* when he is still a loyal soldier and thus becomes a khan with *kut*. This is explained in writing in the Orkhon inscriptions. Accordingly, Bilge Khan and his brother Kul-Tigin fought many wars when they were soldiers and by doing so, passed the phase in Picture 2:

*"...I started to rule a miserable nation that had neither food to eat nor clothes to wear. I talked to my younger brother, Kul-Tigin. I spent many sleepless nights and never rested during the day for the Turkish nation so that our nation, whose name was gained by our father and uncle, would survive. I fought with my heart and soul and won with my younger brother Kul-Tigin. Yet, I did not make people enemies of each other just because I had won...."*<sup>62</sup>

The Great Architect Gok-Tengri did not design this amazing world by thinking only of its beginning and end. His design went beyond that. However, people need beginnings and ends simply to perceive things. Therefore, in the *Genesis Epics*, water is shown as the beginning of life, and this brings us back to **water of life motif**, developed for our thesis. We will return to the water of life motif, which is at the beginning of the **bridge**; however, prior to this, we will

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62 Bilge Kağan Abidesi, Doğu Yüzü, 22. Satır, Muharrem Ergin, **Orhun Abideleri**, İstanbul, Boğaziçi Yay., 44. ed., 2010, p. 43.

take **böke motifs**, such as the stag with nine horns (Picture 2) from the middle of the bridge, so that they can shed light as we pass the bridge.

## Water of Life Motifs



## Curtain

The first archeological find was excavated from the Pazyryk Barrow II (fifth–sixth century B.C.E.; Picture 5). Because the khan, owner of the kurgan, had been mummified and frozen, his corpse was not damaged, so in the tattoos on his body, it is possible to see a fish, *böke*/stag, and ram/stag figures, which are among **the water of life motifs**.

The second archeological find was excavated from Noin-Ula Kurgans (second century B.C.E.–first century C.E.; Picture 6). It is possible to see the four-directions motif woven on a woolen carpet, along with frog and fish figures.

The third archeological find was excavated from Nagy Szent Miklos excavation site (fifth–ninth [?] centuries C.E.; Picture 7). At the mouth of the vase, it is possible to see branches of the tree of life motif, which is, again, one of the water of life motifs.

## Light Behind the Curtain (Epic)

**Water of life motifs** are related to the creation of the world (cosmogony) and the order of the world and universe (cosmology). Water of life motifs consist of the following: water motifs, mountain motifs, tree of life motifs, fish motifs, first ancestor motifs, and, of course, **böke motifs**. Water of life motifs are contextually the richest because they represent cosmology and early existence:

1. The *Altai Genesis Epic* explains **the water, fish, earth, sky-mountain, and sun-moon motifs**: There was neither sky nor earth. There was only the endless sea. The God Ülğan (AA-kay, Kurbustan) was flying over this sea,<sup>63</sup> looking for a solid place to land .... **He sat**

63 It is implied that the God is embodied like a bird.

on a rock that rose from the sea. He thought about what to create. Ak-Ana (Ak ene) said, “Say, I did; therefore it is” and disappeared. Ulgan said “Let the **earth** be,” and the earth was created. “Let the skies be,” said he, and the **sky** was created. He created the entire **world** like this. He created **three fish** and placed the earth on them. He put two of them on the sides and the third right at the center. The fish in the middle looked to the north. If this fish bowed his head a little, then a flood started from the north. If this fish bowed his head a lot, then the entire world was inundated. This fish was tied to a large mast with a big chain. The fish was managed by Mangdasire. One day, Mangdasire moved the fish’s head a lot, causing the entire world to be inundated.

While creating the world, Ulgan *sat on a golden mountain that touched the Moon* and the Sun. This mountain was between the earth and sky ....”<sup>64</sup>

1. B. Ögel explains the **tree of life motif**<sup>65</sup> as the *Tree of World and Sky* in Altai mythology: According to Altai mythology, there was a very tall pine tree that rose to the sky. The God Ulgan sat on top of this tree. The roots of this tree, which can also be seen on shaman drums, are not in the earth, but in the sky. These trees have nine branches. This *tree of sky* is placed on top of a mountain or hill in the sky. On one side of this tree, there is the sun and on the other side, there is the moon.<sup>66</sup>

According to Abakan Turks, there was an *iron mountain* in the middle of the world that rose to the sky, and at the summit of this mountain, there was *a beech tree with seven branches*.<sup>67</sup>

Every Yakuthian shaman owned a tree. This tree was called *Turuu*. When the shaman died, his tree was disposed of. When God created the first shaman in the sky, he planted a tree in front of his house, and this tree did not wither when the shaman rose to the sky because it was “*Tuspet-Turuu*”, the tree of sky that “never collapsed or fell down.”<sup>68</sup>

According to Yakuthian Turks’ *Er-Sogotoh Epic*, the first man in the world thought about where he came from and how he was born. He then came to believe that the tree, in which was Grand Mother Kubai Hatun (the holy spirit that assists birth, Umay among the Altai Turks),

64 From V. Ĭ. Verbitski, *Altayskie Ĭnorodtsi*, Moskva, 1903, p. 102-103.; S. Sakaoğlu-A. Yılmaz, *İslamiyet Öncesi Türk Destanları*, 3. ed., İstanbul, Ötüken Neşriyat, 2006, p. 174-175.

65 The trees which can also be defined as the tree of life or holy tree have a very important place in Turkish culture. 24 Oghuz tribes had a holy tree each. Like, pine, beech and cedar.

66 B. Ögel, *Türk Mitolojisi I*, Ankara, TTK Yay., 5. Ed., 2010, p. 90-91.

67 Ögel, *ibid.*, p. 91.

68 *Ibid.*, p. 93.

had given birth to him because there was milk (water of life) flowing from this tree.<sup>69</sup> This reminds us of Ak-ana (Ak-ene) who advised Ulgan to say “Let it be” so as to create something in the *Altai Genesis Epic*.<sup>70</sup>

### Source of the Light Behind the Curtain (National Spirit)

The **water life of motif** refers simultaneously to a beginning and an end. If we recall the bridge metaphor used for the *böke* motif, it is easier to unravel the secrets of hidden information pertaining to the water of life motif and registered in the **CUM**. Many figures are associated with this motif, and the most striking is that some resemble a DNA chain or strand. It is difficult to say that such a similarity is coincidental. On the other hand, we have no scientific evidence to suggest that Turkish people knew the shape of a DNA chain--which was brought to light only with 1950s technology--2500–3000 years ago.<sup>71</sup> In this case, how does one explain the similarity between motifs in the epics and those excavated from kurgans (the frog motif on the carpet in Pictures 6 and 38) and DNA?

In fact, cognitive psychology, a resource in this dissertation’s method of analysis, assists in revealing the secret. We have previously suggested that when a person reaches the superconscious, s/he can also open the door to the **CUM** and reach information registered there, just like a computer accessing all the information in the world via the Internet. In this situation, an individual may reach the secret of life at a hallucinative conscious level. By doing so, s/he can also understand what purpose the DNA chain serves, what makes a person “human,” and what secrets of genetic features make a person noble.

In South America, Native Americans still living according to their ancient customs attempt to reach the **CUM**. They conduct various healing ceremonies under a shaman’s leadership, using certain narcotic herbs that facilitate an entranced state. The entranced person interprets his/her experience during the trance with the shaman’s guidance and, in the end, s/he finds a cure to heal various illnesses.

Without a doubt, the superconscious we mention here is far beyond this trance level. A person who reaches the superconscious has the capacity to see the truth behind everything. This is not hallucinative but an improved capacity to see much more than what the eye can see under normal circumstances. This capacity has been named differently by different cultures.

69 *Ibid.*, pp. 96-97.

70 Sakaoğlu-Yılmaz, *ibid.*, p. 174.

71 Raymond Gosling is the first person to display DNA with X-Ray [www.wikipedia/raymongosling.com](http://www.wikipedia/raymongosling.com), (Online), 25.12.2013.



For example, Indian culture terms it high consciousness,<sup>72</sup> that is, **Nirvandeve**.<sup>73</sup> In Tibet, Buddhists use the yantara method (contemplation instrument) in mandalas (paintings in the shape of a ring or circle) to help them focus on the center, disregard the exterior, and unify the interior.<sup>74</sup>

It is possible to explain the similarity between the figures mentioned previously and DNA in such a way. Early persons who reached superior knowledge at a superconscious level shared it with the people of the time in descriptions they could understand. To modern people, it is obvious that tadpoles are similar to sperm. Likewise, the braid shape on the back of the **turtle calls** to mind the pattern of a DNA chain.

On the bronze piece (Picture 38) excavated from North China, it is possible to see the shape of a frog and its bottom with two extensions that entwine in a spiral. Additionally, this can be observed in frog motifs on the Noin-Ula carpet in Picture 2. In our opinion, these two pictures symbolize **Turkish sovereigns having noble blood**.<sup>75</sup> In short, we can simply suggest that a person who has reached the superconscious has gained knowledge about life's secrets and beheld unconscious images; the knowledge and images were then expressed as symbols interpretable by the people of the time.

Beyond this, another important subject related to our dissertation is that knowledge was ingrained in kurgans through various works of art. To be more specific, the kurgan owner came from family with genetic features that enabled the kurgan owner to reach the superconscious. According to the archetypes and collective unconscious theory, water of life motifs primarily demonstrate that the khan originated from noble blood and that his genetic structure enabled him to become a khan with *kut*. The *böke* motifs embroidered within a motif show that he descended from a khan with *kut*. For this reason, the motif serves as both a beginning and an end.

The mountain is a very important part of the **water of life motif** in Turkish epics, and it is possible to explain the significance of mountains and waters, forests, and fruits in the mountains through cognitive psychology: Mountain portrayal is one of the most important elements of the Turkish culture, social life, and world of belief. High mountains

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72 Jung, **The Arketypes and the Collective Unconscious**, pp. 282-283.

73 Jung had a patient who saw good and bad images in his dream and this patient reached freedom from these oppositions and resolved conflicts. Jung could not explain his patient's situation with Christianity and he had recourse to Indian philosophy and explained this situation with the concept of Nirvandeve, Jung, **ibid.**, p. 36.

74 Jung, **ibid.**, p. 356.

75 The most important feature of the Turkish sovereign is that he came from a family that had *kut*. If one did not have such a family, he could not claim to be a ruler. Donuk, **Türk Hükümdarı**, p. 11.

symbolize **unchangeable facts** and **fixed rules** of the universe. Additionally, high mountains symbolize ascension of souls. More specifically, high mountains symbolize individuals who have overcome their fears and reached the superconscious, learning along the way the unchangeable facts and fixed rules of the wheel of the universe. This is very similar to the God's unchangeable and fixed convention on earth. A very good example is the holy and high mountain on which the God Ulgan sat. The epic mentions that the mountain was high enough to reach the sun and the moon.

The solidity and fixity of the convention was mentioned as follows in **KB**: “*He was wise, smart and intelligent... He enlightened the world just like the sun and moon. The convention is like the sun. It is fixed; it keeps its integrity without sacrificing anything.*”<sup>76</sup> As mentioned, **kut-alp** appears within the national spirit and unconditionally complies with the convention of spreading justice in the way one should. This is possible due to his high position. In fact, *kut-alp*'s state tent is in the mountains somewhere near Gok-Tengri.<sup>77</sup>

The *Sigun-otu* (the immortality plant), fruits, and waterfalls mentioned in the epics symbolize wisdom that a person attains after a long, challenging journey and overcoming hardships. Just as climbing mountains is difficult and dangerous, gaining wisdom requires patience, care, devotion, and courage, qualities described through different animal shapes in **kut-power deal motifs**.

Based on this, it would be beneficial to explain some striking elements related to kurgans belonging to Turkish khans. The tombs in almost all the kurgans examined here were made from a single tree. The research and analyses conducted and the epics cited enable us to deny this is a coincidence. The message is that the person buried in this kurgan knew the secrets of life and reached immortality by going back to the trunk of the tree of life from which s/he came. In kurgans, it would have been possible to use stone instead of logs because stonemasonry was quite developed in Turkistan at that time. This evidence supports our reasoning.

According to Jung, the roots of the cosmic tree spring from where oppositions unite and where oppositions forever merge.<sup>78</sup> In life, however, two oppositions that can never unite at the level of reasoning are the past and the future. Uniting past and future, death and birth, matter and meaning, the **Cosmic Tree** is the symbol of immortality. This is why we see both

76 Kafesoğlu, **Kutadgu Bilig ve Kültür Tarihimizdeki Yeri**, p. 18.

77 According to Esin, only a just sovereign could sit on this holy mountain and this mountain was home to the sovereign's family. When they died, their bodies were buried there. People used to organize earth and sky rituals on this holy mountain. Only the sovereign could conduct the sky ceremony, but earth and water ceremonies could be carried out by a *hatun* or *bey*, too, Esin, **Orta Asya'dan Osmanlıya**, p. 28.

78 Jung, **The Archetypes and the Collective Unconscious**, p. 110.

the earth and sky trees in Altai and other Turkish tribe mythologies. The tree of life rises to the sky near pine and beech trees. Its roots are fed by water beneath the mountains (gold or silver), and it embodies the **water of life**.<sup>79</sup> Symbolizing ancestors whose souls, perhaps, flew to the skies (like *Tuspet-Turuu*, the Tree of Sky that belongs to the immortal shaman),<sup>80</sup> the **Tree of Sky**<sup>81</sup> also symbolizes **immortality** by uniting past and future, matter and meaning. Then, who provides news about the past and future that comes from the holy mountain and **Trees of Life and Sky**? Sacred birds, which M. Seyidof called the cuculiform living in the tree of the world (life), can give news about the past and future.<sup>82</sup> According to Yücel and Sazak, the same motif was visually represented in silk cloth excavated from Noin Ula, a kurgan belonging to a Hun Khan who lived in the first century C.E. On this silk, two birds perch in the tree of life, which springs from the middle of the holy mountain. The birds face each other and look down. They seem to be giving news from the future (Picture 43).<sup>83</sup>

The three fish mentioned in the *Altai Genesis Epic* symbolize meaning related to the world's magnetic field, which has been proven to the extent that cosmology has reached today. To be more specific, after the world was created, it was placed on three fish (two on the sides, one in the middle). The fish in the middle was on the north-south axis, indicating that the world turns from east to west. The other two fish indicate the magnetic field that envelopes the world and is indispensable for the continuity of life<sup>84</sup> (Figure 3). The world rotates like a peg top and wobbles like a weeble (Figure 4). The wobbling helps seasons follow each other. This is also why it is winter in the northern hemisphere while it is summer in the southern hemisphere. Modern cosmology (based on astronomy and up-to-date observations) offers two theories about this rotation, precession and nutation. The wobbling becomes excessive once every ten thousand years, and as a result, the earth's rotation axis becomes excessively horizontal, leading eventually to sudden melting at the north and south poles,<sup>85</sup> in turn causing

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79 Water of life is the water that can give people the secret of immortality in Er-Sogotoh Epic. If the elderly drink it, they fell more energetic. This water gave Er-Sogoth immortality. Ögel, *Türk Mitolojisi* I, p. 105.

80 Ögel, *ibid.* p. 93.

81 The Tree of Sky is related to the shaman period and the Tree of Tuba is related to the Islamic period. The Holy Tree is seen in the Southern Siberia Turkish epics. All these trees have their roots in the sky and their branches extend over the ground, Ögel, *ibid.* pp. 93, 112-113.

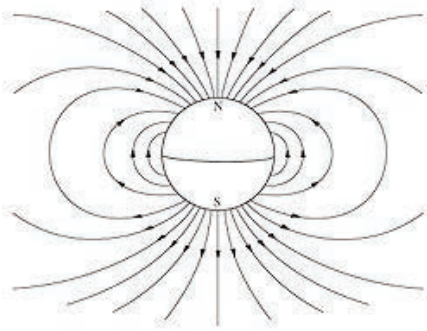
82 M. Seyidof, "Gold Muharib'in' Soy Etnik Talihi Hakkında", *Kardeş Edebiyatlar*, V. 3, Erzurum 1982, pp. 40-41.

83 Yücel- Sazak, *An Examination Of The Works Of Art That Belong To Volga (İdil) Bulgarian Turks*, p. 103.

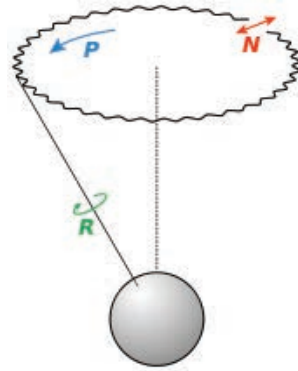
84 G. Glatzmaier, *The Geodynamo*, University of California Santa Cruz. Retrieved 20 October 2013.

85 In precession and nutation theories, it says that the world rotates around itself on a cyclical axis and it rotates like a peg top with cyclical movements(N) (W., Lowrie, *Fundamentals of Geophysics*, 2nd ed., Cambridge, Cambridge Univ. Press., [u.a.] 2007 pp. 58–59.; N. J. Kasdin- Paley Derek A., *Engineering Dynamics : A Comprehensive Introduction*, Princeton, N.J., Princeton University Press, 2010, pp. 526–527.

catastrophic inundation. The epic says that if the fish that looks to the north bows its head, there could be a flood. It also says that if the fish moves its head a lot, the entire world will be flooded. If we examine this in light of the knowledge that modern cosmology offers, we see that Turkish people were astonishingly aware of this cosmologic structure even at that time. This could also be a finding that supports our idea about **Collective Unconscious Memory (CUM)**.



**Figure 3:** Magnetic Field



**Figure 4:** Peg Top Movement

In **KB**, the ruler Kun-Togdi explains his justice to Ay-Togdi in verses 801–803, which show Turkish people’s awareness of this cosmologic structure even at that time:

„munu men me körgil kônilik törü  
 törü kılkları bu baka tur körü  
 bu kürsi özele öz oldurduki  
 adaki üç ol kör ay köriğlüm toki  
 kamug üç adaklıg emitmez bolur  
 üçegü turur tüz kamutmaz bolur  
 kalı üç adakta emitse biri  
 ikisi kamutar uçar ol eri  
 (Look, I am rightness and law)  
 (Be careful, these are the qualities of law)  
 (You see, the throne on which I am sitting)  
 (Has three legs, my dear)  
 (If something is on three legs, it never sways)  
 (If these three legs stay strong, the throne can never be shaken)  
 (If one of these legs loosens)  
 (The two other slip and the ones on the throne tumble)”<sup>86</sup>

To us, these verses from **KB** overlap with world symbols centered on the **three fish motif** in the *Altai Genesis Epic*. The **three legs** ensuring the throne's balance symbolize a management system centered on fixed rules like the earth's magnetic field and rotation on the north-south axis.

Y. H. Hacib also says that the sovereign who represents convention, order, and rightness sits on a **throne with three legs**. This is very similar to portrayal of the world in the *Genesis Epic*: the world is placed on **three fish**. As long as these three legs stay straight, the throne does not totter. Similarly, the fish in the middle (the fish on the khan's right leg in Pazyryk Barrow) always looks to the north and stays **fixed and straight**. If one leg of the throne swings, the other two slip, and the sovereign tumbles. Likewise, if the fish that looks to the north moves its head, there will be a flood in the north, and if the fish moves its head a lot, the entire world will be flooded. In our view, these three legs and three fish can stay fixed and straight if the sovereign applies the convention consistently and **fairly**. This is why the Huns (Turks) took their **three-legged cauldrons** wherever they went.<sup>87</sup> The cauldron was seen as a guarantee and a symbol that the Turkish ruler who carried the God's *kut* would rule his people with justice.

### Kut-power Deal Motif



### The Curtain

The first archeological find (Picture 8) was excavated in Pazyryk Barrow (fourth–fifth century B.C.E.). This find is exhibited on a piece of leather and on that is a **kut-power deal between a wolf and a stag**.

87 In the world literature, these three-legged cauldrons are known as “Hun Cauldrons.” They were either ceramic or bronze. It is possible to see them in archeological finds and also on the cave paintings that represent ceremonies. These cauldrons can be found in the lands from North China to the Danube, where Turks lived. They are like a Turkish seal. According to Erdly, in religious ceremonies these cauldrons were used as holy cups that were offered to the earth and sky. In our views, these cauldrons represent the justice of Turkish sovereigns, M. Erdly, *Orta Avrasya Boyunca Hiiong-nu Tarzı Kazanlar ve Bunların Kaya Kabartmalarında Ortaya Çıkışları*, pp. 265-316.

The second archeological find (Picture 9) was excavated from the Noin Ula Kurgans (second century B.C.E.–first century C.E.). A **near-exchange scene** between a bull and *böke*/wolf is depicted on a woolen carpet border.

The third archeological find (Picture 10) was excavated from the Nagy Szent Miklos excavation field (fifth–ninth [?] centuries B.C.E.) and depicts a *near-exchange scene* between a zoomorphic **kut-alp motif** and a stag on a golden vase. The figure has wings, a head like an eagle, and feet like a tiger.

For other **kut-power deals**, see Pictures 50–58.

### The Light Behind the Curtain (Epic)

The **Kut-power deal motif**, the first of our dissertation’s key concepts, was explained in the chapter on key concepts. Most art historians call this motif an animal fight scene, but we call it a **kut-power deal scene/motif**. These scenes are the most distinctive and important depictions in Turkish art.

Russian archeologists and art historians address these animal fight scenes by focusing only on the visuals and materials, just as most of their colleagues do. Rudenko and M. I. Artamonov interpret these scenes as follows: “*on a solid plate, two animals that look like they are attacking each other or rare single animal scenes or animal figures on buckles; animals with fur portrayed with waves and zigzag motifs and animals with feathers portrayed with semi-circles like fish scales.*” While describing these scenes, Rudenko confused them with Greek findings and took them as ties in clothing placed on shoulders. Artamonov refers to examples of “animal fight scenes” from excavations on the Russian border and accordingly describes zoomorphic figures as legendary creatures and monsters and the eagle as a griffon.<sup>88</sup>

88 M. I. Artamonov, **Sokrovişça Sakov**, Moskva, Amu-Dariinskiy Kald Altayskie Kurganı Minusinskiebronzi Sibirskoe Zoloto, 1973, pp. 80,152,154.

Yücel and Sazak suggest that these scenes are taken as animal fight scenes<sup>89</sup> because Turks considered hunting and wars equal. In old Turkish tribes, people used to live with animals when they were nomads in the steppes and even when they later settled. This type of living turned into a deific lifestyle under the influence of religion. The cult of hunting, which was considered sacred and conducted ritualistically, is one of the deific lifestyle's most important ceremonies.<sup>90</sup> In hunting, organized like a religious ceremony, ungulates like bulls were hunted without shedding any blood. Hunters wrestled with bulls on a one-to-one basis.<sup>91</sup> Too, Turks did not hunt more than necessary. They respected animals they hunted and ate their meat only to survive.<sup>92</sup> For Turks, the cult of hunting mirrored the struggles of war. Pictures 8 and 9 show a scene in which Turks suddenly turn back and hunt the animal, although they look as if they move away from wolves, tigers, bulls, and stags, with which they live and have chosen as their animal-ancestors and totems. The wolf/tiger motif that hunts the stag/bull represents the animal fight scene, which in turn represents the ceremony in which a person reaches the level of an alp and gets a name. The one defeated in the animal fight scene represents the enemy, and the one who beats the other represents the alp.<sup>93</sup>

### The Source of the Light Behind the Curtain (National Spirit)

In an examination of the reflection of Turkish motifs on art and life, the *kut*-power deal is a key concept helping uncover secret meanings. In fact, **kut-power deal motifs** enable us to resolve conflicts and ambiguities in the human soul, and they are also one of the three pillars that played a central role in Turkish identity's construction. We can take the *kut*-power deal as the main axis on which the Turkish world of meanings rotates. In water of life motifs,

89 Called "animal style" in works of art, the most important iconography of this style can be seen in these scenes. These scenes spread to Turks in the east and their neighbors Scythians in the north of Black Sea, Rostovtzeff, **The Animal Style in South Russia and China**, pp. 63-65. Fights with animals and enemies have an important place in old Turkish tribes like Oghuz Khan and Dede Korkut. The ones who defeat the others in these struggles achieve the degree to become an alp and they get their real names after these fights, A. Duymaz, "Dede Korkut Kitabı'nda Alpların Eğitim ve Geçiş Törenleri", **Uluslararası Dede Korkut Bilgi Şöleni**, Ankara, Atatürk Kültür Merkezi Başkanlığı Yayınları, 19-21 Ekim 1999, pp. 109-122.

90 Turkish tribes used to organize religious battue once a year. They used cattle in these ceremonies. The khans participated in these ceremonies and they prepared as if they were going to a battle. The first arrow used to be shot by the most senior khan and the other khans would follow him. These ceremonies were continued as part of national tradition after Turks converted to Islam. Nihad S. Banarlı, **Resimli Türk Edebiyatı Tarihi I**, İstanbul, MEB, 1971, p. 44.

91 Turks used to organize religious hunts, which are also national traditions, to reach the level of an alp and get a name. For example, a candidate used to wrestle with an animal on one-to-one basis and the name of the animal was given to the alp as a totem, please see. **Dede Korkut Kitabı**, Trans. Muharrem Ergin, Ankara, TDK Yay., 2009, pp. 4-5.

92 The animals they hunted changed from one region to another. In Siberia and northern regions, they used to hunt Stag. In Mongolia, Kazakhstan and southern regions, they used to hunt animals like sheep and goats.

93 Yücel- Sazak, **An Examination Of The Works Of Art That Belong To Volga (İdil) Bulgarian Turks**, pp. 99-102.



one metaphor involves three fish. If one lowers its head, disasters might occur. Just as in this example, if any deviation occurs in the **kut-power deal motif**, the Turkish national spirit might also be inundated.

This motif, which at first glance looks like a hunting and war scene, is a message that has passed the stages in the CUM and reached us. As Jung notes in his archetypes theory, “*archetypes do not belong to individuals but appear universally*”, and they spring carrying their messages from the CUM.<sup>94</sup> These messages, genetically coded in the Turkish spirit, can be understood only with relevant keys. In other words, understanding the *kut-power deal motif* is impossible unless Turkish identity’s main concepts-**nobility, reason-based governing, submission, loyalty, and justice**-are duly reflected in life. In fact, this motif connects the main features of the bridge of honorable life mentioned above.

The **Kut-power deal motif** can be briefly described as the exchange between the conscious and unconscious via strong intuition. The candidate undergoes any kind of difficulty to reach these strong intuitions and shapes his behavior ethically by giving up his instincts in order to overcome obstacles. This is such a deeply-rooted phenomenon that when the pre-Islamic Turks converted to Islam, they kept the same tradition and continued it in Khawaja Ahmad Yassawi’s dervish lodge under the name of asceticism.<sup>95</sup>

### Wolf/Tiger Motif (*Börü/Tonga*)



### The Curtain

The first archeological find (Picture 11) was excavated from Pazyryk Barrow (third–fourth century B.C.E.). This tiger motif is also tattooed on the khan’s left shoulder.

94 Jung, *Arche Types*, p. 43.

95 For a comparative analysis of alp prototypes in Pre-Islamic cultures (like Oguz Khan type of alps), Dede Korkut Stories and Yunus Emre type, please see Mehmet Kaplan, “Türk Destanında Alp Tipi”, *Türk Edebiyatı Üzerinde Araştırmalar I*, 8. Ed, İstanbul, Dergâh Yay., 2006, p.13-21.; Kaplan, “İki Destan İki İnsan Tipi”, *Türk Edebiyatı Üzerinde Araştırmalar I*, 8. Ed, İstanbul, Dergâh Yay., 2006, p. 22-38.

The second archeological find (Picture 12) was excavated from the Noin Ula Kurgan (second century B.C.E.–first century C.E.). This picture shows on a woolen carpet a pattern with rectangular stripes that evoke a tiger’s fur, that is, a **tiger motif** presented as a pattern.

The third archeological find (Picture 13) was excavated from the Szent Miklos excavation field (fifth–ninth [?] century C.E.). Among water of life motifs, a *böke*/tiger motif is portrayed as a cub, and this can be seen on the mouths of golden vases.

For other images of the **Tiger motif**, see Pictures 70–77.

### The Light Behind the Curtain (Epic)

1. In *Börü* (*A-shih-na*), *BoyuTüreyiş*, and *Ergenekon Epics*,<sup>96</sup> wolf and tiger motifs are explained simultaneously: As the owner of everything, God created the sky and earth.... He made humans, his supreme creation. He divided these humans into races.... One of these races had characteristics and skills other races did not develop. They were the most intelligent, honest, and beautiful of all. They were real warriors with a supreme understanding of ethics. They were protectors of weaker people. They were *Turks*.... Years later, they ruled the world and the universe with their intelligence and skills. They established order. However, their enemies<sup>97</sup> took other Turkish tribes (Tokuz, Oghuz, and Kirghiz) and defeated the Turks. After a terrifying raid, only a ten-year-old boy survived. The enemies cut the child’s legs and arms and left him in a swamp.

God did not let this race disappear and sent a female wolf to accompany the child. This female wolf (*börü*) looked after the child first in a cave on a mountain<sup>98</sup> and then on a paradise-like plain surrounded by mountains.<sup>99</sup> The female wolf gave birth to ten baby boys. One took the name *Börü* (*A-shih-na*) and hung a flag with a wolf’s head in front of his tent.... He became the head of his brothers.... The second oldest brother was Arslan (*Aşite/A-shih-te*).

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96 Known as Bozkurt and Ergenekon Epics, these two epics have two different narrations. They are both registered in Chinese sources. A. Taşağıl offers these two narrations in his book *Gök-Türkler I*, Ahmet Taşağıl, **Gök-Türkler I**, Vol 2, 2. ed, Ankara, TTK Yay., 2003, pp. 10-11.; S. Gömeç, however, interpreted these two epics and included A-shih-te dimension in these epics, which is not covered in Chinese sources, Saddettin Gömeç, **Türk Kültürünün Ana Hatları**, Ankara, Akçağ Yay., 2006, pp. 272-274. Here, the shared parts in these two epics have been merged and the differences are offered in the footnotes.

97 Taşağıl says that this state is enregistered as “Lin-kuo” in Chinese, Taşağıl, **Gök-Türkler I**, p. 10.

98 Taşağıl says that this mountain is in the North-west of Turfan (Kao-ch’ang), Taşağıl, *ibid.*, p. 11.

99 Taşağıl states that in Chinese sources, the young princes and khans were called *Börü* and the princesses were called A-shih-na, Taşağıl, *ibid.*, p. 10; Gömeç thinks that the female wolf figure in the epic symbolizes a heroic Turkish mother who fed, brought up and protected Turkish race or Umay, which is directly mentioned in Gok-Turk inscriptions, Gömeç, *ibid.*, pp. 273, 555 dpt. In our view, a legendary *börü* hatun left her name as a legacy to the next generations, and A-shih-na turned into Asena. The name Asena is stil used in Turkey today.

This family helped them, along with the *Börü*. They were fathers and mothers-in-law.<sup>100</sup>

Years later, they began to look for a way out of this plain so that they could cross the mountains. A smart blacksmith found iron somewhere in the mountain and melted it, so they **melted the iron** mountain and left Ergenekon. The Turks have never forgotten this day and celebrate it as a festival. They called Ergenekon “the cemetery of ancestors” and went there every new year to organize their councils and their elections.<sup>101</sup>

2. In the *Epic of Descendance*, the two very beautiful daughters of the Great Hun Khan marry Bozkurt. Indeed, they were so beautiful that they could marry only gods. Therefore, the khan kept them isolated in a high tower and prayed to the God to marry his daughters. They had children and called them the Nine Oghuz-Ten Uyghurs. The children all sounded and looked like the gray wolf and carried his spirit. They also gave birth to next generations with the spirit of Bozkurt.<sup>102</sup>

3. Bozkurt (gray wolf) motifs in the *Oghuz Khan Epic*: Oghuz Khan was born and grew up to be a brave young man. He married Işık Hatun and had three children. He later married Ağaç Hatun, and they had three children. Oghuz Khan organized a feast and addressed the beys and the public as follows:

*I became your Khan;  
Let's all take swords and shields;  
Kut (divine power) will be our sign;  
**Gray wolf** will be our uran (warcry);  
Our iron lances will be a forest;  
Khulan will walk on the hunting ground...*<sup>103</sup>

On his way to rule the World: “*Oghuz Khan stopped to sleep at the skirts of the Ice Mountain. He set a tent there. When the dawn broke, Oghuz Khan's tent was enlightened by a beam like sunlight. From this light came a male wolf with fur and a mane like the sky. The wolf addressed Oghuz Khan, saying: Oghuz, you want to walk to Urum and I want to walk in front of you...*” *The soldiers were led by the big male wolf with fur and mane like the sky, and the entire army followed the wolf. The wolf with fur and a mane like the sky stopped walking*

100 Taşağıl mentions the name A-shih-te only once. A-shih-te was a part of the Turkish delegation sent to the Chinese Emperor by the Khan of Gok-Turks. He had a good meeting with the Chinese and came back to his country with gold and silk, Taşağıl, *ibid.*, p. 127.

101 Taşağıl mentions that A-shih-na's tribe produced offsprings and became subject to the Rouans living at the skirts of Altai Mountains. They worked as their blacksmith, Taşağıl, *ibid.*, p. 11.; Gömeç, *Türk Kültürünün Ana Hatları*, pp. 272-274.

102 Sepetçioğlu, *Türk Destanları*, p. 126.

103 Willy Bang- G. Reşit Rahmeti, *Oğuz Kağan Destanı*, İstanbul, MEB, 1970, p. 5.

*after a few days.... Oghuz Khan and his soldiers stopped, too. Oghuz Khan fought.... He defeated the Urum Khanate and seized them.... They moved on. Later on, Oghuz Khan saw another male wolf with fur and a mane like the sky. That wolf said: "Oghuz, walk with your soldiers from here and take the public and the beys with you; I walk in front of you and show you the way." When the dawn broke, Oghuz Khan saw that the wolf was walking in front of the soldiers. He became happy and moved on.... Again one day, the wolf with fur and a mane like the sky stopped walking. So did Oghuz Khan, and he set his tent there.*<sup>104</sup>

Having completed his journey aimed at ruling the world, this time Oghuz Khan saw a wise old man with white hair and beard: *"It should be noted that there was a wise and experienced old man with white hair and beard near Oghuz Khan. He was an understanding and noble man. He was Oghuz Khan's minister."*<sup>105</sup>

4. The *Alp Er Tonga Epic* tells of the khan of the Turkish tribe Tonga/Tiger/Lion (A-shih-te) whose name is mentioned together with the *Börü/Wolf* (A-shih-na) tribe:

Did Alp Er **Tonga** die?  
Did the world remain unled?  
Did fate take its revenge?  
Now the heart is breaking.  
.....  
The brave men would howl like a wolf  
Tear their collars and cry loudly....<sup>106</sup>

According to S. Gömeç, there were three big Turkish tribes at the time of *Börü Tonga* (Modu Chanyu). These were *Kun* (Kun-yeh), *Börü* (A-shih-na), and *Arslan* (A-shih-te). Apart from these, there were famous Turkish families and their noble race descended from the Turk (Chü-ch'ü). In fact, *Oghuzname* says there is a Turkish ancestor in the depth of history.<sup>107</sup>

Turks were the first people to establish a regular army, domesticate horses, use weapons, and form the idea of the state. Their minds were disposed to developing organizational skills. Some indispensable elements to establish and run an organization according to its targets, include, first, discipline<sup>108</sup> and, second, a clear job description for all in the chain of command.

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104 Bang- Rahmeti, **Oğuz Kağan Destanı**, pp. 6-7, 9.

105 *Ibid.*, p. 12.

106 Sepetçioğlu, **Türk Destanları**, p. 108.

107 Gömeç, **Türk-Hun Tarihi**, Ankara, Berikan Yay., 2012, p. 77.

108 One of the fundamental pillars of the convention and organization in Turks, discipline started in the family. A very good example for this is the punishment of theft. Theft was a big offence in Turks. If someone committed such a crime, his/her head would be cut off and hung on his father's neck so that the latter would carry it till the end of his life. Discipline would start in the family. Ögel, **Dünden Bugüne Türk Kültürünün Gelişme Çağları**, İstanbul, TDAV Yay., 2001, p. 470.

The third is a wise, capable, and just leader. Turks called all these elements the convention, which not only helped ensure security and peace but also contributed to justice, serenity, and unity aligned with the public's expectations from the state. Since this concept is mentioned several times, earlier, it should also be briefly defined before it is mentioned.

The old Turkish tribes invented some methods to ensure correct and clear communication, a must for organizations to run smoothly. Communication helps ensure consistency across the organization's various departments. Only through open communication can targets be defined clearly and the steps taken to reach them be shared with related departments. With good communication, jobs can be distributed fairly, and if any mistake occurs, it can be corrected, and successes can be rewarded.

Turks developed and used symbols to ensure consistency within the entire organization. According to the concept of collective representations, borrowed from cognitive anthropology, all in the chain of command need to interpret these symbols within the framework of their duties and take action accordingly. For instance, at war, communication within the army was established through flags, drums, and *tugs*; thus, the army was able to interpret messages correctly and implement tactics properly. In other words, when faced with the enemy, the army was able to act appropriately, thanks to this consistent communication system.

In this system of symbols, the **wolf/börü** and **lion/tiger/tonga** motifs have a very important place, but because the meanings each carries are very close, we prefer to analyze them under the one title of wolf/tiger motif.

Turks formerly believed that they descended from a race of wolves or lions (tigers) and that a wolf guided them during their journey to rule the world.<sup>109</sup> Gömeç asserts that Turks had two important tribes: the *Börü*s whose symbol was a wolf (in Chinese: A-shish-na, in Turkish: Aşina) and the *tongas*/bars whose symbol was a tiger (in Chinese: A-shih-te, in Turkish: Aşite).<sup>110</sup> These two tribes were very similar in heroism, military skills, and discipline, but the difference in their totems also suggests some differences. The Turkish army could establish superiority over its enemies, especially because of its tactical superiority and power, and the wolf and tiger totems can be associated with these two features.

Looking at Arabic and Assyrian sources, Togan states that Turks' neighbors also wrote that Turks believed they descended from a wolf or another wild animal.<sup>111</sup> In **DLT**, **tonga** is

109 Togan, *Umumi Türk Tarihine Giriş*, p. 107.

110 Gömeç, "Türklerin ve Moğolların Tarihi İki Boyu", *Turkish Studies*, Vol. 7/1, Winter 2007, p. 12.

111 Togan, *ibid.*, p. 107.

defined as a very strong animal that can kill a tiger and even an elephant. The noun *tonga* is still in use among Turks today. Tonga Tigin, for example, was Tonga Alper, the great Turkish khan from Afrasiab. “Tonga” meant brave and strong like Babur,<sup>112</sup> and according to *Atabetü'l- Hakayık*, **tonga** means hero.<sup>113</sup> J. Hamilton says that Turks always gave this name to their heroes who were strong like a tiger. Babur was named like this, too.<sup>114</sup> In the *Epic of Manas*, the hero Manas is described “born as a lion.”<sup>115</sup> Even in 1504, Halil, the Mongol Sultan used the term “the wild lions” to describe the Kyrgyz.<sup>116</sup> Taspar Khan of the Gok-Turks who converted to Buddhism was given the title “Lion-like Buddhist.”<sup>117</sup>

Wolf and tiger motifs are widely seen in Altai-Sayan, West Turkistan, and in the north of China. As explained in the curtain section above, in the three excavation sites, the tiger motif appears in animal fight scenes and also as a khan’s tamgha (Pictures 1 and 2). The khan who owned the kurgan was part of the tribe that took the tiger as its totem.

### **The Source of the Light Behind the Curtain (National Spirit)**

Turkistan can sometimes be a challenging geography, especially considering the living conditions there. One needs to develop special skills to survive in this terrain. As mentioned, one of the most important skills is having a well-organized system. Communication, which involves coding and decoding, is extremely important for the organization to function smoothly. First, meaning is coded and sent through a medium. The receiver then decodes it, and in this way, its meaning is communicated. Turks (Hun) used tigers and wolves to handle this coding system.

An alp who has reached the superconscious level has a very good command of this coding and decoding system. Today in Turkey, the phrase “to be the wolf of something” describes a situation in which a person has learned something very well and has a very good command of the coding and decoding related to it. In the epics, the great wolf guides and counsels people, in a way, helping to decode meanings hidden in the **CUM** and applying them to real life situations. Thus does the gray wolf guiding Oghuz Khan appear as a wise old man with experience, indicating he has reached the meaning in the **CUM** and transferred this knowledge to real life. Briefly, the **wolf motif** symbolizes one’s problem-solving skills when faced with life’s challenges.

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112 DLT, C. III, p. 368.

113 Edib Ahmed B. Mahmud Yükneki, *Atabetü'l- Hakayık*, Trans. R. R. Arat, İstanbul, Ateş Basımevi, 1951, p. LXIV.

114 *Manuscripts Ouighurs du IXe-Xe Siècle De Touen-Houang*, Traduc. J. Hamilton, Tome I, Peetera, Paris 1986, p. 51.

115 W. Radloff, *Manas*, Yay. Haz. E.G. Naskali, Ankara, Türksoy Yay., 1995, p. 97.

116 V.V. Barthold, *Kırgızlar*, Trans. U.D. Aşçı, Konya, Kömen Yay., 2002, p. 65.

117 Esin, *İslâmiyetten Önceki Türk Kültür ve İslami Giriş*, p. 127.

Not differing essentially from the wolf figure, the tiger figure also indicates decoding meaning, and, in fact, these two motifs are complementary. The wolf symbolizes intelligence and practicality, whereas the tiger represents intelligence, which means nothing if solutions are not applied. Therefore, at different times, these two motifs replace one another and also show that the **alp** and the **vizier** possess complementary qualities,<sup>118</sup> for instance, Bilge Khan of the Gok-Turks and his vizier Tonyukuk. In the **kut-alp motif**, the ability to govern and take actions wisely, which is the ability described with the **böke motif**, appears in one person.

In Picture 3, a leopard cub hangs upside down from the branches of the tree of life. The cub's portrayal overlaps the following verse from *Irk Bitig*:

*"I am the flexible leopard. My head is among branches. I am so strong and virtuous! Be aware of me."*<sup>119</sup>

## Stag Motif



## The Curtain

This dissertation examines two types of stag motif. One is flamboyant with as many as nine horns; the other has only two horns, and it represents ordinary wild game animals among the odd-toed ungulates.

The first archeological find (Picture 14) was excavated from Pazyryk Barrow (third–fourth century B.C.E.). This stag with the **kut motif** (*sıgun stag*) is processed on felt, and it shows an animal that has seven (sometimes nine) horns, leopard spots, and a sun symbol. Red and white pieces show that the **kut**-power deal stage has been left behind. Turks have traditionally,

<sup>118</sup> The share of the vizier in Oghuz convention is the best example of this. In Oghuz state hierarchy, every single person was positioned in accordance with his share. The ruler used to sit in the throne in the golden tent and eat the heat of the sheep, the sheep's most valuable part. The ruler was followed by the vizier, who ate the sheep's breast, the sheep's second most valuable part. The vizier used to sit right before the sill in the golden tent, and his place was superior to that of the khan's sons or brothers, Ögel, *Dünden Bugüne Türk Kültürünün Gelişme Çağları*, pp. 630-631.

<sup>119</sup> F. Yıldırım- E. Aydın- R. Alimov, *Yenisey- Kırgızistan Yazıtları ve Irk Bitig*, p. 365.



for centuries, made felt from goat, sheep, and camel fur and used it in their handicrafts. It is peculiar to the Huns to use the technique of applique in various textiles. They previously processed different fabrics with applique and even used gold to process some fabrics.<sup>120</sup>

The second archeological find (Picture 15) was excavated from the Noin Ula Kurgans (second century B.C.E.–first century C.E.). In this finding, we see **mountain goat motifs** processed on golden plate using an inlay technique. Because Turks were the first people to process iron, they were superior to others in processing metal.<sup>121</sup>

The third archeological find (Picture 16) was excavated from the Nagy Szent Miklos excavation field (fifth–ninth [?] century C.E.). We see a **stag motif** processed on a golden vase using the inlay technique.<sup>122</sup>

For other images of the **stag motif**, see pictures 78–84.

**The Light Behind the Curtain (Epic):** In the epics, we see the stag with the **kut motif** in different forms: the guide (*sıgun [female] stag*), the daughter of the sun (*sıgun stag*), or the stag that ate the immortality plant (*sıgun stag*):

1. **The guide stag that showed the way throughout the migration journey of Utigurs and Kutigures**, who are said to be *European Huns* and their grandchildren: The Hun hunters began to follow a female stag that suddenly appeared before them. They easily passed the Maetois swamp, which they had previously seen as difficult to pass. They arrived in Scythian land, which looked like a paradise.<sup>123</sup> Similarly, Kutrigur and Otrigur, the grandchildren of European Huns, once got lost when they were children. Then, suddenly a stag appeared before them, showing the way to cross the sea. The siblings could cross the sea, thanks to the female stag's affection.<sup>124</sup>

2. In the *Epic of Chou*, the ancestors of Turks living in the north of China, **the stag with kut** ate the immortality plant (*sıgun stag*):<sup>125</sup> There used to be Taoist souls and judges between the sky and the earth on the Kut Mountains where there were immortality plants and fruits. Fair sovereigns used to visit these mountains, which hosted the cemetery of the sovereign's family, a sacrifice field, and a pavilion. The Kut Mountains were also home

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120 Ögel, **Türk Kültürünün Gelişme Çağları I**, İstanbul, M.E.B. Yay., 1971, p. 6-7.

121 For detailed information, please see. Ü. Erginsoy, **İslam Maden Sanatının Gelişimi**, İstanbul, Kültür Bakanlığı Yay., 1978.

122 G. Laszlo-Istvan Racz **Treasure of Nagyszentmiklos**, p. 21.

123 Ahmetbeyoğlu, "Avrupa Hunlarının 'Sihirli Stag' Efsanesi", **Hakkı Dursun Yıldız Armağanı**, İstanbul, Marmara Üniversitesi Fen-Edebiyat Fakültesi Yayınları, 1995, p. 66; Ögel, **Türk Mitolojisi I**, p. 578.

124 Ögel, **ibid.**, p. 579.

125 The word *Stag*, which means Stag in English, could sometimes be spelt as *keyik*, too. The original version is *keyik*. **DLT**, C.V, p. 309.

to both real and legendary animals that symbolized *kut* and sovereignty. These animals were all mixed, had wings, and were flamboyant and colorful. They were primarily the sky dragon, the dragon-horse, the dragon-leopard, a raptor, a stag, and a unicorn creature that was a mixture of stag, dragon, horse, and rhinoceros, known as **kilen keyik**. This animal, thought to possess *kut*, had already eaten the immortality plant that also brought luck. Only under the reign of a virtuous sovereign could this creature be seen. Thus, *kilen keyik* symbolized those who ate the immortality plant and reached immortality. Other stags were under **kilen keyik**.<sup>126</sup>

3. The story with which *Modu Chanyu (Böri-Tonga)*, the Hun khan<sup>127</sup> taught his soldiers loyalty: The Hun Khan Börü Tonga was getting ready to seize control of the country, believing that his father Tümen governed it badly. He trained his soldiers day and night with arrows he invented.<sup>128</sup> To test his soldiers' **loyalty**, Börü Tonga told his soldiers that they would send their arrows to the direction where he shot them. He aimed at one of the horses he loved. Some soldiers were afraid to aim at Börü Tonga's horse, and they lost their heads. The second target was his wife. Again, the soldiers who did not dare shoot arrows at her lost their heads. Börü Tonga taught his soldiers unconditional loyalty because at war or during a fight, a soldier is not required to make judgments. On the contrary, a soldier must not hesitate when given an order. During the trainings, Börü Tonga shot an arrow at Tümen Khan, his father's back and all the other soldiers followed him. That was how the soldiers established confidence and proved their loyalty.<sup>129</sup>

**The Source of the Light Behind the Curtain (National Spirit):** Two different stags can be seen, the **stag with kut** and just a **stag**.

1. **Stag with kut** (the almighty *sıgun stag* with nine horns): In Picture 1, the stag with seven horns is much more dashing than the others due to its showy horns. In **Irk Bitig**,<sup>130</sup> this stag is mentioned as the male stag with nine horns:

126 Esin, **Türklerde Maddi Kültürün Oluşumu**, İstanbul, Kabalcı Yayınevi, 2006, p. 200-201.

127 In the chapter about the place of the Huns in history, we mentioned the Hun khan with the name Mao-tun. S. Gömeç says the name Modu Chanyu can be read like Mo: Börü Tu: Tonga. In Chinese sources, the prefix Mo was used for Turkish sovereigns, Gömeç, **Türk-Hun Tarihi**, p. 53.

128 These arrows can be seen among the findings which were excavated from Mongolia and the South of South Baikal. We mentioned them in the chapter about "The Huns in Archeological Sources."

129 Gömeç, **Türk-Hun Tarihi**, pp. 60-63.

130 A Turkish inscription found by Aurel Stein in Dunhuang at the beginning of the 20th century. It was written in Gokturk alphabet. Hüseyin Namık Orkun, **Eski Türk Yazıtları II**, p. 71.; It should be noted that although it was written in a Manihest environment, it is not a Manihest work. Peter Zieme, "The Manichaean Turkish Texts of the Stein Collection at the British Library", **Journal of the Royal Asiatic Society**, 06/2010; 20(03), p. 256.

“(Ben) dokuz çalılıkasıgun Stagim nârin diz üstünde ayağa kalkarak böğürürüm. üstteki tanrı işitti. aşağıdaki insan bildi.o kadar güçlüyim. Bunu biliniz iyidir bu.”<sup>131</sup>

“I am a male (sıgun) stag with nine horns. I bend on my big knees and low. The God above heard, and the humankind below understood my moo. I am that strong. Know this. This is good.”<sup>132</sup>

H. N. Orkun says that the stag with nine horns was perceived as a female stag due to its fragile knees. F. Yıldırım, however, mentions that this is a male stag.

To understand whether this stag was male or female, it is necessary to look up the meaning of the word “sıgun otu” in *DLT* because the adjective *sıgun* is used to qualify the stag:

“*Sıgun otu (immortality plant): The roots of this plant look like a human, and men who lack manly power use this. This plant can be both male and female. The male plant is given to the male, and the female plant is given to the female.*”<sup>133</sup>

The immortality plant is both male and female. If the female stag eats it, her fertility increases. If the male stag eats it, his virility increases. It reminds us of the sovereign who ate the immortality plant in the *Epic of the Kut Mountain*. It was thought that the sovereign who ate this plant would gain virtues. In short, the adjective *sıgun* could be used both for male and female. Similarly, both the Turkish khan and hatun (his wife) that rule the Turkish province would bear the title “with *kut*.” If we think that the secret of the *sıgun otu* (the immortality plant) is the same as the secret of the immortality plant in the *Epic of the Kut Mountain*, we can see that the khan and hatun who eat this plant will receive the *kut* from God and rule the country with virtue and justice. As a result of this analysis, we can say the following: The Stag with *kut* represents the sky.<sup>134</sup> If the stag receives *kut* from God, the stag becomes sacred and belongs to the sky. A stag with *kut* is both male and female and represents both the khan and hatun that have *kut*. This is the most blessed and mature stag. (In this aspect, it represents the *kilen keyik* mentioned in the *Kut Mountain Epic*). A person can reach this level only through loyalty and fidelity to God.

2. **Stag** (standing or kneeling): This stag represents the earth and has given unto God like a sacrifice to receive *kut* from God. It kneels, is hunted, and is presented to God like a sacrificial animal. If it can be patient and gives in to God completely, in other words, if it shows **complete loyalty**, it can reach the level of a stag with *kut* (the stag with nine horns).

131 Orkun, *ibid*, p. 89.

132 F. Yıldırım-E. Aydın-R. Alimov, *Yenisey-Kırgızistan Yazıtları ve Irk Bitig*, p. 376.

133 *DLT*, C. I, p. 409.

134 According to Esin, the Stag has both sky and earth elements. Here, it has the sky element. Esin, *Türk Kozmolojisine Giriş*, p. 88.

The stag portrayed like this represents all odd-toed ungulates in the wilderness that have given in to God and are waiting to be granted *kut*. As a matter of fact, in *DLT*, under the item “*keyik*,” wild animals are described as game animals and prey whose meat can be eaten.<sup>135</sup> These animals are mountain goats (*sigun/muygak*<sup>136</sup>), roe stags (*elik*<sup>137</sup>), rams, sheep, steep mountain goats (*ıvık*<sup>138</sup>) and white stags (*sukak*<sup>139</sup>).

In *DLT*, we can see what is meant by the Stag **giving in to** with the phrase “taking shelter”:

“*sıgındı: keyik turaka sıgındı* (the stag took shelter)  
*men Tenğriye sığınur men* (I take shelter in God).”<sup>140</sup>

The **stag** seen as a game animal has not yet reached the level of a **stag with kut**. In the *Kut Mountain Epic*, guards of the stag with *kut* are simple stags. A stag needs to submit itself to the concept of loyalty and be patient to reach the level of a stag with *kut*, which is superior to itself. The guard stags do not possess *kut*, but they are loyal servants of the stag with *kut*. This is very similar to the situation in which Börü Tonga’s soldiers needed to be attached to Börü Tonga with complete loyalty and obedience. His soldiers earned his confidence by passing all these stages patiently. At this point, we recall the mountain goat and stag motifs on immortality stones and at the tops of flags. If only the stag with *kut* and multiple horns is sacred, are all other stags not sacred? E. Esin says that mountain goats and stags resemble unicorns when seen in profile. Therefore, the stag and mountain goats on immortality stones can also be *sigun keyik* (stag with *kut*).<sup>141</sup>

135 *DLT*, C. IV, p. 309.

136 In Kutadgu Bilig, the term *sigun* is used to refer to male and *muygak* is used to refer to female. Both describe the sex of mountain goats and Stag., **KB**, verses 79, 5374.

137 **KB**, Verse 79.

138 **KB**, Verse 5374.

139 **KB**, Verse 5374.

140 *DLT*, C.II, p. 152.

141 Esin, *Türklerde Maddi Kültürün Oluşumu*, p. 201.

Although we agree with Esin that **the stag motif** could represent *sigun keyik* because it might not possess *kut*, we believe **the stag motif** symbolizes soldiery, loyalty, and obedience. Stag motifs on flags and tombstones of alps symbolize the loyalty and patience of Turkish alps who died without becoming a stag with *kut* (nine horns) but followed Turkish conventions--orders of God--throughout their lives in a loyal, obedient, and patient manner as soldiers of God, to receive *kut* from God.

The meanings that **the stag motif** (both the stag with **kut** and the ordinary stag motifs mentioned above) represent according to cognitive psychology are:

The conscious: nobility, power (male), and beauty (female)

The unconscious: staying nobly strong against difficulties, remaining serious without misbehaving

The collective unconscious: loyalty, fidelity, and submission

### Bull/Camel Motif

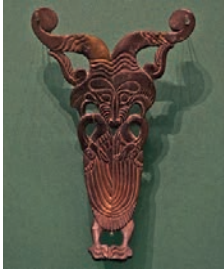


Plate 107 Bull-headed drinking bowls nos. 13 and 14

### The Curtain

The first archeological find (Picture 17) was excavated from Pazyryk Barrow II (fifth–sixth century B.C.E.). The wooden boss (ancestor figure) made using the “bevel cutting technique”<sup>142</sup> is one of the best applications of Hun (Turkish) art on wood.

The second archeological find (Picture 18) was excavated from the Noin Ula Kurgans (second century B.C.E.–first century C.E.). The carpet on which animal figures (bull-*böke*/tiger

<sup>142</sup> We can see bevel cutting technique in Hun and Scythian art, especially in relief carving, wooden statues carved from trees, decorative overhang and surface decoration. The techniques used by Turks in relief carving have helped them keep their place in the history of art for centuries. Similar techniques used in processing of metals have also greatly contributed to the history of arts although they have not been recognized, yet. As R. Ettinghausen proves with examples, these techniques were used in the works excavated from the Huns' and their ancestors' kurgans from 8th century B.C.E. to Islamic period by Turkish tribes in Central Asia. The same techniques were widely used in Iraq, Iran, Syria, Egypt, Anatolia and Afghanistan between 10th and 14th centuries. B. Ögel says that the examples of this technique can be seen in Turkish art, especially in wooden works and rarely in stonework, too, Diyarbakirli, *Eski Türklerde Kültür ve Sanat*, p. 844.

and stag-*böke*/eagle *kut*-power deal scenes) were processed using the applique technique<sup>143</sup> falls into the scope of carpet weaving, one of the most important branches of Hun (Turkish) art.<sup>144</sup>

The third archeological find (Picture 19) was excavated from the Nagy Szent Miklos excavation field (fifth–ninth [?] century C.E.) Two golden snack cases were made using bull figures looking backward. This is one of the most refined works of metal art.

Bull and camel motifs carry the same meaning. For other examples of camel and bull motifs excavated from Turkistan, see the bull/camel motifs in the picture catalogue: Pictures 85–90.

### The Light Behind the Curtain (Epic)

In Dede Korkut, the word *buğa* (*boga*, *buka*) is used to describe male cattle,<sup>145</sup> and cattle refer to all ungulates representing the earth-water cult.<sup>146</sup> Therefore, everything explained about ungulates under the stag motif section is applicable to bull and stag motifs, too. The only difference is that bulls and camels can be properties. This difference is detailed in the national spirit section.

### The Source of the Light Behind the Curtain (National Spirit)

Ungulates like bulls, camels, stags, and rams represent the earth, soil, or land. They symbolize abundance, compassion, and longing and love of material power, which means that the Huns, who had a great and strong army, needed to have a strong economy to manage the army and their people. Besides, material power symbolizes the power to rule over a wide geography as well as the state and sovereign's property. In Turkish, the term “to be of state”

143 Carpet is one of the most important works of Turkish weaving art. In this picture, we see a rectangular carpet bordered by geometrical shapes. In it, there are *kut*-power deal scenes with bull-*böke*/tiger and Stag- *böke*/eagle motifs. Esin says the fact that the carpet is rectangular can be associated with the army concept of the Huns. The army of Turkish sovereign is situated where four directions are united and it is considered to be the centre of the world. According to the Huns, the centre of the world is in the north of the polar star Esin, **İslâmiyetten Önceki Türk Kültür Tarihi ve İslâma Giriş**, p. 46.

144 Woven pieces have been one of the most important parts of Turks' lives, which is also the consequence of their nomadic lifestyle. Even after they die, they are wrapped with a carpet. The motifs in Turkish woven pieces have been recurrently seen in works including the ones excavated from Pazyryk Barrows. Even today we can see the same knotting (Gördes knot) and weaving style in Anatolian carpets. These motifs are extremely important to prove Turkish national spirit, N. Görgünay-Kırızoğlu, **Altay'lardan Tunaboyu'na Türk Dünyası'nda Ortak Yanışlar (Motifler)**, pp. 1-4.

145 The animals that are raised to fertilize the female, studhorse, cattle, O. Ş. Gökyay, **Dede Korkut Hikayeleri**, 2. Ed, İstanbul, Kabcacı Yay., 2006, p. 254.

146 E. Esin, “Kotuz”, **Erdem Dergisi**, Ankara, separate edition, 1985, p. 125.; Esin, **Türklerde Maddi Kültürün Oluşumu**, p. 193.

means to be organized and have a strong army and a rich treasure. It also means that the sovereign can have coins in his name. All of this represents property.

### Eagle Motif



### The Curtain

The first archeological find (Picture 20) was excavated from Pazyryk Barrow I (fifth–fourth century B.C.E.). It is an **eagle motif**, in which the eagle is catching and flying a stag with its claws, on a saddle processed on leather with the applique system.

The second archeological find (Picture 21) was excavated from the Noin Ula Kurgan (second century B.C.E.–first century C.E.). We see a *kut*-power deal in the borders of a woolen carpet, processed with different pieces of cloth using the applique technique. The eagle is biting a stag.

The third archeological find (Picture 22) was excavated from the Nagy Szent Miklos excavation field (fifth–ninth [?] century C.E.). On a golden vase, we see a male figure holding onto branches of the **tree of life** on a big, statuesque **eagle motif**, the eagle with its wings widespread.

For other images related to the **Eagle motif**, see Pictures 91–97.

### The Light Behind the Curtain (Epic):

In *DLT*, there is no equivalent for the word “eagle” (*kartal* in Turkish). Yet the word *togrul*, which has been transferred to modern Turkish as *tuğrul*, is defined as “one of the avian predators that can kill one thousand geese and eat one of them. Can be used also a boy’s name.”<sup>147</sup> Again, the same source states that the peregrine falcon is a smaller avian predator of the same breed as the *togrul*.<sup>148</sup>

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147 *DLT*, C.I, p. 482.

148 *DLT*, C. III, p. 381.



In **KB**, the eagle is referred to as *Black Bird*<sup>149</sup> and its size and color are also emphasized:

*“The weather has taken the color of the blackbird,  
The entire world became full of the feathers of the blackbird.”*<sup>150</sup>

B. Ögel indicates that the words “toğrıl” and “kongrıl” refer to different birds. According to legend, the *toğrıl* was a horrible bird, the same as the bird simurgh in Asia Minor. Ögel mentions that the Seljuki knew about this bird even when they were living in Turkistan, so they gave the names Toğrıl, Çağrı, and Baygu to their children.<sup>151</sup>

According to a story narrated by Z. Gökalp about the bird *togrıl*’s predatory skills, people sometimes saw hundreds of birds falling from the sky with their legs and wings torn apart. These birds were believed to have been injured by the bird *toğrıl*, which had never been seen by anyone. It was also thought that this bird’s beak and claws were iron.<sup>152</sup>

In the *Süleyman-nâme* written during the reign of Beyazıt II, Alp Er Tunga says about himself, “*I am the hawk eagle between whose claws the most amazing falcons of the world turn into (helpless) cranes.*” Alp Er Tunga defines himself like the eagle, at the highest level of all birds with predatory skills; in doing so, he implies his superiority on the battlefield.<sup>153</sup>

According to Claviyo’s quotations, in 15<sup>th</sup> century Samarkand, a tent among Timur’s state tents had a big silver eagle with its wings widespread. At the top of another tent were three silver falcon silhouettes looking as if they had been frightened by the eagle but escaped. Their wings open, they faced the eagle.<sup>154</sup> Based on this information, Gömeç writes that the eagle is described as if it were going to attack the falcons.<sup>155</sup> On Timur’s own tent, the eagle sign left the falcons on the other tent helpless, just as Alp Er Tunga said.

149 The eagle is known as black bird in Gokturks and Uyghurs, A. Caferoğlu, **Eski Uygur Türkçesi Sözlüğü**, Ankara, TDK Yay., 1968.; The word black-bird qualifies all avian predators. This bird is seen in polytheistic religions like Buddhism, Hinduism and Egyptian religions. In Hinduism, the god Vishnu rides Grauda (blackbird). There is a contradiction here. This bird was called Grauda after 1500 B.C.E., when the inscriptions called Veda were written, **Hint Mitoloji Sözlüğü**, İstanbul, İmge Kitabevi, 2. Ed, 2003, p. 127.; Therefore, in our view, Grauda, which is associated with Indian culture, does not take its source from Indian culture. In fact, the name Grauda which no Turkish source except *İrk Bitig* mentions, should be replaced with the word eagle or black-bird.

150 **KB**, Beyit 3949, p. 689.

151 Ögel, “Toğrıl Bey’in Adı Hakkında”, **Selçuklu Araştırmaları Dergisi**, Ankara, Güven Matbaası, S.III, 1971, p. 205.

152 Ziya Gökalp, **Türk Töresi**, Ankara, Aka Kitabevleri, 1977, pp. 45-46.

153 E. Esin, “Tuğrıl ve Karakuş”, **Orta Asya’dan Osmanlıya**, p. 224.

154 Ruy G. De Claviyo, **Timur Devrinde Kadis’den Semerkand’a Seyahat**, Trans. Ömer R. Doğrul, İstanbul, Kesit Yay., 2007, pp. 145-146.

155 Gömeç, **Türk Kültürünün Ana Hatları**, pp. 90-91.

Similarly, each Oghuz tribe that descended from Oghuz Khan's six sons owned a bird totem like an eagle or another avian predator. According to Cami-üt-tevarih, the totems of the tribes were as follows:<sup>156</sup>

| Ancestor   | Totem             |
|------------|-------------------|
| Gün Han    | Falcon            |
| Ay Han     | Eagle             |
| Yıldız Han | <b>Hawk Eagle</b> |
| Gök Han    | Peregrine Falcon  |
| Deniz Han  | Goshawk           |
| Dağ Han    | Eurasian Hobby    |

The eagle's (or Togrıl's) features, like its huge physical size (its wings covering the entire world), its strength (hunting hundreds of geese), and its stateliness (dark as night) are highlighted above. Notably also, Turks' ancestors named their children Togrıl as a sign of power and luck. From where does this power and stateliness come? Is it only because of the eagle's natural appearance or is it a deeply rooted belief?

The answer to this question can be found in Turks' belief system during their times before Christ in Altai and Siberia. Since Western scientists did not specifically name this belief system, it has been called "shamanism," from the shaman conducting the ceremonies. However, the Turks had no religion called "shamanism". In their belief system, a shaman is simply a healer.<sup>157</sup> According to M. Elaide, the **eagle motif** in the belief system of Yakuthian and Siberian Turks was represented as follows:

*"Turukhansk Yakuts believed that eagle was **the first shaman creator**. However, the eagle was also called a Supreme Being, Aji (Creator), or Aji Tojen (Creator of Light). Aji Tojen's children were imagined to be soul-birds perching on the branches of the Tree of the Universe. **It is highly possible that the double-headed eagle that symbolized Aji Tojen himself perched on top of the tree.** It was also known as Tojon Kötör (Bey of Birds). Like many other Siberian people, Yakuthian Turks established a link between the eagle and sacred trees, especially birch and beech trees. When Aji Tojen created a shaman, he had a birch tree planted in his mansion in the sky. This tree had eight branches with niches holding his children. Besides that, he had three other trees planted on Earth. The shaman had a tree on which his life depended, in a way. Remember that when shamans had dreams in which they reached the secret, the candidates were taken next to the Tree of the Universe on top of which sat the Bey of the World. Sometimes these supreme beings were designed as*

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156 Gökalp, **Türk Töresi**, p. 60.

157 For detailed information about the fact that Turks did not believe in a religion called Shamanism, please see, Kafesoğlu, **Türk Milli Kültürü**, pp. 288-290.

eagles, and in the branches of the tree were the souls of future shamans. Likely this mythical prototype came **from Oriental cultures**.<sup>158</sup>

*Again, the Yakuthian Turks associated the eagle with ironsmiths, who had the same origins as shamans. According to Yenisei Ostyaks, Teleuts, Orochis, and some other Siberian people, the first shaman was born from an eagle, or at least he was trained by an eagle.*<sup>159</sup>

*It is good to remember the role played by the eagle in shamans' stories about reaching the secret, as well as the bird-shaped elements that transform the shaman into an eagle with magic power, for these reveal a deistic being sitting in the sky, along with a series of complicated symbols concentrated around the concept of a magic flight toward the Center of the Universe (Tree of Life).... When the shaman is called to fulfill his mission, the role that his ancestors' souls play is much less important than previously thought. The ancestors in question are but the grandchildren of the first shaman, a mythical being created by the Supreme Being, who symbolizes the sun in the shape of an eagle. Sometimes the mission of becoming a shaman, determined by ancestors' souls, is just transference of a supernatural message inherited from a mythical illud tempus ("then...").*<sup>160</sup>

Similarities between these beliefs in Siberian and Altai Turks and nature are striking:

1. The eagle is the first sacred animal with which the creator (God) came into contact. Therefore, God is the creator of the first human (a shaman). The eagle flies at the highest altitude, so it comes closest to Gok-Tengri, the Sky-God.
2. Known as the “*Bey of the Birds*,” the eagle is seen as double-headed. Additionally, eagles live in couples, and they are monogamous.
3. The eagle's house in the sky is the Tree of the Universe (Tree of Sky). On the tree's branches are nests for the next generation. The tree of the world was planted so that the first human (a shaman) could spring to life on Earth. (The water of life concept treated under the water of life motif corresponds to the concept of springing to life, especially since eagles build their nests at the edge of high, steep rocks.

Notable at this point are “shaman clothes” and their function of making the body magical.<sup>161</sup> Today, these sacred clothes are still in use, and likely, the first example of such clothes was excavated from hatun kurgans in Pazyryk Barrows (Picture 115). A woman's

158 M. Eliade, *Şamanizm*, trans. İsmet Birkan, Ankara, İmge Kitapevi, 1999, p. 96.

159 Eliade, *ibid.*, p. 97.

160 Eliade, *Şamanizm*, pp. 97-98.

161 It is obvious that in Siberian and Altai Turks, the function of the eagle-shaped shaman clothes is to give the shaman a new and magic body. The animal that is imitated is mainly the Ren Stag, bear and bird. The bird has a special place. They try to look like eagles. When they make the shaman wear the eagle-shaped cloth, they try to ensure that the shaman can reach the secret and mystical state, Eliade, *ibid*, pp. 186-188.

caftan with a furry collar and a long skirt like a tail is a fabulous example of Turkish leather art. Its **böke motif** processed in a pattern symbolizes sacredness, and the long headscarf made from felt<sup>162</sup> symbolizes that the woman in this kurgan would fly and reach Gok-Tengri in the shape of a bird.

Alföldi states that **the double-headed eagle** motif we frequently encounter in Turkish history represents the double management of Kutrigur and Utrigur tribes. S. Gömeç, however, says that this figure might represent *Börü/Tonga* (A-shih-na and A-shih-te) tribes, whom he claims always supported each other and lived together. Anyway, in both interpretations, we see that the double-headed eagle figure corresponds to double management.

To Ögel, the most important point in analysis of **the eagle motif** is not whether the eagle is single or not, but that it is an eagle or bird. Many nations might adopt eagle or bird motifs as their symbols. However, accepting an eagle with ears makes the symbol special. An Altai eagle with ears (as in Pictures 1, 2, and 3) is an example of Scythian eagle art in the Saltuk shrine in Erzurum. In the Two Minaret Madrasa in Erzurum are two eagles--also significant.<sup>163</sup> Russian scholar Solovyef says that the double eagle motif is of Turkish origin, and Turks carried this motif to Europe and Russia. As a matter of fact, Attila's shield carries a picture of a hawk, his emblem of sovereignty.<sup>164</sup>

Symbolic meanings that the eagle represented, such as sovereignty, power, and strength, continued after Islam, and the eagle was sometimes used as an emblem in the post-Islamic period, too. As such, predatory birds had power-related meanings, and they were commonly embossed on small works of art as well as on architectural works.<sup>165</sup>

## **The Source of the Light Behind the Curtain (National Spirit)**

The **kut-power deal** process begins with the simplest form, life-in-water, and is completed with **the eagle motif** that represents the last stage of a **Kut-Alp's** material and metaphysical development. Rather than the body ruling the soul, the eagle represents the soul ruling the body. The eagle is a noble, strong animal that flies at high altitudes and can immediately see everything holistically.

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162 *Börk* means hat, Edib Ahmed B. Mahmud Yükneci, **Atabetü'l- Hakayık**, p. XII.; The tradition of wearing the *börk* is still continued in Turkistan in marriage ceremonies as a nobility and sovereignty sign. The bride is made to wear it.

163 Ögel, **Erzurum Anıtlarında Eski Altay- Türk San'atının İzleri**, Erzurum İl Basımevi, Erzurum 1947.

164 Ögel, **Türk Mitoloji I**, p. 592.

165 Y.Çoruhlu, **Türk Mitolojisinin Anahtarları**, İstanbul, Kabalcı Yayınevi, 2002, p. 134.

Eagle features are reflected in the **CUM** as follows: Alp first becomes a wolf (*börü*), meaning the that alp starts to decode ciphers in the **CUM**. Then, with this wisdom, the alp becomes a *tonga*. Next, as a wise sovereign, he endures and gives in to anything in his fate-positive or painful--which is also registered in the archive of the **CUM**. In other words, at this stage, he bears nobly with any difficulty he encounters, just like a *keyik* (stag, ram, goat) to be sacrificed, and finally overcomes all human conflicts and flies to the blue sky of justice in the shape of an eagle.

Another interpretation of the **double-headed eagle motif** in the **CUM** is as follows: One of the eagle's heads shows that a *Kut-Alp* is violent against his enemies, while the other shows that he is affectionate toward his friends. Both features are embodied in the eagle and combine two elements of justice, punishing the criminal and protecting the innocent.

### Alp and Kut-Alp Motif



### The Curtain

The first archeological find (Picture 23) was excavated from Pazyryk Barrow V (fourth–third century B.C.E.). This is an example of tapestry made from felt. We see a *kut*-power deal between a *böke*/bird and a *kut*-alp.<sup>166</sup> This motif was processed in the borders of this piece using the appliqué technique. Here, we see details of the ***kut*-alp motif**.

The second archeological find (Picture 24) was excavated from the Noin Ula Kurgans (second century B.C.E.–first century C.E.). We see a tiger's back stripes processed on a woolen carpet. These stripes merge with the head of a bull that seems to have a ring in its nose. This motif is recurrent in the carpet as a whole, and it embodies the ***kut*-alp motif**.

<sup>166</sup> The figure processed on the felt cloth is interpreted as “legendary winged dragon” by Tekçe, Faruk, E. Tekçe, *Pazyryk Altaylar’dan Bir Hahmın Öyküsü*, p. 163.; In its label in Hermitage Museum, “Grifon” is written.

The third archeological find (Picture 25) was excavated from the Nagy Szent Miklos excavation site (fifth–ninth [?] centuries C.E.). The hunting scene portrayed on the golden vase shows an alp motif that went hunting to shoot a lion by riding a **kut-alp motif** with a human face.

For other depictions of the **Kut-Alp motif**, see Pictures 98–111.

### **The Light Behind the Curtain (Epic)**

In works excavated from archeological sites in Turkistan, we see various alp figures processed using the applique method on deathmasks, harnesses, golden water bottles, clothes made from felt, and carpets.

The **alp figure** takes two forms: 1. the form of a human head with a moustache, strong hair, big eyes, and a serious, strong character; 2. a zoomorphic shape with a human face, two horns, two pointed ears, a crescent-shaped moon above his head (horn), an eagle nose [beak?], and a moustache. This zoomorphic form is portrayed with a tiger that has wings.

In our view, the first portrayal is an **alp-motif**, while the second portrayal is a **kut-alp motif**. In the picture catalogue, we can analyze the visuals of alp and **kut-alp motifs** in chronological order (see Graphic I **Alp Motif** and **Kut-Alp Motif** visuals). In the *Alp Er Tonga Epic*, these motifs symbolize **Alp Er Tonga** and all other Turkish Khans that succeeded him.

We should examine the descriptions we obtained among archeological finds to understand the difference between alp and **kut-alp** figures. In Graphic I, alp and **kut-alp** motifs are separated, and the alp figure is portrayed as a human, which is the most important feature, as mentioned above. Besides that, the alp figure is portrayed as a zoomorphic<sup>167</sup> being.

The question that comes to mind is whether the alp and **kut-alp** figures symbolize different historical characters. Without doubt the alp figure symbolizes the Turkish khan, but what about the **kut-alp** figure? Because it is a supernatural being, is it possible that it represents God?

For Mesopotamian Persians, such figures were associated with God. Because of this tradition, in many foreign sources, the figures from Turkistan geography are mistakenly

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<sup>167</sup> The scholars from the west say that the sources of the zoomorphic figures can be seen in *ak-alu* (the bull of the paradise, bull with human head from 2000-3000 B.C.E.) in Sumerians; in Akads, it is *sum.la*; in Assyrians, it is *Lama-su* (female anthro-morphic figure) and at the same time *aladlammu* (human-headed bull statues used to be put at the entrance of palaces as a protection. This figure was transferred to Iran from Assyria and Babel. In Iran, it was called *Gopatshah* (male, winged, bull or tiger) and *Şedu* (the guards at the Gates, like in Assyrians). This figure was transferred to India from Iran, David T. Potts, “Gopatshah And The Human-Headed Bulls of Persepolis”, *Electrum*, Krakow, Vol. 6, 2002, pp. 9-13.

associated with God. The *kut-alp* figure, our dissertation's subject, kept its meaning consistently for nearly 3000 years of Turkish history without being specifically elucidated, and Turks used it for the first time to symbolize a sovereign who reached the **level of the superconscious** even before the Sumerians, Assyrians, and Persians. Can this suggestion really be put into words?

More than 100 pyramids were found around the Qin Ling Shan Mountains, which are in the north-west and south-east of Xi'an<sup>168</sup> (China's former capital Chang), within the borders of Sha'an-hsi Province in China.<sup>169</sup> There are serious findings and evidence that these pyramids were built by Turks. However, the secret of these mysterious white pyramids has not yet been unraveled due to the strict attitude of the People's Republic of China and also because Turkish scientists have not conducted comprehensive, systematic research in the area. Especially the question about the period to which they belong has remained unanswered. For the last four years, Chinese and Turkish people have jointly conducted an ongoing project, and C. Alyılmaz and his team have been working on this project to justify evidence showing that Turks constructed these white pyramids.<sup>170</sup>

Possibly, Turks built pyramids for the first time in global history. And study of these pyramids might help us shed light on Turkish history that has heretofore remained dark. In fact, these pyramids are huge ancient mounds, with both kurgans and burial chambers beneath them. Among these pyramids, one 300-meter mound is called the White Pyramid.<sup>171</sup>

O. Keleş, the first to visit these pyramids, says that the old Chinese man who guided him in his visit to them said that the three-meter zoomorphic *kut-alp* figure, which had horns, a star, and a crescent on its forehead represented Oghuz Khan.<sup>172</sup> In addition, the tattooed mummy from these pyramids evoked the tattooed mummy found in the Pazyryk Barrow. However, the most important findings are clay tablets with some inscriptions.

In our opinion, Turks were the first people who had the intelligence to transfer the zoomorphic *kut-alp* motif from something abstract to something concrete. If the White Pyramids in China can be dated, this will constitute physical evidence to prove our suggestion. In fact, apart from physical evidence, other evidence is related to meanings. Cognitive psychology, cognitive anthropology and cognitive archeology, which constitute this

168 In the chapter "The Huns in Archeological Sources", in the North of China, among the kurgans in Xi'an.

169 [http://tr.wikipedia.org/wiki/%C3%87in\\_piramitleri](http://tr.wikipedia.org/wiki/%C3%87in_piramitleri), Web, 30.12.2013.

170 Directly quoted from Prof. Dr. Cengiz Alyılmaz,

171 [http://tr.wikipedia.org/wiki/%C3%87in\\_piramitleri](http://tr.wikipedia.org/wiki/%C3%87in_piramitleri), Web, 30.12.2013.

172 [http://tr.wikipedia.org/wiki/%C3%87in\\_piramitleri](http://tr.wikipedia.org/wiki/%C3%87in_piramitleri), Web, 30.12.2013.



dissertation's scientific framework, help us reach this evidence. As was previously mentioned in the section on the method of analysis, societies transfer meanings they experience to symbols, and these symbols' verbal expressions create spoken language. After spoken language develops, members of the society concerned need to know, experience, and reveal the language's meanings according to collective representations theory.

No society can develop motifs or symbols for meanings they have not felt in their souls or experienced in their real lives. Since the very first day Turks entered history, they have represented their monotheism in different ways and described methods through which their belief guides persons to the level of the **superconscious** through nature's inspiration of their symbols.

That Turks were first to transfer the ***kut-alp motif*** from the abstract to the concrete and use it concretely can be demonstrated as follows:

1. Over thousands of years, Turks maintained this motif and used it to symbolize the same meaning, *kut-alp*.
2. In other civilizations, however, similar motifs sometimes symbolized God and sometimes symbolized God-king or guards of cities.
3. In polytheistic religions, gods are continually in conflict. Therefore, their understanding of justice differs greatly from that of Turks. Those who believed in polytheistic religions formed societies in which the strongest was the sovereign. This led sovereigns to see themselves as godlike. Because they believed they were Gods or appointed by God, they also believed they would not be held responsible for their actions, and they were so arrogant that they even engaged in genocide.
4. However, a *kut-alp* could reach *kut* only as a result of his skills, and the supreme skill was to be **just**. In fact, a *kut-alp* knew that when he flew to Gok-Tengri, he would have to account for his actions.<sup>173</sup> Therefore, throughout history, Turkish people have never committed genocide.

In brief, although some other nations adapted the *kut-alp* motif from the Turks, they were unable to comprehend its deep meaning—that is, they lacked the ideal Turks had and guaranteed with their convention, and this ideal was to spread justice all over the world. Even today, most states are busy with their own welfare. For example, at England's gate of the Ministry of Foreign Affairs is written: "England has no friends, no enemies, but only

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173 Given Tonyukuk's expression of "Turkish God", we can say that Turks had a different belief system and a different understanding of God Ü. Günay- H. Güngör, **Başlangıcından Günümüze Türklerin Dini Tarihi**, p. 59.

interests.” This understanding does not comply with Turkish convention. Even today, the motto of the Republic of Turkey is “Peace at home, peace in the world.”

The *Soyun Alp Epic* belonging to the Altai Turks explains very well the history and age of the *kut-alp* motif:

When the earth was first created  
 When the fluid red copper stopped flowing  
 And became solid  
 When the rivers started to flow  
 When the white poplar trees were first seen  
 At the skirts of the mountain  
 Next to the White Sea  
 Alp Soyun set his tent....<sup>174</sup>

This epic spans a certain time. Although its descriptions might seem mysterious, its verses refer to archaic times when the earth was created, volcanic eruptions stopped, and rivers began to flow--hundreds of thousands of years ago. According to today’s scientific knowledge, Turks knowing this does not seem possible. However, according to cognitive psychology, this epic refers to the period when the first homo-sapiens (humans who could think about what they think) appeared. In monotheistic religions, the first person is Adam.

We have also detected that Turks had a cosmologic understanding about creation, and, in particular, their understanding was surprisingly similar to Islamic doctrine.

In the *Er-Sogotoh Epic*, the Yakuthian Turks’ national epic,<sup>175</sup> the first human, Er-Sogotoh asks the Sacred Tree, which he calls “My Khan,” where he came from:

“-My tree Khan! Sacred Soul! Almighty Hatun! The soul of my home! I was nothing but an orphan. You took me and brought me up! While I was still a small child, you made a big man of me!... Come tell me what I am going to be, tell me about my future!

-Listen, dear child! Your father was Er-Toyon, and your mother was Kubey-Hatun. They gave you birth and brought you to this world. An order came from the third floor of the sky, and the order said that you would be taken and brought up to be the ancestor of humankind...”<sup>176</sup>

As in all other epics, in the epic of Er-Sogotoh, the first human created was a sacred human (perhaps Adam).<sup>177</sup> He used to live in the sky and had no nation or wife. This situation is very

174 A. İnan, “Türk Destanlarına Genel Bir Bakış”, *Makaleler ve İncelemeler*, C. I., p. 234.

175 Ögel analyzed all versions of this epic that were compiled by several different travellers. A. Middendorf- İ.A. Hudyakov- N. Gorohov- O. Böhling The Böhling version is the one that we used the most, Ögel, *Türk Mitolojisi I*, pp. 97-106.

176 Ögel, *ibid.*, pp. 105-106.

177 *Ibid.*, p. 96.

similar to that in the *Oghuz Khan Epic*. Er-Sogotoh was also created with extraordinary skills (very strong and different organs), just like Oghuz Khan.<sup>178</sup>

Unity of existence was the main pillar of Turkish cosmological understanding. Sky, earth, and humanity were all and one, and they were in harmony. When the sky and earth were created, human beings were created and placed between the two. A Turkish khan was placed as the superior leader of human beings.<sup>179</sup> In the epics, *kut-alp* is described as a person with special skills.

In **KB**, the *kut-alp* motif is described as follows:

*“Look, there are two types of noble people;  
One is bey and the other is the wise man;  
These are the leaders of humankind.  
The rest is like herd;  
Support whichever side you like.  
Which par you are from, say it to me clearly;  
Be either of them, do not be the third person  
One holds the sword and the other makes people obey himself;  
One holds the pen, he finds the right path and guides the others.  
The convention comes from them;  
This is the legacy, it uplifts the one who keeps it.  
.....  
If you are careful enough, you will see that,  
Turkish beys are the best beys of the world.  
Among these Turkish beys, there was a famous one  
Who had good luck: Tonga Alp-Er.  
He had a lot of wisdom and virtues;  
He was knowledgeable, understanding, and popular among people.  
He was such an elite and brave man;  
A man with a good understanding in the world  
Will rule the world  
Iranians call him Afrasiab;  
This Afrasiab conducts raids and conquers countries.  
It requires a lot of virtues, wisdom, and knowledge  
To rule the world.  
If Iranians had not written about him;*

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178 In Reşideddin version, Oghuz Khan’s father is Kara-Han, Togan, **Oğuz Destanı Reşideddin Oğuznamesi**, Tercümesi ve Tahlili, İstanbul, Ahmet Sait Matbaası, 1972.

179 Ögel, **Dünden Bugüne Türk Kültürünün Gelişme Çağları**, p. 459.

*If he was not in the book, who would have known him?  
 The brave and courageous man spoke wisely;  
 A brave man solves conflicts.  
 One requires all virtues to rule the world;  
 One needs to be a lion to fight a wild ass.  
 He who claims to rule the world needs thousands of virtues;  
 He can manage people and clear the air with all of these.  
 He kills his enemies with his sword;  
 He governs his province and puts his people in order through law”<sup>180</sup>*

The most important **kut-alp motif** is that of Oghuz Khan, and in the epic, his hunting skills are described as follows:

In the Oghuz Khan Epic, the first animal that Oghuz Khan wanted to hunt was a very strong unicorn rhinoceros. To hunt the rhinoceros, he first hunts a stag and ties it to a tree. Another day, he sees the rhinoceros eat the stag, and yet another day, he hunts a bear and ties it to a tree with a golden khanate tie. The rhinoceros eats the bear, too. This time, Oghuz Khan waits for the rhinoceros under the same tree and kills it with a spear. Thus, he saves the country. One day, while he walks in the place where he killed the rhinoceros, he sees that a merlin is eating the intestines of the rhinoceros. He shoots an arrow and kills the bird. Then he says to himself:

*“The rhinoceros ate both the stag and the bear,  
 My spear killed it because it was iron!  
 A small merlin ate the big rhinoceros,  
 The arrow killed it because it was copper!”<sup>181</sup>*

In our view, the rhinoceros in Oghuz Khan’s epic symbolizes *böke*. If one can hunt the rhinoceros, he can gain the skills of *böke*. He can turn the wheel of fortune, meaning he can manage the world and ensure justice. Oghuz Khan fulfilled this mission and had his six sons share the lands over which he ruled.<sup>182</sup>

## The Source of the Light Behind the Curtain (National Spirit)

National spirit is represented in the body of the Turkish sovereign with all its elements.

In the motifs and symbols that we analyzed in this dissertation, all the elements that comprise the *kut-alp* motif have been described one by one to this point. In fact, with an

180 KB, Beyit 265-286, pp. 133-134.

181 Bang- Rahmeti, *Oğuz Kağan Destanı*, p. 3.

182 Ibid., p. 14.

inductive approach, we described the *kut*-alp motif itself. *Kut*-alp is a person who has skills hidden in the secrets of genesis and, with these skills, can achieve the **superconscious** in which material and meaning, as well as past and future can be united. This is why *kut*-alp is portrayed with zoomorphic figures. Despite their opposing features, an eagle, stag, wolf, tiger, bull, and camel all come together to form a **single body** with a human head. Similarly, *kut*-alp reaches the **superconscious** with affection, patience, loyalty, and justice after absorbing knowledge that the **collective unconscious memory** offers and after uniting cosmic oppositions in his mind and heart. *Kut*-alp forms a single body with the cosmos (universe).

A person can have *kut* only if he can unite his inner world's oppositions at the superconscious level. If this person who has the *kut* is also an alp, the people he rules can have real salvation, freedom, and security. His people can also set good examples for other peoples whom he does not rule. This is the reason the Turkish nation, whom other nations envy instead of admiring, has never remained without enemies. Turks, who were sometimes ruled by **kut-alps**, accomplished great historical achievements and had their names written in golden letters in world history. No matter how strong Turks' enemies are, they are unable to defeat Turks governed by their own convention. Conversely, Turks are defeated by their enemies only when they depart from their convention. A *kut*-alp, into whose body Turkish national spirit has penetrated, rules his people with wisdom, loyalty, and justice, and he shapes the world with his actions that all concern *kut*. As Oghuz Khan said in his eponymous epic, *kut*-alp made his friends laugh and his enemies cry. This is how he paid his debt to Gok-Tengri.<sup>183</sup>

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183 Bang- Rahmeti, *Oğuz Kağan Destanı*, p. 14.

## CONCLUSION

In June of 2012, research for my thesis led me down the long corridors of the world renowned Russian museum, the State Hermitage in Saint Petersburg. I discovered that many archaeological finds from the geography of Turkestan were exhibited in the basements of the museum nestled deep within as they had once been in the kurgans. After a long walk passing through the multitudes of wonderful Turkish works, I reached the area especially reserved for the Pazyryk Kurgan. As I entered the hall I was at once enraptured in all the beauty that surrounded me. I had the intense sensation as if I was standing as part of a great tribe before this great Hun Hakan. The owner of the kurgan, Ulu Hakan, was describing his own life through the artworks he had chosen and adorned his kurgan with. This kurgan was a letter that had been written twenty six hundred years ago – now revealed through archeological finds and works of art. It reminded me of standing in the middle of a time capsule.

The custom of a time capsule, especially in the United States, is a very interesting one. Letters are written by young children along with various objects symbolizing cultural life and technological developments of the time which are placed in a capsule made of reinforced steel, then buried inside concrete in front of a famous park, landmark or another important building of a city. This practice is called creating a “time capsule”. The capsule is later dug up and opened after a hundred years by future generations thus capturing and imprisoning the spirit of the time of which it had been prepared. The aim here is to establish a national memory by

establishing an intentional connection amongst different generations and thus to strengthen an otherwise extremely weak national identity in America.

The blessed kurgan of the Great Turkish Khan in the Hermitage State Museum, like a time capsule, brought forth the Turkish **Common National Memory** right before my eyes, like a curtain being pulled back, revealing behind it the depths of history. The blessed Hakan was telling me something and relaying to me with the wonderful artwork that decorated his kurgan. The deep meanings hidden in the motifs and symbols were explained in a poetic language that I at the time could not yet understand. The full voice of this Blessed Hakan sometimes seemed angry and increasingly so, while at other instances the feeling was soft and embracing like caressing a child. I couldn't fully understand him. I felt that there was no lie in what I was being shown, but did not yet know how to decode these messages in my mind.

This topic persistently continued without interruption even after I had left and returned home. After spending countless hours examining the multitudes of photos taken I was able to begin to hear the voice of the blessed Hakan again deep within my heart. The desire to understand him took me first to the epics.

As these symbols and motifs mentioned, were hidden deep within the heart of the epics. The great scholar Kaşgarlı Mahmut became my 'Bozkurt (grey wolf)' who guided me with his work entitled *Divanü Lügat-it Türk*. The great and wise Yusuf Has Hacib, with his work called *Kutadgu Bilig*, served as the happy **Tonga** in my head and governed my mind. I bowed like a **Sadık Geyik** (sadık geyik) in respect to the messages that had survived through the *Epic of Creation* and the *Epic of Oghuz Kağan* to the present day. Gradually, what the blessed Hakan had said began to become clear.

The first idea that opened the window of meaning had revealed itself through the murals of the Varahşa Palace in Samarkand / Bukhara. These murals of the Varahşa Palace were of the same style of art (how the figures in the picture are in the composition and the way the scenes were placed on the wall) with the felt dormitory wall engravings in the Pazyryk kurgan No. 5 (Kurgan of the Great Hakan). Despite there being 1100 years between these two works of art, they focused on the same meanings as if they had been built by the same Hakan.

The meanings that a nation emphasizes determines its identity. It became clear that in order to analyze identity, to understand the language spoken, it was necessary to find out where these invariable meanings originated and go from there. It was at this point, that as Z.V. Togan had stated in his book, **The Procedure in History**, the necessity to apply the science of psychology thus emerged.<sup>1</sup>

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1 Zeki Velidi Togan, **Tarihte Usul (Procedure in History)**, 2.bs, Istanbul, İÜEF Pub., 1969, p. 33.



The branch of cognitive psychology that examines the human mind became a tool that was embraced and held to like a strong tether which allowed freely moving into the depths of meanings. Familiar with C.G. Jung's, The Archetypes and Collective Unconscious Theory, as a result of my undergraduate studies, this theory helped to pave the way forward. This despite the fact that the Turkish nation I belong to is, according to this theory, nonexistent, though I and my family are proof we live on; his studies aided in the analyzation of these undescribed meanings and describing their reflections on art and life.

The conclusion that had been reached in many studies performed until recently have considered that motifs and symbols which were examined lived under consciousness as a "ancestor cult", and that these items (including motifs and symbols) were made by artists as a talisman or lucky charm to protect them from supernatural forces.<sup>2</sup> As a result of those studies, the main focus of our study highlights that these comments are true, yet remain insufficient to understand the entire meaning.

It's true that perhaps in those times people might have believed that by putting motifs of animals told in the stories on objects might bring them good fortune. Similarly at present, although the meaning of various Qur'anic verses among people is generally unknown, these verses are still placed in houses, workplaces and in vehicles with the idea that they bring protection, abundance or other benefits. The meanings carried by the verses are often unknown or superficial at best. However, we cannot imagine that the verses that are inscribed in the tomb of Yavuz Sultan Selim Han were unconsciously placed there solely for decoration. Of course, the Sultan had also laid testaments in the writing of the verses, expressing the meanings which he had tried to live by throughout his life. These verses are:

*"My Lord, You have given me (something) of sovereignty and taught me of the interpretation of dreams. Creator of the heavens and earth, You are my protector in this world and in the Hereafter. Cause me to die a Muslim and join me with the righteous." Yusuf Chapter (Surah) 101. Verse.*

*"And do not disgrace me on the Day they are (all) resurrected –*

*The Day when there will not benefit (anyone= wealth or children*

*But only one who comes to Allah with a sound heart." Ash-Shu'ara 87.88.89. Verses*

The Great Turkish Hakan who had been laying in the Pazyryk kurgan, similar to Yavuz Sultan Selim Han, had surrounded himself in meanings, that we can call the verses of his period to the motifs and symbols which embraced him.

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2 Nejat Diyarbekirli, **Hun Sanatı**, Istanbul, Ministry of Nat'l Education, 1972, p. 171

The bull / deer (Figure 26) symbolizes the territory that the Gök Tanrı (God) has bestowed).



(Picture 26)

**The Börü / Tonga motif (Picture 11)** symbolizes the foundation of the coding and analysis system of the meanings, as in the expression of dreams.



(Picture 11)

**The Geyik motif (Figure 27)** symbolizes complete surrender and loyalty to Tengri (like being a good Muslim).



(Picture 27)

The spirit (soul) of the Hakan, who surrenders to the Sky-God with complete surrender like a geyik, adds him as a kut-alp in the other world (Figure 23), thanks to his fair actions

symbolized by the eagle motif (Figure 29) while he is in the world. In other words, the blessed person is benevolent, saluted.



(Picture 29)



(Picture 23)

The Hun period of Turkish motifs and symbols are reflected in art and life and their existence has been seen throughout the Seljuk Empire, Ottoman Empire and the Republic of Turkey; in art and life the reflections of the Turkish nation and its state institutions, and secrets are available for existence in the noble blood in our veins.

The result of our thesis attempts to see the chain of meanings, which is like an eagle, as a whole, drawing a circle by filling each other like a passionflower figure. The **kut-alp motif**, which has been recurring for thousands of years in Turkish history, is the mirror of the Turkish national spirit, which, as in the Turkish ceremony, is fixed by the fact that fixed meanings

follow each other and complete the whole.

The aforementioned archaeological finds from Pazyryk 5 Kurgan serve as proof that the national soul of the sacred-alp Hun Hakan of that period, continues to be the mirror seen in the sacred-alp of the a more recently time in Yavuz Sultan Selim.

In order to prove the proposal of our thesis, we examined three individual kurgans, namely Pazyryk Kurgans (4th-6th BCE), Noin Ula Kurgans (2nd century BCE - 1st century CE), and Nagy Szent Miklos excavation area (4th-5th CE). Although they are from different regions and time periods, they were chosen because of the continuous of motifs and symbols.

The **Analysis Method** developed for our thesis focuses upon three scientific pillars. The middle and primary support among these three is **Cognitive Psychology**. C. G. Jung's The Archetypes and Collective Unconscious theory was used for psychological analysis of the minds that produced these archaeological finds. To one side, the second scientific support of our study was **Cognitive Anthropology**. Here, the concept of collective representations has also been applied to the analysis method of our study in terms of analyzing the collective structure that produces these archaeological finds, and on remaining side finally **Cognitive Archeology** has been beneficial for our study regarding the physical method of archaeological finds.

As a result of the analysis, the **presentation method** of our thesis was placed in a tri-system in order to separate different meanings from within meanings and make them more understandable. As in the cinema movie analogy that has been used, first the curtain, then the motifs and symbols reflected on the curtain which are the physical archaeological finds, are described. Later, the epics, which we define as the script of the film, are matched and the motifs are examined one step down in their depth of meaning and the reflections on the individual subconscious are examined. Finally, an attempt has been made to access the Turkish national spirit and its ancient memory (**common national memory**), which we define as the film's actor, in the subconscious of the film. 13 primary categories (**the 'böke' motif, aquatic life motif, life / tuba tree motif, mountain motif, wolf motif, tiger motif, deer motif, eagle motif, bull motif, camel motif, kut-power exchange motif, alpine motif, kut-alp motif**) with 7 different meaning categories (**böke motif, aquatic life motifs, wolf / tiger motif, bull / camel / geyik motif, kartal (eagle) motif, kut-power exchange motif, alp / kut-alp motif**) which were aligned beneath that which they symbolize.

A visual example from three different kurgans that we selected for the presentation method above was examined in the motif section. In addition to these three kurgans, other examples

from all the Turkish Hun archaeological geographies have been cataloged in the painting section of our study, and each image in this catalog has been named according to our own labeling system. The names of these pictures are presented at the beginning of the picture as a picture list.

As a result of analyzes made, three abstract and original concepts that are necessary for the depth of the meanings investigated were identified by us, these concepts have been identified and named as the key concepts. These are the concepts of **kut-power exchange**, **böke**, and **kut-alp**.

The concept of the **Kut-power exchange** signifies that the difficulties individuals face in their lives cause change and development within their minds. The exchange between the collective unconscious, conscious, and unconscious are hidden in the process structure of this developmental process, and occurs with violent inspiration. It is these inspirations that are described as “biting” in the motif. The bitten animal combines the conscious and subconscious dimension of an individual, while the biting animal describes the subconscious of the society. This motif briefly describes the process of information acquisition of a person.

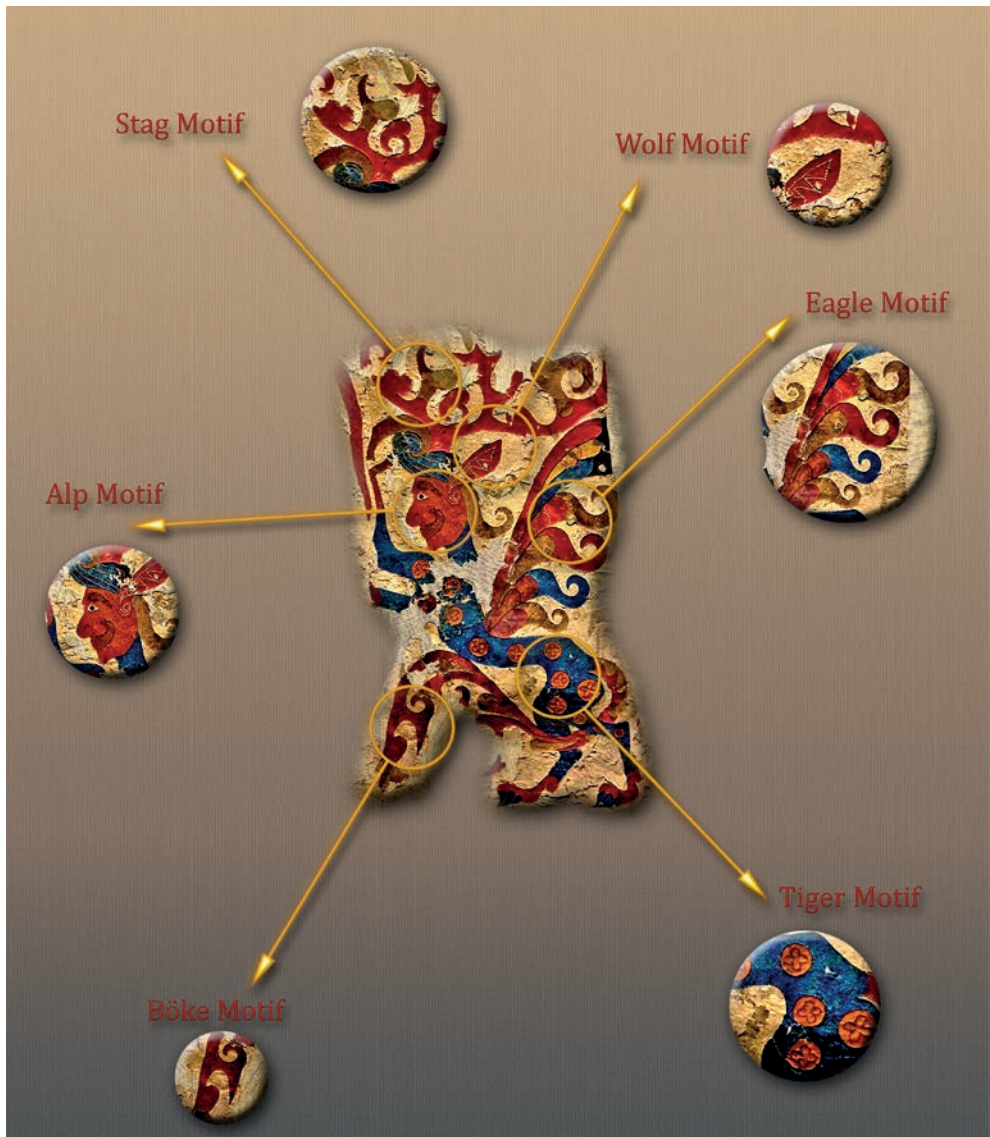
**Böke**, on the other hand, is the symbolization of the concept of “kut” in its shortest expression. **Kut** was pre-defined by us as the **common national memory** in our study.

**Kut-Alp**, which is the last key concept, depicts the Turkish monarch who has survived through the transitional period as it can be understood from its human-headed zoomorphic structure. The motif explains that with the different animal elements it contains, Alp has a blessed ‘super consciousness’ that has been surrendered to Tengri, who dominates the mind.

The abstract concept expressed in the **Kut-Alp** motif as a whole has been the Turkish nation that demonstrated the genius of putting forth a concrete motif. The first of the different animal elements that make up the **Kut-Alp** motif is the **wolf / tiger** figure. It depicts that Alp, which is meant to be expressed here, overcomes the size of deciphering the realm of meaning(**common national memory**) and has put it into practice, and that he has the sharp judgment in his mind like that of a tiger in this dimension. The second animal element that forms the Kut-Alp motif is the **bull / deer** figure depicted with horns.

Here, the expression of the fact that Alp showed surrender to the manifestation patiently in the face of the conflict of cosmic opposites after reaching the **common national memory** is depicted. The third animal element is the **eagle** figure. Kut-alp, who dominates with his mind and with patience, has now overcome the clash of cosmic contradictions and has become the

blessed ruler of complete justice as a whole. Finally, all the patterns and figures depicted by folds in the kut-alpine motif symbolize the concept of the **böke**.



Details from Picture 23: “Kut Alp Motif”, Sazak, 2013.

For a moment, let’s go back to the hall where Pazırık kurgan was being exhibited at the State Hermitage Museum. Let us again listen to that trusting, merciful voice of Blessed Turkish Hakan. Now we have begun to understand what we heard a little bit clearer. The Blessed ruler now sounds as if he is calling out to us:



*“We wanted you to find us, and, so we appeared. Many scholars have come to our tribe, and have taken a small share of our knowledge. We want the Turkish scholars to be present in our tribe, as we have much knowledge to share with them. You have come before us, Turkish son, you have come to understand our language and you have come to know our word. What you have been seeking, you have found. You have become what you found within us. Whosever heart is Turkish, his knowledge is also Turkish. Whosever knowledge is Turkish has only one God.”*

Turkish artefacts and architectural structures exhibited in the State Hermitage Museum and other archaeological artefacts and architectural structures from the Turkestan geography before and even after Islam carry magnificent codes encrypted by our ancestors of Turkish art. These works were first discovered by Russian scientists, later Western archeologists and art historians did not initially want to accept the fact that the works were of Turkish origin. In order to assign these works, first used the Indo-European theory then they first tried to make the Scythians, the ancestors of the Huns, European-Persian (Indo-Scythian), but as a result of more careful examination of both Herodotus and other sources of political history as well as the political and cultural history of the works of art, these pieces were defined as nomadic art, animal style, and/or the pastoral people's art.

Then since this art is called “nomadic”, we name these nomads by the name of a culture according to the geography they live in, and who these works actually belong remains uncertain and so far the science could not prove it yet. For this reason, the name of the region excavated in the excavation reports of all Russian archaeologists was named by the name of the region as if a new culture had been discovered; as an example, one can consider the “Toprakkale Culture”.

The greatest advantage in our study is that Hun archaeological works are now accepted as the Hun (Xiongnu) by the entire scientific world (although Russian scholars are still trying to prove the Noin Ula kurgans are the ancestors of the Mongols). Our task was to decipher the codes of the motifs and symbols in these works with our own keys, the *Divanü Lügat-it-Türk*, *Kutadgu Bilig* and *Turkish Epics* and interpret them with a Turkish perspective. Our analysis method was built upon attempting to prove these results within the framework of world-accepted sciences. Such a method was applied for the first time in the Turkish academic world for motifs and symbols.

In short, the kurgans and tombs of the two hakans described in the years are mirrors of each other in terms of meaning although 2,600 years passed between them. It is possible to solve the present questions with the works of the Hun period as well as to solve the mysteries



of the past with the present. Combining yesterday with today will illuminate the path of our future.

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## PICTURE LIST



**Picture 1:** Felt Dormitory Wall, “Küt-Alp and Böke Eagle’s *kut*-power deal scene”, Third-Fourth century B.C.E., Pazyryk barrow No. 5, Altai, Russia, 2013.



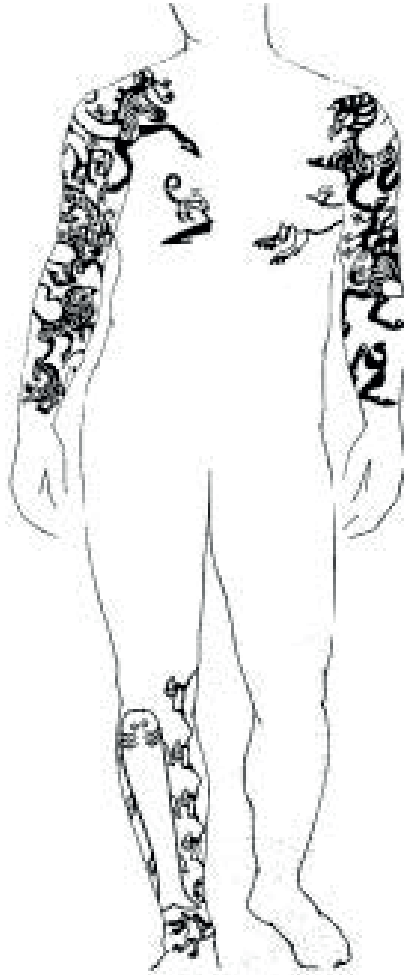
**Picture 2:** Wood Carving and Leather Cut, “**The Eagle Biting the Böke/Stag**”, Fourth-Fifth Century, B.C.E., Pazyryk barrow No. 2, Altai, Russia, Sazak 2013.



**Picture 3:** Wool Carpet, “The Böke in the beginning form of a fish in the Water of Life Motif”, First-Second Century, C.E., Noin-Ula burial site, Mongolia, Sazak 2013.



**Picture 4:** Golden Vase, “**Tree of Life and Tonga Motifs in the Water of Life Motif**”, Fourth-Fifth Century, C.E., (?), Treasure of Nagyszentmiklós, Hungary, Laszlo-Racz, 1984.



**Picture 5:** Tattoo on Skin, “**Water of Life Motif with an Arctic Fish**”, Fourth-Fifth Century B.C.E., Pazyryk Barrow No. 2, Mongolia, Sazak 2013.



**Picture 6:** Wool Carpet, “Turtle Motif in Life of Water Motif”, Second Century B.C.E.-First Century C.E., Noin-Ula burial site, Mongolia, Sazak 2013.





**Picture 7:** Golden Vase, “**Life of Water Motif of Life in a Tree of Life Branches**”, Fourth-Fifth Century C.E.-(?), Fourth-Fifth Century, C.E., (?), Treasure of Nagyszentmiklós, Hungary, Laszlo-Racz, 1984.



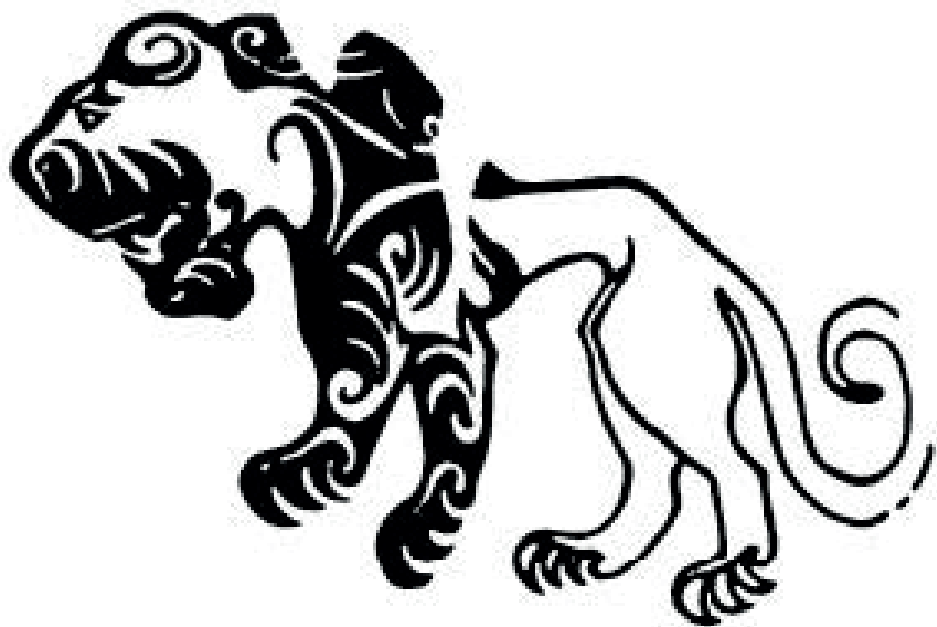
**Picture 8:** Leather Wall Sconce, “A Wolf’s *kut*-power deal with a Stag scene”, Fourth-Fifth Century B.C.E., Pazyryk Barrow No. 1, Altai, Russia, Sazak 2013.



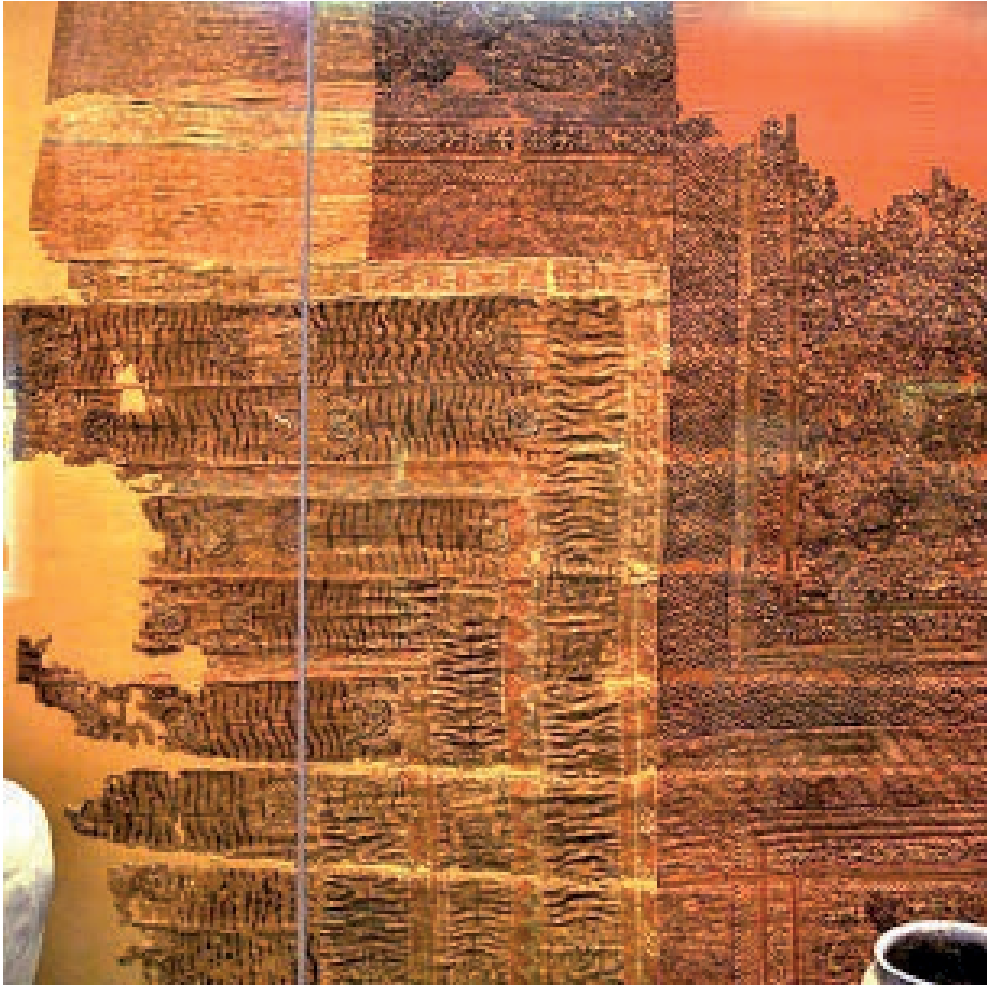
**Picture 9:** Carpet, “Böke/ Wolf’s *Kut*-power deal with a Bull scene”, Second Century B.C.E.-First Century C.E., Noin-Ula burial site, Mongolia, Sazak 2013



**Picture 10:** Golden Vase, “Kut-Alp Motif’s Scene of a *kut*-power deal with a Stag”, Fourth-Fifth Century C.E., (?), Treasure of Nagyszentmiklós, Hungary, Laszlo-Racz, 1984.



**Picture 11:** Leather Sconce, “**Tiger/Tonga Motif**”, Third-Fourth Century B.C.E., Pazyryk Barrow No. 5, Altai, Russia, Sazak 2013.



**Picture 12:** Wool Carpet, “**Tiger/Tonga Motif**”, Second Century B.C.E.-First Century C.E., Noin-Ula Kurgan, Mongolia, Sazak 2013.



**Picture 13:** Golden Vase, “**Baby Böke/Tiger Motif**”, Fourth-Fifth Century C.E., (?), Treasure of Nagyszentmiklós, Hungary, Laszlo-Racz, 1984.





**Picture 14:** Felt Sconce, “**Kutlu Stag (Böke / Stag) Motif**”, Third-Fourth Century B.C.E., Pazyryk Barrow No. 3, Altai, Russia, Fedoseenko 2012.





**Picture 15:** Gold Plaque, “Kutlu-Stag Motif”, Second Century B.C.E.-First Century C.E., Noin-Ula burial site, Mongolia, Sazak, 2013.



**Picture 16:** Gold Vase, “Kutlu-Stag Motif”, Fourth-Fifth Century C.E., (?), Treasure of Nagyszentmiklós, Hungary, Laszlo-Racz, 1984.



**Picture 17:** Wooden Horse Mask, “**Bull Motif**”, Fourth-Fifth Century B.C.E., Pazyryk barrow No.2, Altai, Russia, Sazak 2013.



**Picture 18:** Wool Carpet, “Böke / Tiger Motif and Bull Motifs’ *kut*-power deal”, Second Century B.C.E.-First Century A.D: Noin-Ula Kurgan, Mongolia, Sazak 2013.



**Picture 19:** Golden Cookie Container, “**Bull Motif**”, Fourth-Fifth Century C.E., Treasure of Nagyszentmiklós, Hungary, Laszlo-Racz, 1984.





**Picture 20:** Leather Sconce on Saddle, “Eagle Motif”, Fourth-Fifth Century B.C.E., Pazyryk barrow No. 1, Altai, Russia, Sazak 2013.



**Picture 21:** Wool Carpet, “Eagle Motif and Stag Motifs’ *kut-power* deal”, Second Century B.C.E.-First Century C.E., Noin-Ula Kurgan, Mongolia, Rudenko, 1962.





**Picture 22:** Gold Vase, “Eagle Motif”, Fourth-Fifth Century C.E. (?), Treasure of Nagyszentmiklós, Hungary, Laszlo-Racz, 1984.



**Picture 23:** Felt Dormitory Wall, “**Kut-Alp Motif**”, Third-Fourth Century B.C.E. Pazyryk barrow No.1, Altai, Russia, Sazak 2013.



**Picture 24:** Wool Carpet, “**Bull Headed, Striped Tiger Kut-Alp Motif**”, Second Century B.C.E.- First Century C.E., Noin-Ula Kurgan, Mongolia, Rudenko, 1962.



**Picture 25:** Gold Vase, “**Human-Faced Kut-Alp Motif**”, Fourth-Fifth Century C.E. (?), Treasure of Nagyszentmiklós, Hungary, Laszlo-Racz, 1984.



**Picture 26:** Wool Carpet, “Kutlu-Stag Motif”, Third-Fourth Century B.C.E., Pazyryk Barrow No. 5, Altai, Russia, Sazak 2013.





**Picture 27:** Wooden Ornament, “Stag Motif”, Third-Fourth century B.C.E., Pazyryk Barrow No. 5, Altai, Russia, Sazak 2013.



**Picture 28:** Felt Dormitory Wall, “Bööke/Eagle Motif”, Third-Fourth Century B.C.E., Pazyryk Barrow No. 5, Altai, Russia, Sazak, 2013.

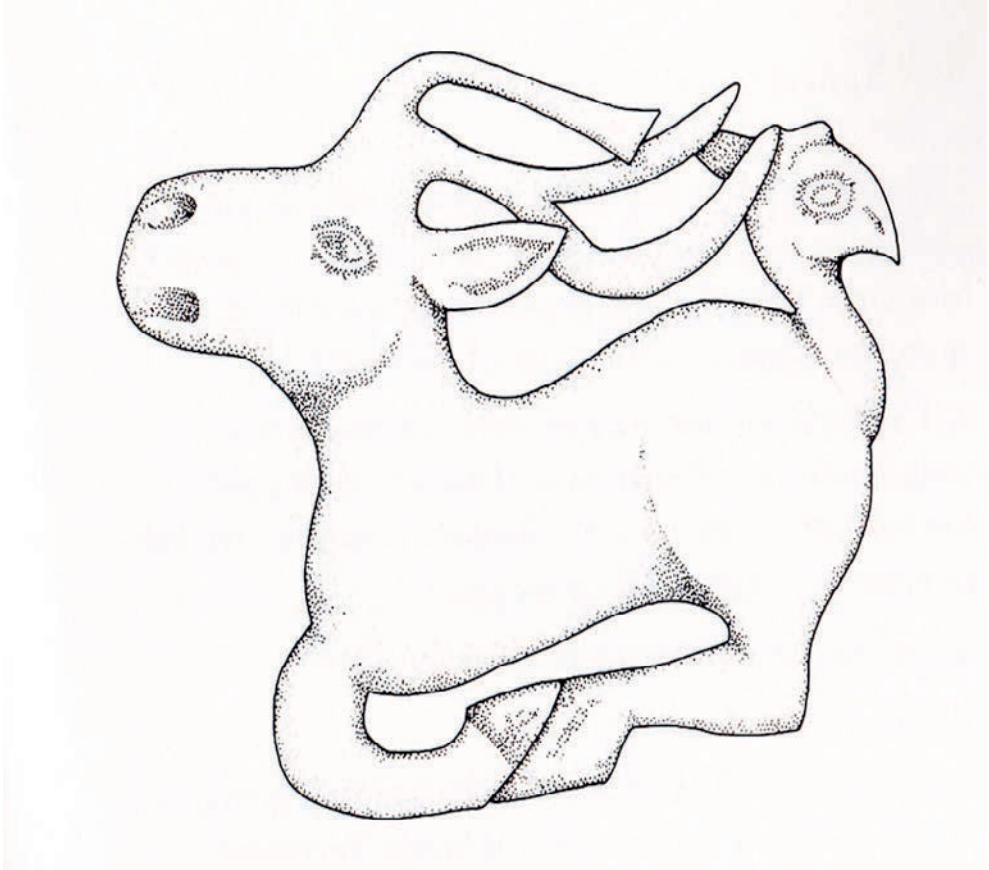


**Picture 29:** Wooden Horse Riding Breast Collar Piece, “Böke Motif Wheel of Fortune”, Fifth-Sixth Century B.C.E., Tuekta Kurgan, Altai, Russia, Sazak, 2013.



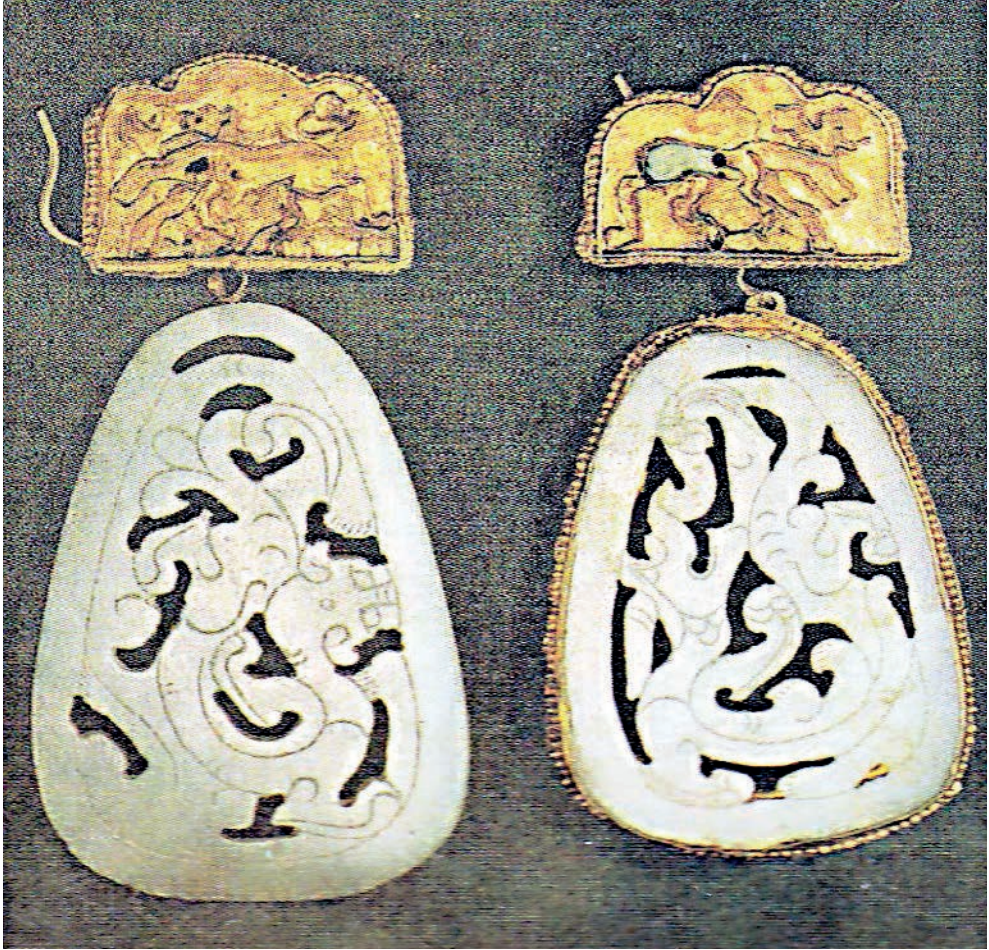


**Picture 30:** Gold Ornament, “**Böke Motif’ Stag**”, Fourth Century B.C.E., Nalin’gatu, Shaanxi Region, Northern China, Bunker, 1989.



**Picture 31:** Bronze Dress Decoration, “Bööke/Stag with a Tail Motif, Bööke/Stag”, Fourth-Fifth century B.C.E., Liaoning, North China, Bunker, 1997.





**Picture 32:** Golden Bone Earrings, “Stag ve Böke Motif Earrings”, Second-Third Century B.C.E., Xigoupan, Inner Mongolia, Bunker, 1997.



**Picture 33:**Golden Belt Buckle, “**Böke Motif**”, Second Century B.C.E., North China, Bunker, 1997.





**Picture 34:** Gold Saddle Decoration, “Fish Scale Patterned Böke Motif”, Fourth-Fifth Century C.E., Eastern Europe, HM Catalog, 2012.



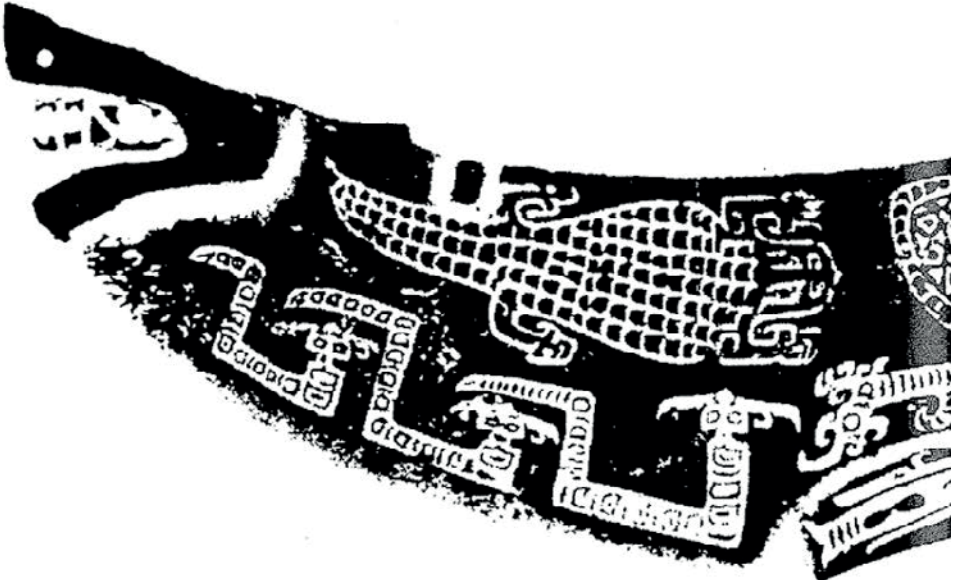
**Picture 35:** Pencil Drawing, “Pair of Böke in the shape of a Dragon Motif”, Sixteenth Century C.E., Istanbul, Louvre Museum, SSM Catalog, 2008



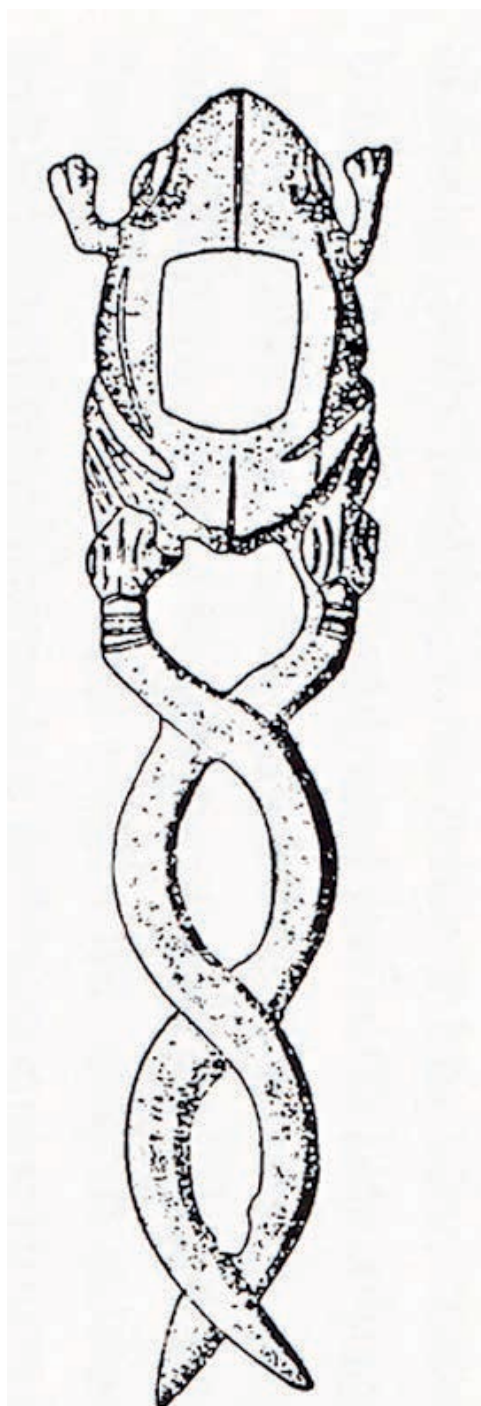


**Picture 36:** Emblem, “Pair of Böke Motif’s Reflection to the Present Day”, Istanbul, A. Süheyl Ünver Archive (Ünver, 1977).





**Picture 37:** Bronze Gong Stem, “Ceremonial Gong Stem with Crocodile Figures in a Water Motif”, Twelfth-Thirteenth Century B.C.E., Taohuacun, Shaanxi Region, North China, Bunker, 1997.



**Picture 38:** Drawing on Bronze Plaque, “Life of Water Motif with a DNA Chain Tailed Frog”, First Century B.C.E., Lingyuan, Liaoning Region, North China, Bunker, 1997.



**Picture 39:** Bronze Scabbard, “Life of Water Motif with a Human-Faced Böke Tailed Ancestor”, Tenth century B.C.E., Baicaopo, Kansu Region, North China, So-Bunker, 1995.



Detail from Picture 39





**Picture 40:** Bronze Scabbard, “**Water of Life Motif with a Nine-Headed Böke**”, Fourth-Fifth Century B.C.E., North China So-Bunker, 1995.



**Picture 41:** Leather Decoration, “**Water of Life Motif with a Water Rooster Motif**”, Fourth-Fifth Century B.C.E., Pazyryk Barrow No. 2, Altai, Russia, Sazak, 2013.





**Picture 42:** Bronze Belt Buckle, “Water of Life Motif with a Turtle Motif”, Second Century B.C.E., Daodunzi, North China, Wu En-Bunker, 1997.



**Picture 43:** Silk Cover, “Water of Life Motif with a Tree of Life and Messenger Birds”, Second Century B.C.E.-First Century C.E., Noin-Ula burial site, Mongolia, Sazak, 2013.





**Picture 44:** Bronze Belt Buckle, “Water of Life Motif with Two Water birds, Eagle and Fish motifs”, Second Century B.C.E., East Siberia, Dr. Water Dietrich Collection.



**Picture 45:** Lacquer Container “A Water Bird Motif from within a Water of Life Motif”, Second Century B.C.E. – First Century C.E., Noin-Ula burial site, Mongolia, Rudenko, 1962.



**Picture 46:** Silk-Wool Carpet, “Turtle and Böke Motifs from a Water of Life Motif”, Second Century B.C.E.-First Century C.E., Noin-Ula burial site, Mongolia, Sazak, 2013.





**Picture 47:** Silver Belt Buckle, “From a Water of Life Motifs Three Crescent Motifs”, Fourth-Fifth Century C.E., Caucasus, Eastern Ukraine, Don Region, Ahmetbeyoğlu, 2002.



**Picture 48:** Wool-Silk Carpet, “**Life of Water Motifs**”, Sixteenth-Seventh Century C.E., Babur Carpet, Louvre Museum; S.S.M. Catalog 2008.





Picture 49: Silk Carpet, “Reflections of a Fish in a Water of Life Motif in Present Day”, Iran, Sazak 2014.





**Picture 50:** Wooden Horse Mask, “Böke/Eagle Motif and a Stag Motif’s Kut-güç power deal scene”, Fourth-Fifth Century, B.C.E., Pazyryk Barrow No. 1, Altai, Russia, Sazak 2013.



**Picture 51:** Bronze Belt Buckle, “Böke/Wolf Motif and Ram Motif’s Kut-güç power deal scene”, Fourth Century B.C.E., North China, Therese and Erwin Collection, Bunker, 1990.



**Picture 52:** Bronze Belt Buckle, “Tiger Motif and Ram Motif’s *kut*-power deal”, Fourth Century B.C.E., Qingyang, Kansu Region, North China, Therese and Erwin Collection, Bunker, 1990.

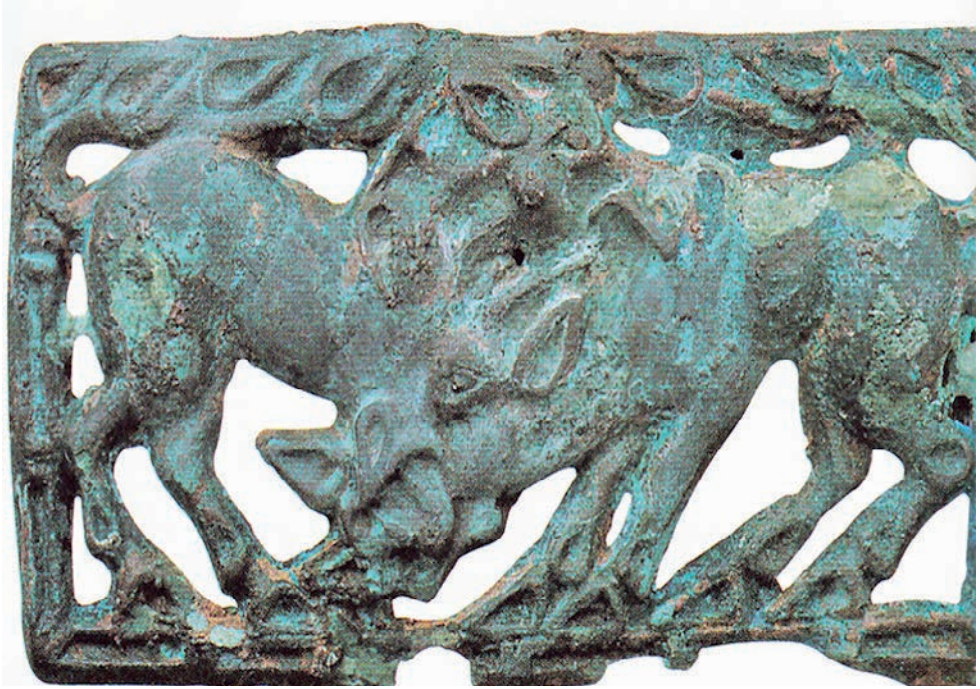




**Picture 53:** Bronze Belt Buckle, “Bōke/Horse and Wolf Motif’s *kut*-power deal scene”, Second-Third Century B.C.E., North China, Leon Levy and Shelby White Collection, Bunker, 1995.



**Picture 54:** Bronze Belt Buckle, “Two Brothers *Kut*-Power Deal Scene”, Second Century B.C.E., Kexingzhuang, Shaanxi, North China Beijing, 1962.



**Picture 55:** Bronze Belt Buckle, “Wolf Motif and Horse Motifs’ *kut*-power deal”, Second Century B.C.E.-First Century C.E., Derestuy, Lake Baikal South, Russia, Bunker, 1997.



**Picture 56:** Bronze Belt Buckle, “Tiger Motif and Stag Motifs’ *kut*-power deal scene”, First-Second Century B.C.E., North China, Bunker, 1997.





**Picture 57:** Tahmasp I (I. Tahmasb)'s Silk Throne Carpet, "***Kut-power deal scene***", Sixteenth Century C.E., Kashan, Louvre Museum, SSM Catalog, 2008.



Picture 58: Video, “Eagle Motif and Wolf Motifs’ *kut*-power deal scene Reflections in the Present”, Kazakhstan, 2012.



Picture 59: Green Jade Necklace, “Tiger Motif”, First Century C.E., Baoji Xian, Shaanxi Bölgesi, North China, So-Bunker, 1995.





**Picture 60:** Felt Cover, “Wolf Motif”, Fourth-Fifth Century B.C.E., Bashadar Burial Site, Altai, Russia, Sazak, 2013.



**Picture 61:** Bronze Belt Buckle, “**Wolf Motif**”, Fifth Century B.C.E., North China, Therese and Erwin Collection, Brinker, 1975.





**Picture 62:** Bronze Belt Buckle, “Böke-Wolf Motif”, Fourth Century B.C.E., North China, M. Sacklar Gallery, So-Bunker, 1995.



**Picture 63:** Bronze Belt Buckle, “Böke-Wolf Motif”, Fourth Century B.C.E., Maoqinggau, Liangcheng Xian, Inner Mongolia, The Calon da Koleksiyonu, Rawson-Bunker, 1990.



**Picture 64:** Bronze Mask, “**Wolf Motif**”, Third-Fourth Century B.C.E., Inner Mongolia, Bunker, 1997.





**Picture 65:** Bronze Belt Buckle, “**Böke-Wolf Motif**”, Second Century B.C.E., South East Siberia, George Wannick Collection, Rostovtzeff, 1929.



**Picture 66:** Gold Belt Buckle, “**Wolf Motif**”, Fourth-Fifth Century C.E., Szeged-Öthalom, Middle Europe, Ahmetbeyoğlu, 2002.





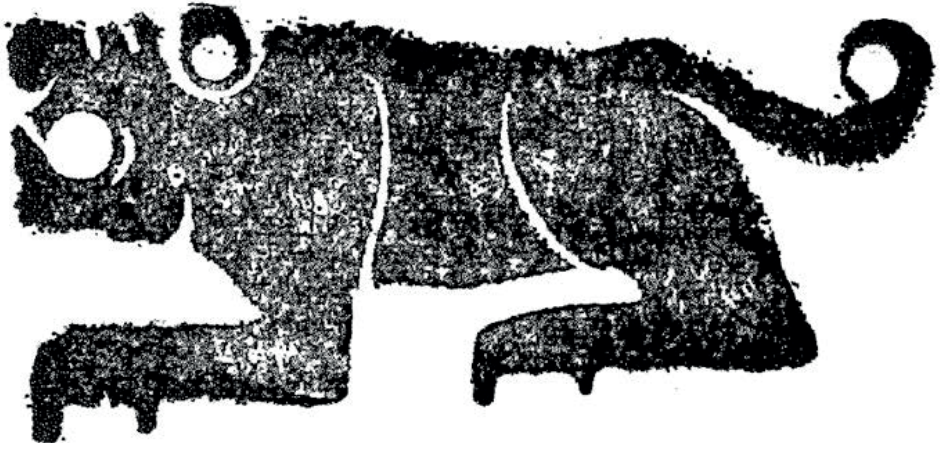
**Picture 67:** Kala-I Kahkaa Palace Wall Painting “**Wolf Motif**”, Sixth Century C.E., West Turkistan, Sazak, 2013.



**Picture 68:** Tile Board, “Nature Scene with a Clay Motif”, Sixteenth Century, Şahkulu (Shah-Qoli Baba), Istanbul, Topkapı Palace Circumcision Room, Birol, 2008.



**Picture 69:** Emblem, “Reflection of the Wolf Motif in the Present Day”, Ankara, F-16 Fleet Emblem, TSK, 2014.



**Picture 70:** Green Jade Necklace, “**Tiger Motif**”, First Century B.C.E., Baoji Xian, Shaanxi Region, South China, So-Bunker, 1995.





**Picture 71:** Wooden Horse Riding Decoration, “**Tiger Motif**”, Fourth-Fifth Century B.C.E., Tuekta Kurgan (Burial Mound), Altai, Russia, Sazak, 2013.



**Picture 72:** Leather Sponce Decoration, “**Tiger Motif**”, Fourth-Fifth Century, B.C.E., Tuekta Kurgan (Burial Mound), Altai, Russia, Sazak, 2013





**Picture 73:** Wooden Horse Riding Chest Piece, “**Tiger Motif**”, Fourth-Fifth Century B.C.E., Tuekta Kurgan (Burial Mound), Altai, Russia, Sazak, 2013.



**Picture 74:** Wool-Silk Carpet, “**Tiger Striped Tiger Motif**”, Second Century B.C-First Century C.E., Noin-Ula burial site, Mongolia, Sazak, 2013.





**Picture 75:** Gold Bracelet, “**Tiger Headed Tiger Motif**”, Fourth-Fifth Century, C.E., Senai Taman Peninsula, Crimea, Vanderweyde, 1810.



**Picture 76:** Fatih Sultan Mehmet Han's Silk-Cotton Robe, “**Tiger Patterned Three Directional Tiger Motif**”, Fourteenth Century, Istanbul, Topkapı Palace, 2014.



**Picture 77:** Emblem, “Tiger Motif’s Reflections in the Present Day”, F-16 Kaplan Filo, Ankara, TSK, Sazak, 2014.





**Picture 78:** Bronze Ornament, “**Stag Motif**”, Third-Six Century, B.C.E., Tagar, South Lake Baikal, Russia, G.F. Miller Collection, Sazak, 2013.





**Picture 79:** Wooden Horse Riding Chest Piece, “**Stag Motif**”, Fourth-Fifth Century B.C.E., Pazyryk Barrow No. 1, Altai, Russia, Sazak 2013.



**Picture 80:** Wooden Horse Riding Decorative Piece, “**Stag Motif**”, Fourth-Fifth Century B.C.E., Pazyryk Barrow No. 1, Altai, Russia, Sazak, 2013.



**Picture 81:** Pewter Bronze Ornament, “Stag Motif”, Second Century B.C.E., North China, Therese and Erwin Collection, So-Bunker, 1995.





**Picture 82:** Bronze Belt Buckle, “**Double Stag Motif**”, First-Second Century B.C.E., North China, C.T. Loo Collection, Salmony, 1933.



**Picture 83:** Gold Earring, “**Böke/ Motif**”, Fourth-Fifth Century B.C.E., Eastern Europe, HM Catalog, 2012.



**Picture 84:** Silk carpet, “Reflection of Böke/Stag Motif in the Present Day”, Istanbul, 2014, [www.gittigidiyor.com](http://www.gittigidiyor.com) (05.01.2014).





**Picture 85:** Bronze belt, “**Bull Motif**”, Fourth Century B.C.E., North China, Therese and Erwin Collection, So-Bunker, 1995.





**Picture 86:** Bronze Belt Buckle, “**Bull Motif**”, Second-Third Century B.C.E., Shjiazhuang, Hebei Region, South China, Therese and Erwin Collection, So-Bunker, 1995.



**Picture 87:** Bronze Belt Buckle, “**Bull Motif**”, Second-Third Century B.C.E., North China, Bunker, 1995.



**Picture 88:** Bronze Belt Buckle, “**Double Humpback Camel Motif**”, Second Century B.C.E.-First Century C.E., Daodunzi, North China, Wu En-Bunker, 1997.





**Picture 89:** Wool Carpet, “Bull Motif”, Second Century B.C.E.-First Century C.E., Noin-Ula burial site, Mongolia, HM Catalog, 2012.



**Picture 90:** Bronze Sculpture, **“Reflections of Bull Motif in the Present Day”**, Kadıköy, Istanbul, [www.kadikoygazetesi.com](http://www.kadikoygazetesi.com) (02.01.2014).





**Picture 91:** Gold plated Wooden Horse Riding Ornamental Decoration, “Eagle Motif”, Sixth-Eighth B.C.E., Tuekta Kurgan (burial site), Altai, Russia, Sazak, 2013.





**Picture 92:** Bronze Horse Riding Ornament, “**Double Eagle Motif**”, Fifth Century B.C.E., Shaanxi Region, South China, So-Bunker, 1995.

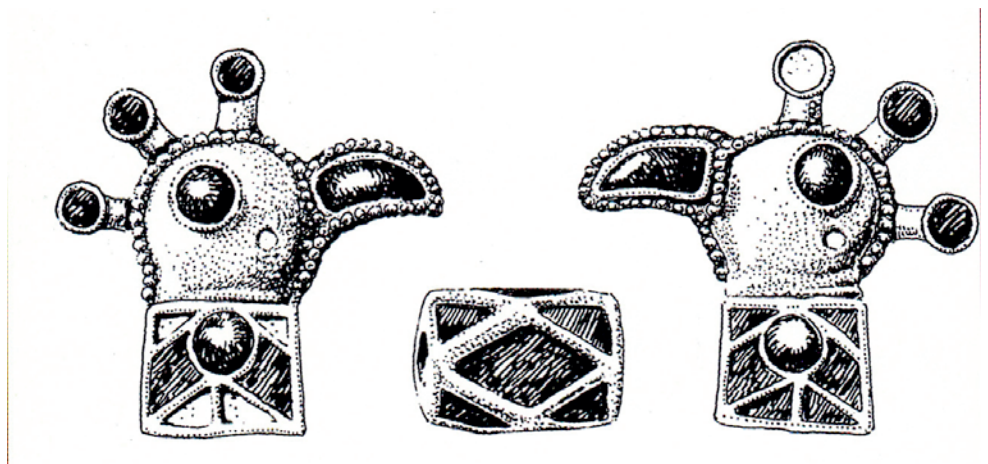


**Picture 93:** Bronze Ornament, "Eagle Motif", Fifth Century B.C.E., North Karadeniz, State Hermitage Museum, HM Catalogue, 2012.





**Picture 94:** Bronze Ornament, “Eagle Motif”, Third-Fourth Century B.C.E., North China, Therese and Erwin Collection, So-Bunker, 1995.



**Picture 95:** Gold and Pearl Jewelry, “Eagle Motif”, Fourth-Fifth Century C.E., Balchachsee Lake, Ob River, Kafkas, L. Mauthner.



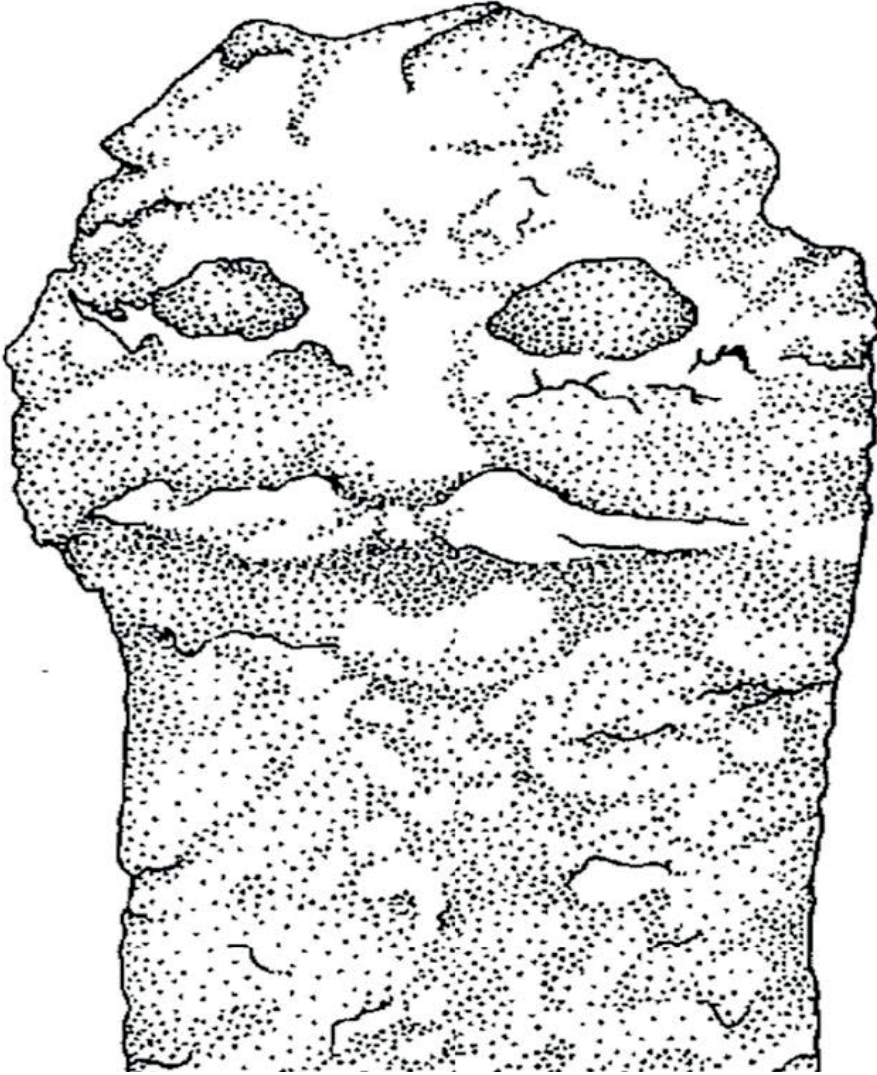
Picture 96: Felt Dormitory Wall, “Eagle Motif”, Eighteenth century C.E., Turkmenistan, St. Petersburg Ethnography Museum, Sazak, 2012.





**Picture 97:** Photograph, “Reflections of the Eagle Motif in the Present Day”, Mongolia, Bunker, 1997.





**Picture 98:** Stone Sculpture, “Alp Motif”, First Century B.C.E., Baifu, Changping Xian, North China, So-Bunker, 1995.



**Picture 99:** Wooden Horse, “Alp Motif”, Fourth-Fifth Century B.C.E., Pazyryk Barrow No. 1, Altai, Russia, Sazak, 2013.



**Picture 100:** Felt Dormitory Wall, “**Alp Motif**”, Third-Fourth Century B.C.E., Pazyryk Barrow No. 5, Altai, Russia, Sazak, 2013.





**Picture 101:** Gold belt buckle fragment, “**Alp Motif**”, Burial of the Hun Monarch, Naushki, Republic of Buryat, Russia, Miniaev, Sakharovskaia, 2008.



**Picture 102:** Golden Mask Inlaid with Rubies, “Alp Motif”, Fifth-Sixth Century B.C.E., Boma Tomb in Zhaosu County, Ili Kazakh Autonomous Prefecture, East Turkestan, China (Xinjiang Uyghur Autonomous Prefecture Museum, The Silk Road, 2008).





Detail from Picture 54



**Picture 103:** Wool Carpet, “Alp Motif”, Second Century B.C.E.-First Century C.E., Noin-Ula burial site, Mongolia, Sazak, 2013.





**Picture 104:** Bronze Door Knocker, “**Kut-Alp Motif**”, Second Century B.C.E.-Fifth Century C.E., Abakan Palace, Khakassia, South Siberia, Moscow Historical Museum, Sazak, 2013.





**Picture 105:** Gold Plaque, “Alp Motif”, Fourth Century C.E. (?), Europe (?), Ahmetbeyoğlu, 2002.



**Picture 106:** Golden Vase, “Alp Motif”, Fourth-Fifth Century C.E. (?), Treasure of Nagyszentmiklós, Hungary, Laszlo-Racz, 1984.





**Picture 107:** Oil painting, Portrait, “Alp Motif”, Fifteenth Century, Istanbul, Topkapi Museum, Mert, 2007.



**Picture 108:** Silver Belt Ornament, “**Kut-Alp Motif**”, Fourth-Fifth Century, B.C.E., Esik Kurgan, Kazakhstan, Bunker, 1995.





**Picture 109:** Golden Vase, “Kut-Alp Motif”, Fourth-Fifth Century, C.E., Treasure of Nagyszentmiklós, Hungary, Laszlo-Racz, 1984.



**Picture 110:** Wall Painting, “**Kut-Alp Motif**”, Fourth Century C.E., Kalai Kahkaha Palace Wall Mural, West Turkestan, State Hermitage Museum, Sazak, 2013.





**Picture 111:** Ceramic Model, “Kut-Alp Motif Reflections in the Present Day”, St. Petersburg, Russia, Turhal, 2011.





**Picture 112:** Wooden Horse Riding Ornament, “**Four Directions Motif**”, Fourth-Fifth Century B.C.E., Tuekta Kurgan, Altai, Russia, Hermitage State Museum, Sazak, 2012.



**Picture 113:** Leather Horse Riding Ornament, “Four Directions Motif: Eagle Head”, Fourth-Fifth Century B.C.E., Tuekta Kurgan (burial site), Altai, Russia, Hermitage State Museum, Sazak, 2012.



**Picture 114:** Leather Horse Riding Ornament, “Four Directions Motif Style”, Fourth-Fifth Century B.C.E., Tuekta Kurgan (burial site), Altai, Russia, Hermitage State Museum, Sazak, 2012.



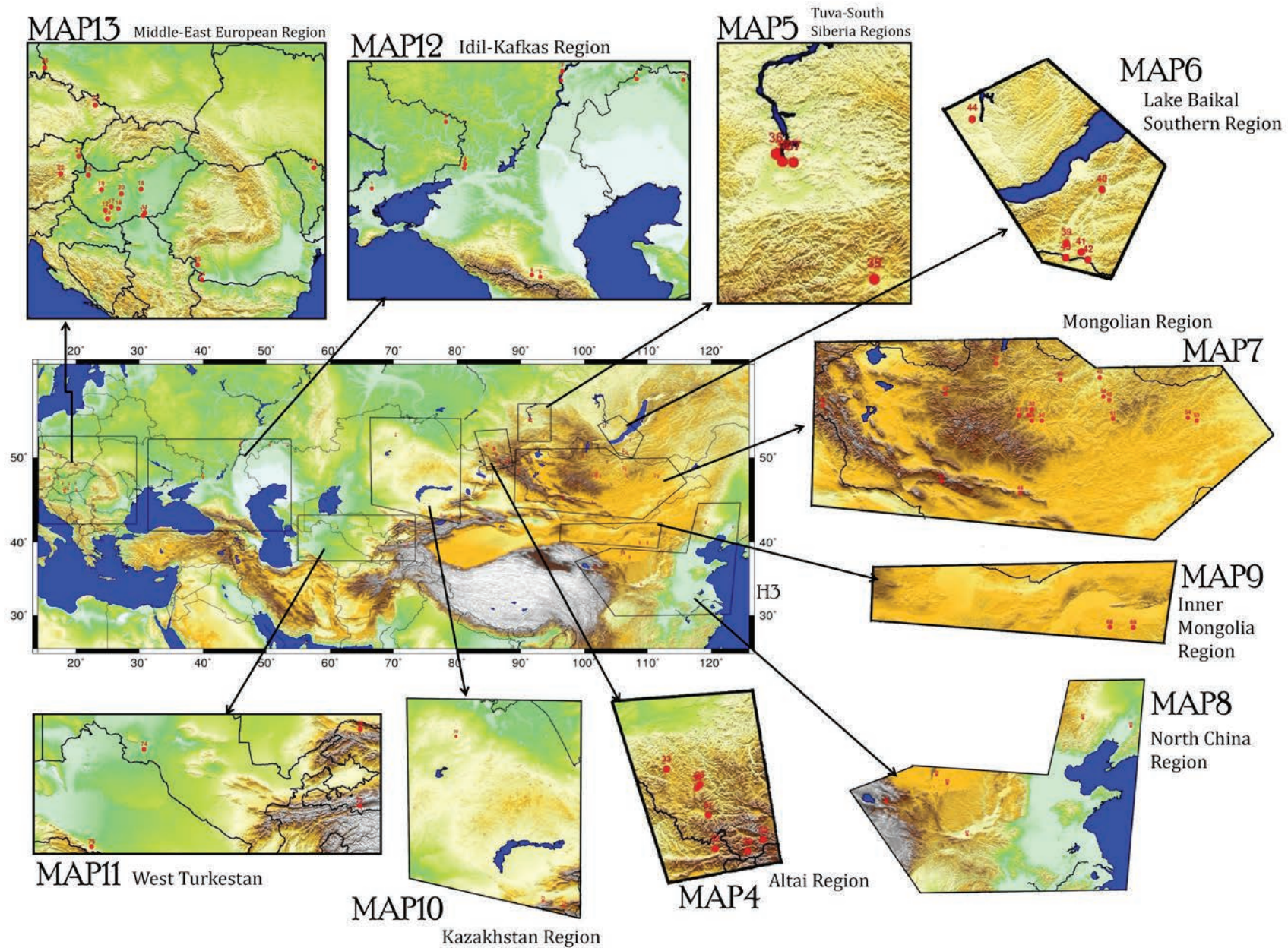
**Picture 115:** Leather-Fur Hat, “**Bird/Eagle Motif**”, Fourth-Fifth Century, B.C.E., Pazyryk Barrow No. 2, Altai, Russia, Hermitage State Museum, Sazak, 2013.

## REFLECTIONS OF HUN PERIOD TURKISH MOTIFS AND SYMBOLS IN ART AND LIFE

**Table 1**[illegible]



## Coordinate Map of Hun Kurgan and Cities in History and Geography (Sazak2014)





TURKISH SYMBOLS

Table 2

REFLECTIONS OF HUN PERIOD TURKISH MOTIFS AND SYMBOLS IN ART AND LIFE

Hun Kurgan and Cities in History and Geography Coordination Data Table (Sazak 2014)

| Serial Number | NAME KURGAN               | Location                  | Latitude (K-degrees) |    |    | Longitude (D-degrees) |    |    | Longitude | Latitude | Kurgan Period                | REGION                  | MAP  |
|---------------|---------------------------|---------------------------|----------------------|----|----|-----------------------|----|----|-----------|----------|------------------------------|-------------------------|------|
| 1             | Oguz                      | Ukrain (Don-Volga Region) | 46                   | 52 | 28 | 34                    | 26 | 7  | 34,4353   | 46,8744  | B.C. 350-300                 | Idil-Caucasus Region    | H 12 |
| 2             | Tuekta                    | Altai                     | 50                   | 50 | 25 | 85                    | 53 | 0  | 85,8833   | 50,8403  | B.C. VI-V. Century           | Altai                   | H 4  |
| 3             | Arzhan                    | Tuva                      | 52                   | 3  | 41 | 93                    | 35 | 54 | 93,5983   | 52,0614  | B.C. IX-VI. Century          | Tuva (Southern Siberia) | H5   |
| 4             | Ukok                      | Russia                    | 49                   | 18 | 26 | 87                    | 35 | 40 | 87,5944   | 49,3072  | B.C. V. Century              | Altai                   | H 4  |
| 5             | Pazırık                   | Altai                     | 49                   | 34 | 36 | 88                    | 9  | 6  | 88,1517   | 49,5767  | B.C. V.-IV Century           | Altai                   | H 4  |
| 6             | Katanda                   | Altai                     | 50                   | 8  | 47 | 86                    | 10 | 47 | 86,1797   | 50,1464  | B.C. IV- III. Century        | Altai                   | H 4  |
| 7             | Tepsei                    | Tuva                      | 53                   | 49 | 18 | 91                    | 17 | 44 | 91,2956   | 53,8217  | B.C. V. Century              | Tuva (Southern Siberia) | H5   |
| 8             | Minusinsk                 | Khakassia                 | 53                   | 42 | 26 | 91                    | 42 | 35 | 91,7097   | 53,7072  | B.C. VII-IV. Century         | Tuva (Southern Siberia) | H5   |
| 9             | Derestuy                  | Mongolia                  | 50                   | 38 | 43 | 106                   | 8  | 24 | 106,1400  | 50,6453  | B.C. VII-IV. Centuryl        | South of Lake Baikal    | H6   |
| 10            | Ivolga                    | Mongolia                  | 51                   | 44 | 25 | 107                   | 17 | 49 | 107,2969  | 51,7403  | B.C. VII- III. Century       | South of Lake Baikal    | H6   |
| 11            | Ilmova Pad                | Mongolia                  | 50                   | 27 | 43 | 106                   | 37 | 21 | 106,6225  | 50,4619  | B.C. II- C.E. I. Century     | South of Lake Baikal    | H6   |
| 12            | Dureny                    | Mongolia                  | 50                   | 17 | 57 | 106                   | 50 | 53 | 106,8481  | 50,2992  | B.C. II.- C.E. I. Century    | South of Lake Baikal    | H6   |
| 13            | Tsaraam                   | Mongolia                  | 50                   | 20 | 44 | 106                   | 7  | 43 | 106,1286  | 50,3456  | B.C. I- C.E. I. Century      | South of Lake Baikal    | H6   |
| 14            | Darkhan                   | Mongolia                  | 49                   | 28 | 19 | 105                   | 56 | 49 | 105,9469  | 49,4719  | B.C.I-C.E.II. Century        | Mongolia                | H7   |
| 15            | Xiajiadian                | China                     | 42                   | 21 | 11 | 119                   | 9  | 47 | 119,1631  | 42,3531  | B.C. II- C.E. I. Century     | Northern China          | H8   |
| 16            | Cheremkhovo               | Mongolia                  | 53                   | 8  | 37 | 103                   | 4  | 25 | 103,0736  | 53,1436  | B.C.I -C.E.I. Century        | South of Lake Baikal    | H6   |
| 17            | Daodunzi                  | China                     | 37                   | 57 | 25 | 107                   | 10 | 41 | 107,1781  | 37,9569  | B.C. II-I. Century           | Northern China          | H8   |
| 18            | Hangjin (Aluchaideng)     | Inner Mongolia            | 39                   | 50 | 5  | 108                   | 44 | 1  | 108,7336  | 39,8347  | B.C.I.-C.E.I. Century        | Inner Mongolia          | H 9  |
| 19            | Dongsheng (Budonggou)     | China                     | 39                   | 49 | 30 | 109                   | 57 | 43 | 109,9619  | 39,8250  | B.C.I. Century               | Northern China          | H 8  |
| 20            | Ningxia (Lijiataozi)      | Inner Mongolia            | 38                   | 32 | 44 | 106                   | 15 | 0  | 106,2500  | 38,5456  | B.C. IV.- III. Century       | Inner Mongolia          | H 9  |
| 21            | Liaoning (Xichagou)       | Inner Mongolia            | 41                   | 49 | 11 | 123                   | 23 | 49 | 123,3969  | 41,8197  | B.C.I.- C.E. I. Century      | Inner Mongolia          | H 9  |
| 22            | Qinghai (Shangsunjiazhai) | China                     | 36                   | 36 | 45 | 101                   | 46 | 47 | 101,7797  | 36,6125  | C.E.II-III. Century          | Northern China          | H 8  |
| 23            | Shaanxi (Kexingzhuang)    | China                     | 34                   | 15 | 19 | 108                   | 56 | 39 | 108,9442  | 34,2553  | C.E. III.-II. Century        | Northern China          | H 8  |
| 24            | Noin Ula                  | Mongolia                  | 48                   | 36 | 36 | 106                   | 30 | 10 | 106,5028  | 48,6100  | C.E. II- III. Century        | Mongolia                | H 7  |
| 25            | Gol Mod2                  | Mongolia                  | 48                   | 0  | 0  | 101                   | 12 | 11 | 101,2031  | 48,0000  | B.C. II. Century             | Mongolia                | H 7  |
| 26            | Tevsh Uul                 | Mongolia                  | 44                   | 50 | 53 | 101                   | 16 | 1  | 101,2669  | 44,8481  | B.C.II- C.E. I. Century      | Mongolia                | H 7  |
| 27            | Kırgıst Hodloi            | Mongolia                  | 45                   | 20 | 34 | 96                    | 38 | 36 | 96,6433   | 45,3428  | B.C. I.- C.E. I. Century     | Mongolia                | H 7  |
| 28            | Tamiryn Ulaan Khoshuu     | Mongolia                  | 47                   | 47 | 44 | 102                   | 32 | 32 | 102,5422  | 47,7956  | B.C. I.- C.E. I. Century     | Mongolia                | H 7  |
| 29            | Dorvolzhin Gazar          | Mongolia                  | 48                   | 0  | 23 | 101                   | 44 | 47 | 101,7464  | 48,0064  | B.C. I.- C.E. I. Century     | Mongolia                | H 7  |
| 30            | Gol Mod1                  | Mongolia                  | 48                   | 14 | 31 | 101                   | 58 | 46 | 101,9794  | 48,2419  | B.C. I.- C. E. I. Century    | Mongolia                | H 7  |
| 31            | Duurlig Nars              | Mongolia                  | 47                   | 47 | 54 | 111                   | 38 | 35 | 111,6431  | 47,7983  | B.C.II- C.E. I. Century      | Mongolia                | H 7  |
| 32            | Bor Bulag                 | Mongolia                  | 47                   | 54 | 45 | 111                   | 7  | 35 | 111,1264  | 47,9125  | B.C. I.- C.E. I. Century (?) | Mongolia                | H 7  |
| 33            | Bayan Ulgiı               | Mongolia-Buryat           | 48                   | 23 | 48 | 89                    | 39 | 48 | 89,6633   | 48,3967  | B.C.IV- C.E. I. Century      | Mongolia                | H 7  |
| 34            | Boroo                     | Mongolia                  | 48                   | 44 | 45 | 106                   | 10 | 10 | 106,1694  | 48,7458  | B.C.IV-C.E.250               | Mongolia                | H 7  |
| 35            | Khövsgöl                  | Mongolia                  | 50                   | 0  | 5  | 99                    | 52 | 28 | 99,8744   | 50,0014  | B.C. III. Century            | Mongolia                | H 7  |
| 36            | Khudgiin Tolgai           | Mongolia                  | 47                   | 47 | 46 | 101                   | 57 | 48 | 101,9633  | 47,7961  | B.C. IV.- C.E. III. Century  | Mongolia                | H 7  |

| Serial Number | NAME KURGAN                    | Location                                                                | Latitude (K-degrees) |    |    | Longitude (D-degrees) |    |    |  | Longitude | Latitude |  | Kurgan Period              | REGION               | MAP  |
|---------------|--------------------------------|-------------------------------------------------------------------------|----------------------|----|----|-----------------------|----|----|--|-----------|----------|--|----------------------------|----------------------|------|
| 37            | Takhiltyn Knotgor              | Mongolia                                                                | 48                   | 50 | 1  | 96                    | 52 | 21 |  | 96,8725   | 48,8336  |  | B.C. IV- C.E.I. Century    | Mongolia             | H 7  |
| 38            | Egiin Gol Valley               | Mongolia                                                                | 49                   | 23 | 8  | 103                   | 37 | 47 |  | 103,6297  | 49,3856  |  | B.C. 80-60 Century         | Mongolia             | H 7  |
| 39            | Tula River Valley              | Mongolia                                                                | 47                   | 52 | 12 | 106                   | 43 | 37 |  | 106,7269  | 47,8700  |  | B.C.III-C.E.II. Century    | Mongolia             | H 7  |
| 40            | Kegen                          | Kazakhstan                                                              | 43                   | 1  | 5  | 79                    | 13 | 22 |  | 79,2228   | 43,0181  |  | B.C. III.-C.E.II. Century  | Kazakhstan           | H 10 |
| 41            | Esik                           | Kazakhstan                                                              | 43                   | 20 | 25 | 77                    | 29 | 1  |  | 77,4836   | 43,3403  |  | B.C.VI. Century            | Kazakhstan           | H 10 |
| 42            | Daraut                         | Kyrgyzstan<br>(Southwest of Issyk Kul Lake-<br>South of Fergana Valley) | 39                   | 32 | 47 | 72                    | 11 | 17 |  | 72,1881   | 39,5464  |  | B.C.IV-C.E.I. Century      | West Turkestan       | H 11 |
| 43            | Angka                          | Uzbekistan<br>(Harzem Region-Western<br>Turkestan)                      | 41                   | 44 | 19 | 61                    | 10 | 19 |  | 61,1719   | 41,7386  |  | B.C.III-II, C.E.I. Century | West Turkestan       | H 11 |
| 44            | Szeged                         | Hungary                                                                 | 46                   | 16 | 39 | 20                    | 7  | 17 |  | 20,1214   | 46,2775  |  | B.C.I-C.E.IV-V (?) Century | Middle-East Europe   | H 13 |
| 45            | Atilla'nın KARARGAH<br>MERKEZİ | Hungary                                                                 | 46                   | 22 | 51 | 18                    | 6  | 7  |  | 18,1019   | 46,3808  |  | B.C.I-C.E.IV-V (?) Century | Middle-East Europe   | H 13 |
| 46            | Saratov(Şipovo)                | Bosnia-Herzegovina                                                      | 51                   | 33 | 8  | 45                    | 59 | 46 |  | 45,9961   | 51,5522  |  | B.C.I-C.E.IV-V (?) Century | Idil-Caucasus Region | H 12 |
| 47            | Pokrovsk                       | Mordovia                                                                | 51                   | 10 | 48 | 45                    | 55 | 54 |  | 45,9317   | 51,1800  |  | B.C.I-C.E.IV-V (?) Century | Idil-Caucasus Region | H 12 |
| 48            | Sulino                         | Romania                                                                 | 47                   | 52 | 46 | 40                    | 5  | 42 |  | 40,0950   | 47,8794  |  | B.C.I-C.E.IV-V (?) Century | Idil-Caucasus Region | H 12 |
| 49            | Viladikaskaya                  | Ossetia                                                                 | 43                   | 4  | 17 | 44                    | 39 | 27 |  | 44,6575   | 43,0714  |  | B.C.I-C.E.IV-V (?) Century | Idil-Caucasus Region | H 12 |
| 50            | Digoria                        | Ossetia-Altai                                                           | 43                   | 9  | 6  | 44                    | 9  | 32 |  | 44,1589   | 43,1517  |  | B.C.I-C.E.IV-V (?) Century | Idil-Caucasus Region | H 12 |
| 51            | Novogrigoryevka                | Oblast, Russia                                                          | 47                   | 42 | 25 | 40                    | 2  | 30 |  | 40,0417   | 47,7069  |  | B.C.I-C.E.IV-V (?) Century | Idil-Caucasus Region | H 12 |
| 52            | Anau(Namazgahtepe)             | Turkmenistan                                                            | 37                   | 54 | 11 | 58                    | 29 | 53 |  | 58,4981   | 37,9031  |  | B.C.III-C.E.I. Century     | West Turkestan       | H 11 |
| 53            | Röszke(Nagyszekos)             | Hungary                                                                 | 46                   | 11 | 15 | 20                    | 1  | 52 |  | 20,0311   | 46,1875  |  | C.E.IV-V (?) Century       | Middle-East Europe   | H 13 |
| 54            | Pecs(Uszogpuszta)              | Hungary                                                                 | 46                   | 4  | 21 | 18                    | 13 | 57 |  | 18,2325   | 46,0725  |  | C.E.IV-V (?) Century       | Middle-East Europe   | H 13 |
| 55            | Csorna                         | Hungary                                                                 | 47                   | 36 | 35 | 17                    | 14 | 46 |  | 17,2461   | 47,6097  |  | C.E.IV-V (?) Century       | Middle-East Europe   | H 13 |
| 56            | Törtel                         | Hungary                                                                 | 47                   | 7  | 12 | 19                    | 55 | 57 |  | 19,9325   | 47,1200  |  | C.E.IV-V (?) Century       | Middle-East Europe   | H 13 |
| 57            | Högyesz                        | Hungary                                                                 | 46                   | 29 | 36 | 18                    | 24 | 46 |  | 18,4128   | 46,4933  |  | C.E.IV-V (?) Century       | Middle-East Europe   | H 13 |
| 58            | Tolna(Kurdcсібрак)             | Hungary                                                                 | 46                   | 25 | 59 | 18                    | 46 | 16 |  | 18,7711   | 46,4331  |  | C.E.IV-V (?) Century       | Middle-East Europe   | H 13 |
| 59            | Veszprem(Bantapuszta)          | Hungary                                                                 | 47                   | 6  | 10 | 17                    | 54 | 34 |  | 17,9094   | 47,1028  |  | C.E.IV-V(?) Century        | Middle-East Europe   | H 13 |
| 60            | Dunaujvaros                    | Hungary                                                                 | 46                   | 57 | 38 | 18                    | 56 | 7  |  | 18,9353   | 46,9606  |  | C.E.IV-V (?) Century       | Middle-East Europe   | H 13 |
| 61            | Makartet                       | Ukrain<br>(Don-Volga Region)                                            | 49                   | 34 | 43 | 38                    | 55 | 37 |  | 38,9269   | 49,5786  |  | B.C.I-C.E.IV-V (?) Century | Caucasus-Idil Region | H 12 |
| 62            | Talas(Katakomb)                | Kazakhstan                                                              | 42                   | 29 | 56 | 72                    | 12 | 53 |  | 72,2147   | 42,4989  |  | B.C.I. Century             | West Turkestan       | H 11 |
| 63            | Untersiebenbrunn               | Austria                                                                 | 48                   | 15 | 21 | 16                    | 44 | 42 |  | 16,7450   | 48,2558  |  | C.E.IV-V (?) Century       | Middle-East Europe   | H 13 |
| 64            | Semmering                      | Austria                                                                 | 47                   | 38 | 36 | 15                    | 49 | 48 |  | 15,8300   | 47,6433  |  | C.E.IV-V (?) Century       | Middle-East Europe   | H 13 |
| 65            | Shestachi                      | Moldova                                                                 | 47                   | 51 | 39 | 28                    | 45 | 14 |  | 28,7539   | 47,8608  |  | C.E.IV-V (?) Century       | Middle-East Europe   | H 13 |
| 66            | Desa                           | Romania                                                                 | 43                   | 52 | 0  | 23                    | 1  | 59 |  | 23,0331   | 43,8667  |  | C.E.IV-V (?)Century        | Middle-East Europe   | H 13 |
| 67            | Hotarani                       | Romania                                                                 | 44                   | 25 | 3  | 22                    | 48 | 29 |  | 22,8081   | 44,4175  |  | C.E.IV-V (?) Century       | Middle-East Europe   | H 13 |
| 68            | Schipowo                       | Kazakhstan<br>(Volga-İrtiş Region)                                      | 51                   | 14 | 23 | 50                    | 30 | 41 |  | 50,5114   | 51,2397  |  | B.C.I-C.E.IV-V (?) Century | Idil-Caucasus Region | H 12 |

| Serial Number | NAME KURGAN               | Location              | Latitude (K-degrees) |    |    | Longitude (D-degrees) |    |    |  | Longitude | Latitude |  | Kurgan Period              | REGION                  | MAP  |
|---------------|---------------------------|-----------------------|----------------------|----|----|-----------------------|----|----|--|-----------|----------|--|----------------------------|-------------------------|------|
| 69            | Berezovka                 | Saka- Russia          | 51                   | 12 | 22 | 53                    | 20 | 40 |  | 53,3444   | 51,2061  |  | B.C.I-C.E.IV-V (?) Century | Idil-Caucasus Region    | H 12 |
| 70            | Kara-Agach                | Kazakhstan            | 52                   | 15 | 44 | 70                    | 21 | 15 |  | 70,3542   | 52,2622  |  | C.E.IV-V. Century          | Kazakhstan              | H 10 |
| 71            | Jedrzychowice (Höckricht) | Poland                | 51                   | 10 | 59 | 15                    | 0  | 59 |  | 15,0164   | 51,1831  |  | C.E.IV-V (?) Century       | Middle-East Europe      | H 13 |
| 72            | Benesov                   | Poland-Czechoslovakia | 49                   | 58 | 0  | 17                    | 36 | 10 |  | 17,6028   | 49,9667  |  | C.E.IV-V (?) Century       | Middle-East Europe      | H 13 |
| 73            | Berel                     | Altai                 | 49                   | 22 | 20 | 86                    | 25 | 50 |  | 86,4306   | 49,3722  |  | B.C.IV. Century            | Altai                   | H 4  |
| 74            | Şıbe                      | Altai                 | 51                   | 11 | 50 | 84                    | 41 | 3  |  | 84,6842   | 51,1972  |  | B.C.V-IV. Century          | Altai                   | H 4  |
| 75            | Abakan                    | Khakassia             | 53                   | 42 | 52 | 91                    | 27 | 3  |  | 91,4508   | 53,7144  |  | B.C. II-C.E.V. Century     | Tuva (Southern Siberia) | H 5  |
| 76            | Başadar                   | Altai                 | 50                   | 46 | 29 | 85                    | 46 | 44 |  | 85,7789   | 50,7750  |  | B.C.IV-V. Century          | Altai                   | H 4  |