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Podushkin A.N.
Central State Museum of the Republic of Kazakhstan
Almaty, Kazakhstan
e-mail: *p_a_n_alex@mail.ru*

TO THE INTERPRETATION OF THE SUBJECTS OF THE HIGH ART OF THE KANGJU STATE

The publication is dedicated to the historical, cultural and artistic interpretation of unique artifacts from the Kangju period(1st century BC – 2nd century AD) from Southern Kazakhstan. Two medieval horn plates on the hilt of a bow with plots of social and semantic and ritual content, made by highly artistic engraving on the horn, were discovered for the first time in the archaeology of Kazakhstan, in a catacomb burial of Kylyshzhar cemetery.

The first one is connected with the hunting of the noble Kangju on the argali. The first one is connected with the hunting of argali by a nobleman, a nobleman of Eastern appearance, in the pose of a low-set jockey on a mare, who shoots with a bow while hunting the animals driven away by a long pursuit. A shooter has regalia of authority, armed with a bow and ancillary attributes to it (a spare bow, a rigid structure-borne gorytos quiver with a set of battle arrows). The second plot is related to the hunt for a group of argali by the mythical polymorphic creature «bear-lion»: the animals seek to elude the «beast», which in a rush grabbed one individual and is ready to torment it.

Both compositions unite hunting into sacral action, in which a man (a mounted rider with high authority in the nomadic society with a status close to the deity), and mythical «bear-lion» (also a deity) participate as characters endowed with special social and religious functions in the hunt for argali – animals embodying the global deity farn (hvarna), personifying happiness, wealth, health, protection from «evil» forces among Iranian-speaking peoples of Central Asia and South Kazakhstan.

The high level of artistic execution of the drawings places the horn plates with engraved subjects among the true masterpieces of the fine arts of the Kangju state. The archaeological complex and historical and cultural indicators allow us to determine the chronology of the products within the I c. BC.-II c. AD.

Materials and methods of research: The study materials were artifacts from mound 14, burial mound Kylyshzhar located near the village Saryaryaryk Ordabasin district, Turkestan region, from the archaeological collection of the CSM RK. The funerary inventory is represented by bladed weapons – an iron petiole sword and dagger with stone tips, clothing accessories – two iron buckles and iron three-blade petiole arrowheads, which were in a leather quiver presented by two middle horn plates on the bow hilt with themes of social and semantic and ritual content, performed by highly artistic engraving on the horn. The study of the overlays was based on the formal-typological method of investigating the iconography of images, supplemented by stylistic analysis. Using the comparative method, the common and special features of the artifacts were identified. The historical and archaeological relations were also revealed with the help of the historical and comparative method. The chronological attribution was carried out using relative and absolute dating. Written sources, archival materials and field reports were used in the study.

Keywords: *South Kazakhstan, Kylyshzhar burial ground, archaeological complex, artifact, horn plates, plot engraving, argali hunting, Kangju.*

Introduction

The archaeological context of the discovery of the horn plates. The Center of Archaeology of the South Kazakhstan State Pedagogical University continued the study of the Kylyshzhar burial mound (Republic of Kazakhstan, Turkestan Region, Ordabasy district, near Saryaryk village). (Podushkin, 2022: 183-208). Mound 14, the largest of the southwestern group of mounds in the burial ground, was excavated in 2021. The northwestern sector of the embankment, at a depth of 4.4 m from the surface, revealed a catacomb combining elements of a «T»-shaped catacomb with a long trench-type dromosome and a «dromosome with shoulders» catacomb (fig. 1: 1). The entire structure stretches along a north-south line, and at the bottom of the chamber there is an anciently robbed collective burial, including two buried people (a man and a woman). Rite of Burial: corpse is positioned on the back with a headboard predominantly to the east (determined by the remains of the right arm of the male skeleton; *fig. 1: 2*).

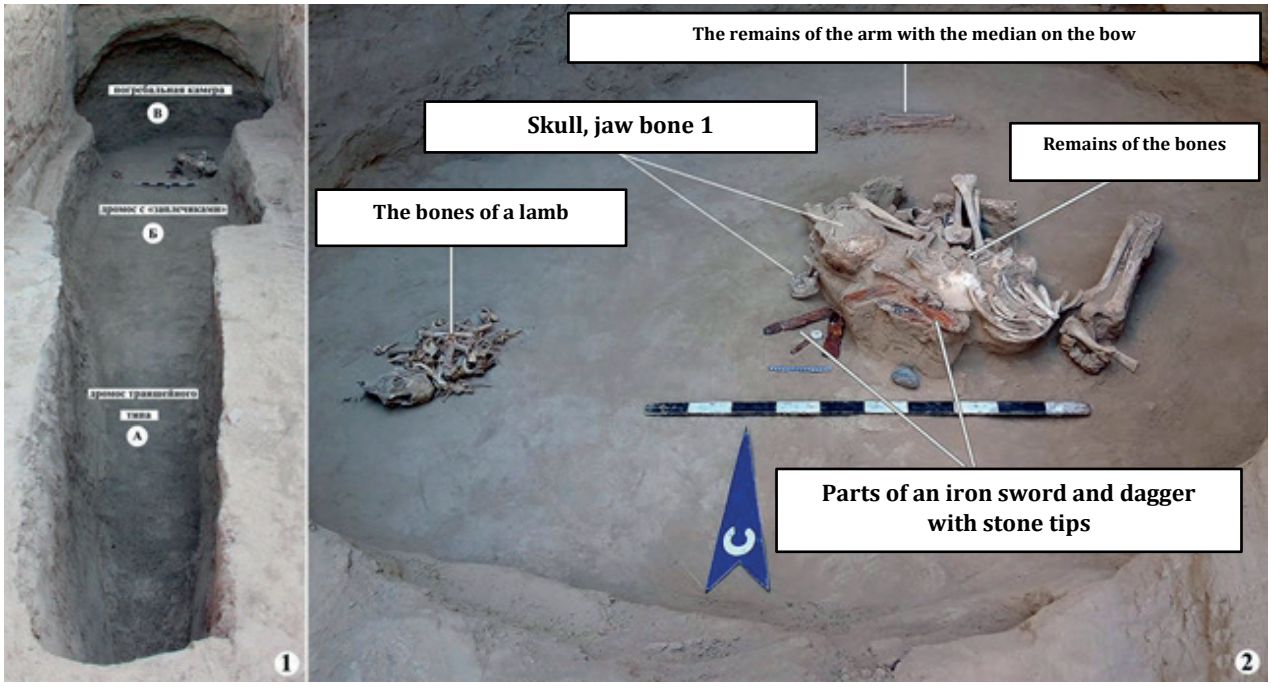


Fig. 1. *Kylyshzhar burial ground, southwestern group of mounds. 1.1 – external view of the catacomb funerary structure; 1.2 – bones remains and artifacts in the chamber*

The funerary inventory is represented by bladed weapons (iron petiole sword and dagger with stone tips, which were in a complex construction sheath), clothing accessories (two iron buckles), and iron three-blade petiole arrowheads, which were in a leather quiver (*fig. 2: 1-5).*

However, the most emblematic finds from the funerary inventory should be considered two middle plates on the wooden handle of the bow, made of horn, which was found near the elbow bones and wrist bones of the right hand of the male skeleton (Fig. 1: 2). The horn plates themselves almost duplicate the shape of each other in the form of a strongly elongated, slightly curved rectangle with rounded ends, they are carefully processed from all sides, and in the section, they have an arc-like profile corresponding to the oval shape of the wooden hilt (*fig. 3: 1 and 2).*

It is worth noting that all the compositions and drawings on the horn middle plates, which decorated the hilt of the «M»-shaped compound bow, are made with the finest lines in a uniform style and the same technique of engraving on the front surface of the plates. Obviously, the work



Fig 2. *Kylyshzhar burial ground, southwestern group of mounds, barrow 14. Inventory: armament, household items*



Fig 3. *Kylyshzhar burial ground, southwestern group of mounds, barrow 14. Horned median plates on the hilt of the bow. Appearance of the front surface of plates 1 and 2*

was performed by a highly professional artist with a good artistic taste and skills, allowing to embody such complex artistic compositions, bordering on true masterpieces of ancient fine arts in their performance (the thickness of the lines applied to the surface of the plates is from 0.1 to 0.05 mm).

Discussion

Description of the story composition on the first horn plate. It deFigts a noble nomad rider hunting argali that have been driven away by a long pursuit (as evidenced by the tongues falling out of the mouths of the animals). A hunter in a low jockey's pose, with his legs, pressed closely parallel to the horse's rump, firing a bow, literally «flying» over the ground on a mare stretched in a string *(fig. 4: 1)*.

The broad face of the rider is deFigted in profile on the right. Well-marked: slightly rounded low forehead; long «saber-shaped» eyebrows in a spread; large eyes with almond-shaped incision; the following are some of the main features of the author's work: a straight short regular nose with pronounced «wings»; carefully groomed, neatly twisted moustaches; quite full and regular lips (the upper lip hangs slightly over the lower one); a cuneate, not thick, straight beard; straight, shoulder-length locks of hair hanging down to the temples ahead of the ears; large ears and an unexpressive chin, slightly tapered to the bottom. Also note the hand, the four fingers of the right hand (even the nails are visible), and the method of pulling the bowstring, reconstructed from the drawing: it was pulled with the thumb (on which there may have been a bone device, marked on the drawing with a separate line), as well as with the index and middle fingers.

Overall, there is calmness and confidence in the success of the hunt from the portrayed face of the character. The relatively straight elongated line of the upper part of the skull and the same straight vertical line of the occiput indicate a possible in-vivo artificial deformation of the shooter's skull *(fig. 4: 2)*.

The hunter's clothes are marked:

– quilted with a wedge-shaped slit on the chest, a short flared caftan with an overhang from left to right, whose floors and wide cuffs are specially trimmed and decorated with square-triangular stitching (at the waist the caftan is tied



Fig. 4. *Kylyshzhar burial ground, southwestern group of mounds, barrow 14.4.1 – horn plate 1 with plot engraving (front side and drawing); 4.2 – horn plate 2 with plot engraving (close-up drawing of the main character, the noble horseman-hunter)*

with a leather belt with a round buckle, which apparently had a movable tongue);

– a quilted headdress (made of cloth, leather, or felt), the stitches of which are tapered to the top of the head;

– a long pile of fur cape in the form of a man's Burkina on the right side;

– leather (cloth) pants, trimmed with stitching on the outer contour and soft leather (cloth) boots: the bottom of these boots are also quilted *(fig. 4: 2)*.

Among the weapons and accessories in his possession were:

– a compound «M»-shaped reflexive, possibly asymmetric bow, from which he successfully fires at argali (as evidenced by the arrows that hit the target and the blood of the animals flowing from the places where the arrow strikes);

– a spare bow in a special, longest case of gorytos quiver;

– arrows with almond-shaped (laurel-shaped) plumage and marked bone pushers «V»-shaped at the end of the shaft;

– a rigid frame, apparently covered with leather, gorytos-quivers, mounted on the belt near the shooter's waist, with two compartments, which, judging by the drawing, were intended: the first (the biggest) contained a spare bow in non-combat condition, and its upper visible part was located in a solid cylindrical product, similar to a tube; the second compartment contained a set of arrows with plumage. In addition, the second pouch had a wide leather pocket (in the Figture it is covered by a part of a man's Burka), attached partially to the edge of the gorytos-quivers, which was intended for the main fighting bow (therefore it is drawn empty);

– possibly a combat knife on the belt, the scabbard of which is similar to the scabbard with a portmanteau fastener (another interpretation: a variant of the gorytos-quivers fastener).

The Figture shows the high social status of the warrior-shooter and his belonging to the elite class of nomads: behind the hunter's back, almost vertically on a thin cord, one can see a voluminous sleeve of fur with a pronounced segment-shaped base (tassel), which is fastened to the saddle on the left side of the horse's croup and seems to «hover» behind the rider's back *(fig. 4: 2)*.

Judging by the technique of execution (shading) and the «fan-shaped» shape of the

large fur product behind the rider's neck, visible partially, he also had a second status-tassel, which was also fastened to the left of the horse's croup, possibly in the front part of the saddle. Such brushes can be interpreted as a bunchuk attribute, indicating the nobility of the deFigted person and her belonging to a high ruling class (Ilyasov 2003, pp.270-274); Similar brushes in Parthian and Sassanian times were the attributes of royal power (Lıtvınskıı, 2002:195-198).

Noteworthy is the image and detailing of the equipment of the mare horse on which the rider is seated. Two factors tell us that we see a thoroughbred mare rather than a horse-aigyr: the most important is the lack of drawing of the horse's genitals (even though all the deFigted male argali have their genitals drawn with sufficient skill on two plates). In addition, in the world of nomads is well known that in terms of endurance (especially when it comes to long races over long distances or pursuit of fast wild ungulates), preference was always given to mares, which by virtue of natural data were superior to strong and powerful horses-aigyrs.

As an example, the plot composition from the second plate of the dialed belt from the Orlatsk burial ground (hunting scene), where two of the three riders-hunters (the upper and lower), sitting on the galloping mares (Pýgachenkova, 1987:58).

The mare's pedigree (and the eliteness of her owner's origin) is also evidenced by the animal's proportional, long legs and neck, the noble muzzle, as well as such points as a neatly trimmed mane, the marked groomed bangs, the nash decor in the form of a small fur tassel, large, ornately decorated psaltery. According to B.A. Raev, «such manes were marked by horses of the higher ranks of nomads. (Raev, 2009:263).

The mare also has a complete set of horse equipment, adapted to the long hunt on which are fixed:

– a leather harness without decorative attributes with a traditional device and headband straps (headband, sous-headband, chinstrap, cheek band and capsule straps);

– the system of cinch harness is made of different leather straps: a breast strap that covers the mare's chest and shoulders; on the right shoulder of the animal this strap is fixed by a lateral rather large rounded shape convex with a perimeter rim which plays the role of distributor of other straps going over the neck to the left shoulder and into the horse's underbelly (most likely, to the main cinch strap which held the saddle);

– two straps running from the padded saddle to the tailpiece, decorated with decorative «T»-shaped leather inserts;

– large size, most likely bone or horn psaltery of «propeller-shaped» shape, which are decorated with decorative parallel oblique incisions;

– soft saddle, trimmed with a rim and decorated with leather or felt «ribbons» hanging from the edge of the saddle;

– belt reins attached to the inner loops of the psaltery, directly connected to the oodles (fig. 4: 2).

Finally, the arrangement of the rider's legs suggests that the hunter's horse paraphernalia lacked stirrups (the graphics confirm this fact: there are no images of stirrups).

As a summary of the description of the image of the mare, we note the master's excellent knowledge of the anatomy of the horse, and an excellent style of an embodiment of this animal in the Figture (from the tail, croup, to muzzle and hooves), which is characterized by naturalization of the mare with expressive expressed «flying» dynamics, expressive relief of the muzzle, with emphasized large eyes (even the pupil is marked), half open mouth, nostrils, which in artistic terms is close to the appearance of a real animal.

Description of the story composition on the second horn plate. This extraordinary composition is dedicated to the argali hunt of the mythical polymorphic predatory animal «bear-lion», which combines the features of two predatory and one of the strongest animals in the world fauna, a bear and a lion. Moreover, this mythical «beast» from a bear is fixed only a muzzle with a biting mouth with a row of flat large upper teeth, rounded ears, a pronounced relief bear face profile with a straight forehead line, large eyes with pupils, and a small nose with nostrils.

All other signs and general anatomy are related only to the lion: first, it is a wavy mane, slightly rising above the line of the back, covering the creature's shoulders and chest (the mane is separated from the croup by two dashed lines); second, it is long, contoured limbs; third, the «beast» has huge retractable, like all cat claws (even retractable «bulbs» are marked); Finally, it is a long naked tail with a slightly marked tassel on the end, which is located in a compressed state between the hind limbs of the «creature» and

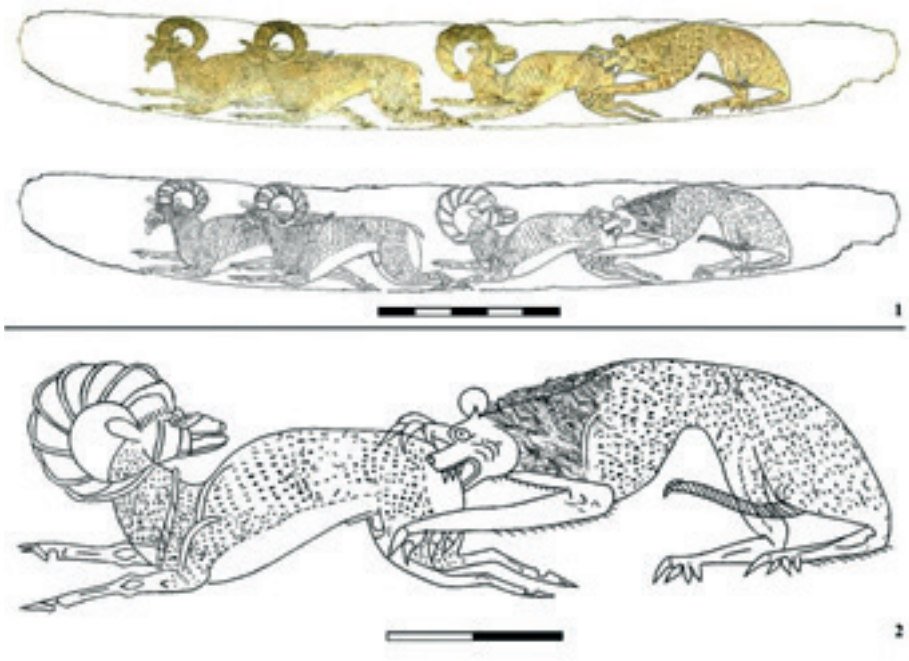


Fig 5. *Kylyshzhar burial ground, southwestern group of mounds, barrow 14. 5.1 – the plot of bear-lion hunting on argali. The appearance of the front surface and graphic drawing of the composition; 5.2 – an enlarged version of the graphic drawing of the scene of catching the argali «bear-lion»*

extends almost to its belly. At the same time, the body of the mythical «beast» itself is unnaturally elongated, its limbs, enormous paws, and claws are disproportionate in size, and far from that naturalism that is confidently fixed when the master draws all other characters on the two plates *(fig. 5: 1-2)*.

We must assume that the fact of not realistic deFigtion of polymorphic fantastic predatory animal «beast» can only be explained by the fact that the master has never seen a real lion (or other large feline). Therefore, with his really serious knowledge of the anatomy of ungulates (argali, horse), which he portrayed realistically and accurately, he was not able to display the features of the structure of the croup and other details of the «beast», which combined signs of a bear (muzzle) and a lion (everything else) in a manner worthy of his talent.

As for the bear as an animal and an object of artistic reproduction, this predator is represented in the local South Kazakhstan fauna mainly in the mountainous landscape zone. Most likely, it is the so-called Asiatic Polar Bear (lat. Ursus arctos isabellinus), a separate subspecies of the Tien Shan brown bear. In general, despite some moments associated with real large predatory animals (bear and lion), the main message of their syncretic polymorphic and artistic combination into a single image is associated with mythical, sacred, and ideological ideas of the ancient population of the Kangju state.

Description of argali as the main objects of hunting. A total of five male argali appear in the two subjects: two argali in the composition with the hunter on horseback, and three in the drawing with the mythical polymorphic predatory «bear-lion,» who also hunts *(fig. 6: 1-2)*.

All argali are indigenous representatives of the local fauna tyFigal of the foothill and mid-mountain landscapes of southern Kazakhstan, including the Karzhantau and Karatau mountains (and the internal Karatau). Judging by the images of these animals, it is the Kazakh argali (or Kazakh mountain sheep), lat. Ovisammoncollium – a subspecies of argali, a representative of the family of horned ungulates. Perhaps it could be another subspecies, the so-called Kyzylkum mountain sheep, Severtsov's argali (lat. Ovisammonsevertzovi) with the habitat: the Karatau range and the central part of the Kazakh Kyzylkum.

The master knew the anatomy of argali in detail, he deFigted them in the prime of life, which is indicated by all the signs of mature animals, which the artist has noticed and traced with the

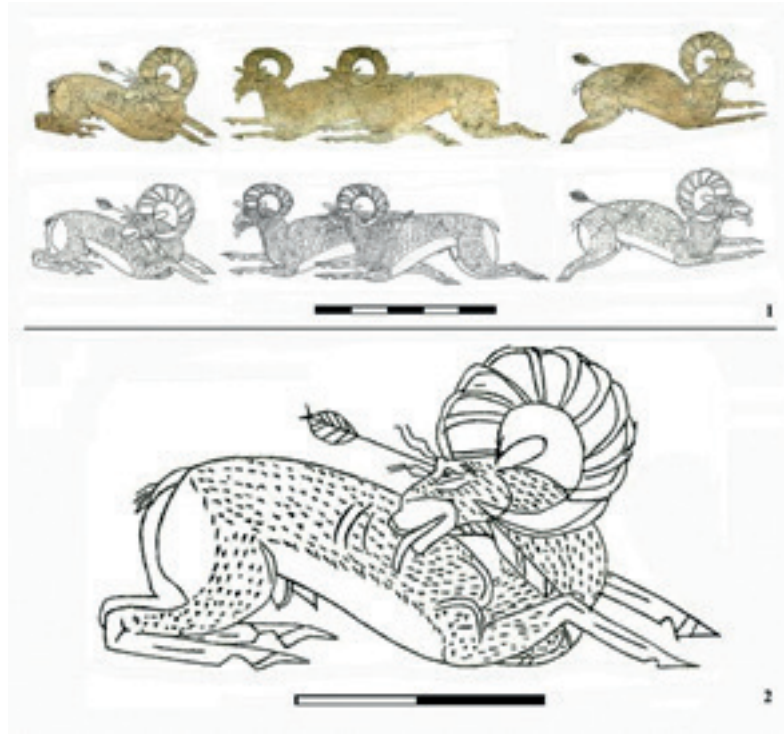


Fig. 6. *Kylyshzhar burial ground, southwestern group of mounds, burial mound 14. Horn plates 1 and 2. 6.1 – images of argali (appearance and graphic drawing); 6.2 – an enlarged version of a graphic drawing of argali, struck by an arrow, on Plate 1*

appropriate technique: massive heads with large magnificent twisted horns with powerful horn protrusions; the light end of the animal's muzzle; light strips of short hair on the chest of the argali are also emphasized with strokes; the light zones of the tailbone and lower part of the underbelly, characteristic for argali, are similarly highlighted.

The detailing of all parts of the argali's body, from muzzle to short tails: eyes, eye pupils, lips, ears, tongues that have dropped out from long rutting, some muscles and tendons of limbs, genitals, hooves, the croup of this animal in dynamic «flying flight,» and this detailing is preserved even when one figure of argali is superimposed on another (Plate 2; *Fig 5: 1)* is also striking. At the same time, everything is done proportionately, almost with photographic precision, in accordance with the natural forms of these beautiful and graceful animals *(fig. 5: 2)*.

One more important fact, occurring for the first time in the art of horn and bone carving, should be noted: all argali (except for the argali attacked by the mythical polymorphic «bear-lion») on the Kylyshzhar plates are deFigted with their tongues out of their mouths (a consequence of a long rut during hunting and, accordingly, their fatigue. There are no analogs of this phenomenon on horny (bone) carriers in Central Eurasia, only one example was recorded in Turkic petroglyphs-graffiti (Gorny Altai, Chagan River; Cheremisin, 2004:43, *fig. 7).*

Historical, cultural, and artistic interpretations of the stories

1. Analogies and close variants of the manifestation of artistic creativity of horn (bone) carving in Central Eurasia and Kazakhstan.

Note that at different times bone, horn, and wood carving was in demand among the ancient peoples of Eurasia in a variety of contexts – domestic, decorative, social, ritual, and sacral, which was embodied in the relevant artifacts and their finds in the archaeological monuments of Central Asia and Kazakhstan. The most notable phenomenon was the excavation of the Orlat cemetery near the ancient site of Kurgan Tepe (ancient Sogd) and the discovery in the catacomb burial 2 of a unique archaeological complex, including elements of a set belt of two bone plates-belts, carved deFigting scenes of battle and hunting (Pýgachenkova, 1987:56-61).

Another artifact in this regard is a whole plate and fragments of an ivory plate (decorative parts of the casket lining or belt buckle set) with hunting scenes, found at the Tahti-Sangin ancient settlement, in the temple of Ox. Here the technique of engraving deFigts horse riders, leading archery several animals, including - argali (Lıtvınskıı, 2002:181-182, Fig. 1). An almost similar bone artifact with engraved images and the function of the plate of the dialed belt, which deFigts the fighting each other horse riders-archers, was found in burial 3 in the territory of the settlement of Tilla Bulak (Uzbekistan; Ilyasovi et al, 2013:189-192, fig. 4).

Also noteworthy is an engraved horn article found at the ancient settlement of Kalalygyr 2 (Khorezm), conditionally interpreted as a tip.This item deFigts a rider firing a bow and striking an arrow at a feline predator (a tiger) opposite the archer, as well as a character sitting on the ground with his legs crossed (Ilyasov, 2013:96, fig. 1: 1, 3-4).

Another object of direct relevance to our theme is the so-called Turgen plate – a bone work with a plot composition from the early Iron Age settlement Kyzylbulak IV in the upper reaches of the Turgen tract (Zailiisky Alatau). It is a billet from part of the left shoulder blade of a horse, on which the engraving deFigts a group scene of presenting to the ruler, sitting in a wheeled carriage, the severed head of the defeated enemy (in total, four figures are completely drawn, partially - one) (Gorıachev et al., 2016:93-96, photo 4-5).

2. Arkhar as an object in the art and worldview of the Sako-Sarmatian tribes and the Kangju state.

Since the Kylyshzhar compositions on horn plates are connected with the deFigtion of wild animals as well as some of their characteristic poses (extreme dynamics, «flying gallop»), we can assume that the subjects are related to the art of a group of related tribes of Sak, Sarmato-Sunnu and Kangju origin in Eurasia, the so-called animal style. Note that most images in the Animal Style are naturalistic and, as a rule, directly related to the images of local fauna, which were then subjected to reinterpretation and filled with sacred and symbolic motifs (Akishev, 1984:29).

In our version, a special place is given to the image of the mountain Ram-arkhar, which by its sacred, mythological, and other functions was extremely significant and occupied a great place in the life of the Iranian-speaking tribes of Central Asia and Kazakhstan of the first centuries BC - first centuries AD, and represented an embodiment of «farn-khvarna» (xᵛarənah). In addition to its simple hypostasis (a symbol of health, well-being, protection against «evil» forces, etc.), it assumes the functions of a global deity (Litinsky, 1968:109; Shenkar, 2013:433), which permeates all human activity in many aspects (social, domestic, ideological); (Litinsky, 1968:75-94).

Thus, the Khvarna in the image of the argali also had a solar-fire nature (twisted horns as a symbol of the sun), in Asia, it was considered the guardian of borders and the stimulant of fertility, it was interpreted as «royal glory», and the myth-making about it is directly connected with the stereotype known in ancient times, which comes from the religious dualism «death – rebirth».

The apotheosis of the sacral content of the Khvarn in the image of a mountain ram among the Saks of Semirechye is a three-dimensional gold figure of argali crowning the headdress (kulakh) of the famous Issyk warrior-chief, where he is interpreted as «...the sun in the zenith, the top of the world axis». (Akishev, 1984:38; Akishev, 1983: 27, fig. – p. 105).

The high sacral mission of the Khvarn at the level of a great deity in the form of a mountain ram (argali), going back to the Avestan-Zoroastrian sources, is recorded among the Sarmatian tribes and in the Kangju state (the latter political formation is a successor of cultural and other traditions of the Asiatic Saks; Lıtvınskıı, 1968:23; Here's a full summary of the «farn – hvarna» – xᵛarənah» in religious and other representations among the Sarmatians and Kangjuans:Lıtvınskıı,1968: 46-94).

3. the image of the «bear-lion» in the hunting plot on the Kylyshzhar plate 2.

Note that many syncretic mythological and polymorphic images-images in the most complex combinations («horse, tiger-griffins», «horse-deer-griffins», «winged», «horned» ungulates and predators from the family of large cats) are present in various versions of reproduction in the art of animal style as one of its main features. Combined with other criteria: the traditional pantheon of «through» characters of deFigted mythological and common animals (noble deer, boar-wolf, wolf, tiger, panther-bars, mountain goat tau-teke, and others); moderate and sometimes extreme stylization of images as an artistic method of

fixing images; the dynamism of reproduction, characteristic poses and group plots with animals (the animals' race, their procession, torment, and struggle), they represent a visiting card of this type of decorative activity of Iranian-speaking peoples of Eurasia of the early Iron Age.

However, the compositions on horn plates from Kylyshzhar burial ground with hunting scenes in artistic manner, clearly do not fit into the listed criteria of animal style, and only the image of mythical polymorphic «bear-lion» can be interpreted very indirectly as a transformed product of this type of art.

Moreover, the fact of the appearance of such a polymorphic image in the region of Central Asia – South Kazakhstan, where, firstly, during the first centuries BC – first centuries AD, there could never be Asian lions (their habitat did not include these areas), and secondly, the polar bear as a subspecies of brown bear is in itself a rare animal, which is very difficult to meet in the local mountains and now, and in those times.

Actually, the «unity» in one syncretic mythical polymorphic image of these two animals (bear and lion) is a unique phenomenon, analogs of which in the chain of combinations of polymorphic fantastic «beings» in the animal style have not been found. The sacral content of the images of bear and lion in the art of animal style is great because as cults (or deified animals), they are recorded in many ancient tribes and peoples of Central Eurasia in the early Iron Age (Gýlıaev, 2017:131; Ilyinskaya, 1971:64-84).

However, what prompted the master to create such a «creature» and include it in the subject of hunting remains unknown - most likely, it is a relic of the classical animal style, which was still preserved in the worldview of the Kangju people. Obviously, this point is connected with the mythological notions of the performer himself and the religious filling of the compositional plots on both plates, relating the act of hunting as a ritual action.

4. Options for substantive comparative analysis, artistic parallels.

As noted above, the buckles of the dialed belt from the Orlat cemetery (hunting scene and battle composition; Fig. 7: 1-2) are the closest to the Kylyshzhar plates in terms of execution technique (engraving), the carriers on which the compositions were made (horn, bone), content and historical and cultural content (hunting scenes, including arkhar, as well as the appearance of characters); belt plates from Takhtisangin ancient settlement (buckle 1; Fig. 7: 3); object found at Kalalygyr ancient settlement 2 (Fig. 7: 5). As direct and indirect subject and Figtorial analogies one can attract artifacts found in Turgen tract (fig. 7: 4).

The object unifying motifs recorded in the Kylyshzhar and Orlatsk art compositions are as follows:

– the use in hunting of the same design of complexly composed «M»-shaped reflexive bows and the movement of riders on mares (upper and lower hunters on the plate 2);

– The system of cinch harness in the form of leather straps going from the saddle to the tailpiece (the Orlatian horsemen have one such strap, decorated along its length with rounded inserts, the Kylshjar horseman has two such straps, they are decorated with «T»-shaped leather inserts overlays);

– The presence of shoulder-mounted, apparently paired girth distributors in horses: in Orlatian horses these are simple and with artistic inserts large-metal girth rings (all horses of warriors of the Catafractarians on Plate 1); in the mare of the Kylshjar hunter these are round convex with a rim brasses;

– the presence of paired cheekbones of decorative-status sultans in horses, tassels (upper, lower riders on eagle plate 1), as well as clipped manes;

– fixation of larger tassels (tassels) behind the backs of riders, whose purpose is close to the regalia of power (the average rider on the Orlatsk platinum 2, and especially the large tassels, similar to the bunchuk, of the Kylyshzhar hunter);

– the design of the two penal gorytos-quivers, with a special purpose for each penal compartment: for a set of arrows, a fighting bow, and in the case of the Kylyshchzhar rider, a spare bow;

– the robe with a notch on the chest, closed accordingly (left-right for Orlatsk horsemen, right-left for Kylyshzhar riflemen).

However, the list of differences is also quite large. It concerns the technique, the quality of drawing, and the artistic style of an embodiment of plots. If the Kylyshzhar master staked on the close to natural parameters naturalism of all characters, the Orlatsk narrative composition with the hunting scene of interest to us in many respects

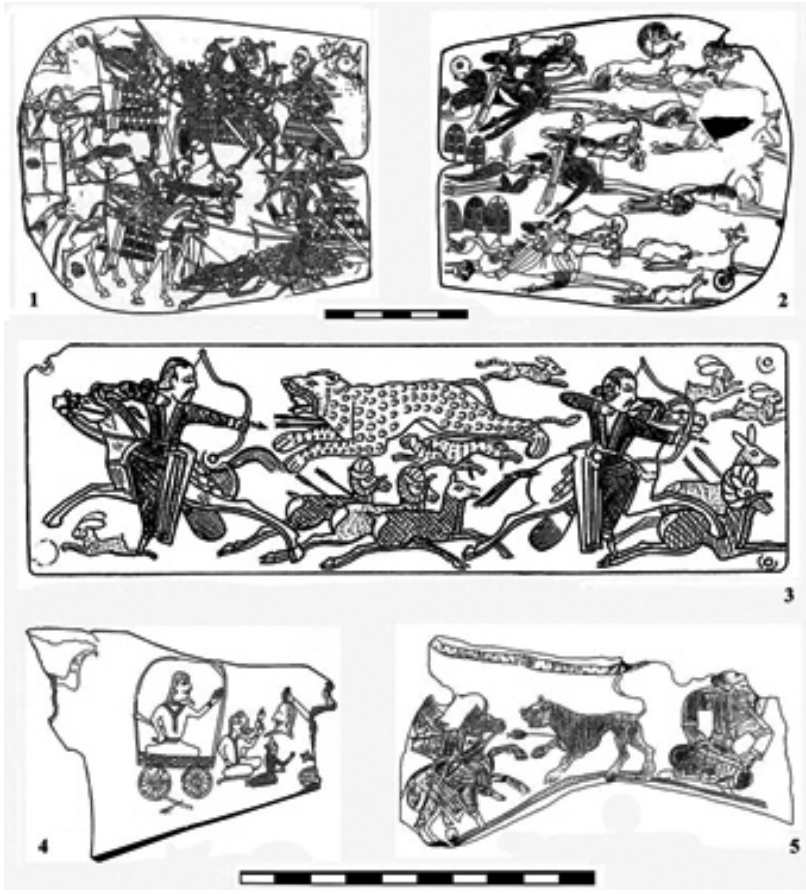


Fig 7. *Artifacts with horn and bone plot carvings from monuments in Central Asia and Kazakhstan (drawings). 7.1-2 – Orlat belt buckles (by G.A. Pýgachenkova); 7.3 – Takhtisangi plate 1 (by B.A. Lıtvınskıı); 7.4 – Turgen plate (by A.A. Gorıachev); 7.5 – hornware from the site of Kalalygyr 2 (by J.Y. Ilyasov)*

carries elements of imagery conventionality. There are obvious asymmetries in the figures of riders and horses (hypertrophied long legs hanging to the ground, excessively short torso and narrow waist with massive and also long arms of characters, small heads of hunters against the background of voluminous figures); horses have not naturally elongated, «beak-like» faces, planted on thin necks; strongly stretched, with long limbs, croup, and massive hooves *(fig. 7: 2)*.

The quality of Orlat's and Kyshzhar's deFigtions of argali differs significantly: the impression is that the Orlat master deliberately used a simple technique and specifically, following a certain artistic tradition, drew these beautiful animals in a stylistically simplified and exaggerated way (in contrast to the images of argali by the Kyshzhar master, which look almost photographic; fig. 6: 1-2).

Similarly, let us dwell on the unifying moments noted in the Kylyshzhar and Takhtisangi artistic plots related to hunting, including argali hunting. These are, first of all:

– horse riders with «M»-shaped compound bows, who sit on thoroughbred horses with trimmed manes; the left hunter's horse has an unbraided tail;

– garments in the form of flared-edged caftans with a notch on the chest and long sleeves with cuffs;

– «V»-shaped completion at the end of the arrow after the plumage (apparently a bone pusher), as well as the fixation of striking animals with arrows;

– the presence of a slightly different form of penal gorytos-quivers in riders;

– the presence of status regal large tassels (tassels) in hunters, which hang down from the horse's croup almost to the ground.

Meanwhile, there are also differences. These are associated with the general style of composition and the technique of reproducing

human and animal characters, which seems simplified by comparison with the Kylyshchyar. Just as in the case of Orlat plate with a hunting scene, the natural proportions of a man and a horse are distorted, but the stylization moments and detailing of images on the drawings of the Takhtisanga plates are less pronounced and, in general, the overall composition and all characters look quite naturalistic *(fig. 7: 3).*

The similar variants of plot compositions of the Kylyshzhar plates and hornware from the site of Kalalygyr 2 should be noted. There are also enough points of contact here, in particular:

– equestrian rider firing a compound bow, who sits on a thoroughbred horse with a trimmed mane; the horse's equipment is marked with a side rounded phaleras;

– a two-penny arrow-head, and a wide compartment for a fighting bow;

– pronounced «V»-shaped completion at the end of the shaft of the arrow after the plumage (apparently, it is a bone pusher); the arrow has almost complete similarity to the arrows that are struck by argali on Plate 1 of Kylyshzhar;

– the presence of a tassel (tassel) dangling at the hind legs of the horse, on the left;

– a flared trimmed caftan with a notch on the chest and long sleeves with cuffs (a character sitting on the ground with his legs crossed; *fig. 7: 5).*

Regarding the artistic features of the drawings on the horn plate from Kalalygyr settlement 2, we may note that they differ from the images of hunting scenes on the kylyshzhar plates in quality and naturalism: as in the case of Orlat plates, there is a clear disproportion in the size of characters (large rider – small horse), there is a subtle and accurate drawing of many accessories, which looks simplified. Apparently, this artistic style was traditional in the Central Asian region at that time, and therefore it was implemented in this way.

Let us note an aspect that clearly distinguishes the Kylyshzhar archer from all the others deFigted on the horn (bone) artifacts in the above plots: this is a completely different seating position of the rider on the horse in the saddle (the pose of a low sitting jockey with his legs tucked), which is recorded for the first time. Apart from everything, in the above-mentioned subjects all the characters lack such details as a fur cloak in the form of a man's burka with a long pile (probably, it is a hide of a trophy animal taken in the hunt), noted in the archer on the Kylyshzhar plate 1, and in the appearance – a neatly curled up mustache *(fig. 4: 2).*

Thus, according to several key parameters: thematic content of compositions (hunting), socio-cultural content of subjects (empowered equestrian elite riders-archers, armament, gorytos-quivers, horse equipment, clothing of characters) execution technique (engraving on bone, horn), kylyshzhar plates, despite some differences, confidently fit in a range of similar artifacts found in Central Asia and Kazakhstan.

Interpretation of the overall composition of the plot of horn hunting in social and semantic contexts.

The content of the compositional plots on the two horn-plates of the Kylyshzhar bow illustrates the hunting of one animal, the mountain sheep (argali). The difference is related only to the participants: in the first case, it is a mounted nomad rider, a person, judging by the accessories and investiture regalia, a representative of the elite of nomadic society, most likely, a clan owner or the head of one of the clans.

The rider is equipped and appropriately armed to take part in a long, most likely, round-up hunt, which was often practiced in nomadic communities of ancient Eurasia. However, hunting is a rather mass event: apparently, for a number of reasons (first of all, the limited artistic space), the ancient master «Figked out» from the general context of this act the most important and significant action according to his understanding. Namely: participation in the hunt for a person of noble birth and power, in order to emphasize the great importance of the whole plot both for the owner of the weapon himself with such highly artistic fixation of the event, and for the surrounding subordinate society (tribesmen).

The second case is hunted by a mythical polymorphic beast with a bear's head and a lion's body, the «bear-lion. And both participants succeeded in the hunt: on the first plate some animals were wounded by the shooter in the head and in the croup (Fig. 4: 1), as evidenced by the spurts of blood from the arrow sites; on the second plate the mythical «bear-lion» grabbed the last of the three argali from behind with his long claws in a rush, clutched his body with his mouth with wedge-shaped large teeth and ready to torment him (fig. 5: 1-2). Both characters hunt the same animal, the mountain sheep (argali), whose image

in the worldview of the Sako-Sarmato-Kangju tribes is filled with sacred content, and the argali itself is one of the embodiments of the global cult «farn-khvarna» (xᵛarənah) with many hypostases, which was extremely popular among the Iranian-speaking peoples of Central Eurasia in the early Iron Age (and later times).

It was noted above that the Kylyshzhar plots do not fit into the canons of the animal style, but in both studied compositions we can still indirectly trace some motifs of this art form not in the traditional, but in the transformed Sarmato-Sunnu-Kangju format, which is still to be understood. In any case, it is impossible to explain the deFigted animals and plots as a whole only by the fact of primitive animalism and fixation of trivial hunting: apparently we are dealing with deeper concepts of social, mythological, semantic and ideological order, associated with the worldview of the ancient population, which is «encoded» in the studied artifacts (Lıtvınskıı, 2002:206; «...the animals deFigted in the hunting scene had a certain religious and magical significance»).

It was hunting that united the compositional plots on the two plates on the hilt of the bow into a single sacred action, in which the man and the mythical «bear-lion» participate as characters endowed with special social and religious functions. There is no doubt that the subjects of hunting on both bow plates are compositional and illustrate the same process. This is evidenced by the general direction of movement of both the mounted rider and the argali, which on the first plate gallop from left to right, and on the second – from right to left, which on one bow hilt fixes a closed circular counterclockwise dynamics when one composition (hunting rider) flows smoothly into another (hunting mythical «bear-lion»).

The impression is that we see a Figture of hunting, when the rider-archer with his pursuit (chasing) of animals as if on purpose directed them towards another hunter («bear-lion»), who took advantage of the situation and grabbed one argali. That is, the interaction of one hunter-rider in the person of an elite by origin and endowed with high power, which in the eyes of society is close in status to the deity (about the «divine» status of the rider on the level of rulers of ancient states see: Rostovtsev, 1927:143; Belenıtskıı, 1981:216), and another hunter in the person of the mythical «bear-lion» whose essence in the views of the ancient Sako-Sarmatian population was divine in itself. Besides, such an «alliance» unambiguously guaranteed the success of hunting in organizational and mythical-religious senses, which is reflected in the stories.

If we keep in mind that both characters hunt the argali, also endowed with a mass of divine functions and that the killing of a divine animal in the traditions of the Iranian-speaking peoples of Central Eurasia, involved in Zoroastrianism, is perceived as a dual action «death-rebirth», the semantic content of the artistic compositions on the horn-plating on the bow from the Kylyshzhar burial ground becomes clear in general terms.

Finally, a compound bow with the listed sacred functions, recorded in the plots on the plates of the hilt, in the hands of a real man-ruler of noble descent and with a high social status (buried in Catacomb 14 of the Kylyshzhar burial ground) fully corresponded to his status, and must have played the role of a weapon sanctified by «divine luck» during hunting as a ritual action.

Conclusion

Questions of Chronology. Almost all artifacts found in catacomb 14 of the southwestern group of the Kylyshzhar burial mounds act as chrono-indicators. These are primarily bladed weapons: an iron sword and dagger, two iron buckles (fig. 2: 1-4). For instance, iron swords and daggers without tips and crossbones, as well as swords with stone tips, are characteristic of the end of the Middle Sarmatian and the whole Late Sarmatian culture (Moshkova, 1989:195-197, table 81, 59, 60-61). They were recorded at that time and in the funerary monuments of Central Asia (Obelchenko, 1972:57-62, fig. 1; Obelchenko, 1973:159-171).

Analogies to the framed iron buckle 1 with a running tongue were noted in the Southern Urals in the Late Sarmatian time of the middle - second half of the II century AD. (Malashev, Yablonsky, 2008:51; Pokrovka 10 burial mound, burial in the mound 57; fig. 202: 2).

Horn and bone articles with artistic compositions from Orlat, Takhtisangin, Kalalygyr 2, and Turgeni, which overlap with the Kylyshzhar plates in terms of plot content, can also act as convincing chrono-indicators, especially since the finds of the above artifacts are accompanied by thorough archaeological complexes.

For example, the discoverer of the Orlat Complex, G.A. Pýgachenkova, dated it to the II-I cc B.C. (Pýgachenkova, 1987:62). Analyzing the images on the belted plates of the Orlatsk burial ground, V.E. Maslov dates them to the I-II centuries AD (Maslov, 1999: 229); J.Y. Ilyasov agrees with this opinion as well (Ilyasov, 2003:298-299). B.A. Litvinski is inclined to date the Takhtisanga plates to the 3rd c. E. (The same is true for the buckles from the Orlatsk burial ground; Lıtvınskıı 2002:201.) However, J. Ilyasov cites weighty arguments in favor of the fact that the Takhtisanga plates should be dated to an earlier time, «...within the I c. BC. - II century AD». (The same time he defines the chronological framework of the hornware with a carved plot from Kalalygyr 2, i.e. I c. BC. - II century AD. (Ilyasov et al. 2013:195). Turgen bone plate from the archaeological complex of Kyzylbulak-IV settlement the authors chronologically refer to the II century BC. -II century AD. (Gorıachev et al., 2016: 93).

It seems that the archaeological complex of catacomb 14 of the Kylyshzhar burial site as a whole and the horny bow plates with carved artistic subjects found there can be dated to the I century BC. – II century AD.

Ethnocultural and anthropological conclusions. The narrative content of the carved composition of Plate 1 from the Kylyshzhar burial ground, where the image of a noble horseman-archer is reproduced with great skill with such important for researchers moments as his appearance, clothes, weapons, regalia of power, horse outfit, and other, allows to reasonably address the issues of ethnocultural affiliation of the character and his anthropological image. Researchers have already made relevant conclusions on such issues based on the above artifacts from Orlat, Takhtisangin, Kalalygyr 2, and Turgenei.

G.A. Pýgachenkova considers all characters on the bone buckles of the dialed belt from Orlat as Kangju and that «...on the plates from the kurgantepa burial site are deFigted representatives of the Fumui branch of Kangju». (B.A.Lıtvınskıı only briefly touched the question of ethnic and anthropological belonging of the riders on the Takhtisangi plates, who apparently were Bactrians in the ethno-state structure (Lıtvınskıı, 2002:181;189-201).

The characters on the horn object from Kalalygyr 2 are considered by J.Y. Ilyasov as Khorezmian, but with a subtext that they were simultaneously representatives of «...nomadic Kangju (Kangju) empire», as both Khorezm and Sogdiana in the first centuries A.D. were subordinated to Kangju (Kangju; Ilyasov 2013:103). A. A. Gorıachev interpreted the ethnocultural belonging of the participants of the scene of presenting an enemy's severed head to a ruler in the plot on the Turgen plate as Kangju. However, he left open the question of how «...the object of the Kangju bone carving art found itself on the territory (in the center) of the Wusun state», suggesting that the plate could be a trophy of war (Gorıachev et al., 2016: 96).

The conclusions about the ethnocultural affiliation and the appearance of the characters reproduced on the above horned (bone) artifacts are not conclusive.

For example, G.A. Pýgachenkova considers the Orlatian buckles-plates to be Kangüü, while the archaeological complex of the kurgan 2 of the Orlatsk burial ground, where these artifacts were found, correlates with «...the Sarmatian culture». (Pýgachenkova, 1987: 62). B.I. Marshak believed that the Orlat plates deFigted not Kangju but Central Asian Hsiung-nu, stressing that «...the images... reflect not local, but Central Asian nomadic artistic tradition» (Marshak 1987: 235). (Marshak, 1987: 235-236). Following G.A. Pýgachenkova, J. Ilyasov and D. Rusanov interpreted the images on Orlat plates as belonging to the Kangju (which at that time included Sogd), but pointed to the possible involvement of other ethnic groups to the Orlat plots (Sak, Hsiung-nu, Yuezhi and Asian Sarmatians; Ilyasov, Rusanov, 1998: 134).

Similarly, V.E. Maslov connected the Orlat materials with the Asiatic Sarmatians and not with the Kangju state (Maslov, 1989:219-236). P. Bernard and K. Abdýllaev consider the Orlat complex close to the «Pazyryk barrows», and suggest that «...the bearers of the culture of the Orlat burial ground» could be Yuezhi (Bernard, Abdýllaev, 1997:84).

Against such a background, new information of historical, cultural and anthropological nature, coming from the subjects of the plates and archaeological complex of Kylyshzhar cemetery, 14, is of particular interest, it will give a new view of some problems of ethnocultural order of the Sak-Sarmatian-Sunnu circle tribes, some of which were part of the Kangju state in the 2nd century BC – 4th century AD.

Consider the appearance of our character on the Kylyshzhar plate 1 (Fig. 4: 2). According to all visual attributes of this image, it is an eastern-looking person whose appearance (including the face) differs from the recorded faces of the characters on the bone (horn) articles in the Central Asia – Kazakhstan region in the Kangju time *(fig. 7: 1-5).*

For example, according to G.A. Pýgachenkova, Eagle warriors and hunters had narrow, long faces with claw-like beards bent upward; saggy mustaches; small, diamond-shaped eyes (Pýgachenkova, 1987: 58-59; it is specified that «… There are no signs of mongoloidism in the faces»). It is also noted that all the characters «...have a single anthropological type», close to the East-Mediterranean Europoid type of the ancient Sogd (fig. 7: 1-2; Pýgachenkova, 1987:59).

Comparing the Orlatian and Takhtisanginian plates, B.A. Lıtvınskıı writes that «...despite certain differences, the images on the Orlatian and Takhtisanginian plates are close, although far from identical» and emphasizes the difference in the appearance of the characters: «...the narrow-faced bearded characters of Orlatian plates are opposed by beardless broad-faced Takhtisanginian hunters» (Fig. 7: 3; Lıtvınskıı, 2002:93-94). J.Ya. Ilyasov, analyzing the appearance of the characters on the plate from Kalalygyr settlement 2, finds some similarities with the Orlatsk and Takhtisangi images but does not mention the anthropological type of a rider and a seated man with crossed legs (fig. 7: 5; *Ильясов*, 2013:101).

Finally, all the characters of the Turgen plate, according to A.A. Gorıachev, «...have a similar anthropological type» close to the Orlatsk horsemen and warriors, characterized by their narrow elongated faces with wedge-shaped beards, small eyes and mustaches (Fig. 7: 4; Gorıachev et al, 2016:95, photo 4).

The ethnicity of the rider deFigted on Kylyshzhar plate 1 still leaves the question open. In an attempt to highlight this toFig, anthropological and craniological studies of the bone remain of a man buried in catacomb 14 of the Kylyshzhar burial site (owner of a bow, on the hilt of which horn plates with corresponding plots are fixed) were undertaken. It turned out that the buried warrior-nomad was a young man (age 25-35 years), anthropologically the closest to the softened Caucasoid appearance of the eastern type, with a slight lifetime deformation of the cranium ((conclusion by E. P. Kitova, c.h.s., Center for Anthropoecology of the Miklukho-Maklai Institute of Ethnology and Anthropology of the Russian Academy of Sciences. N.N. Miklukho-Maklai Institute of Ethnology and Anthropology of the Russian Academy of Sciences). According to E.P. Kitov, the craniological characteristics of the population of the Arys River basin «...record a significant mixture of different ethnic groups of Jetasar, Late Sarmatian and sedentary agricultural southern European, descendants of Sako-Usun groups and others» (Kitov et al., 2019:52-70).

This is also evidenced by the graphic reconstruction of the face of this man on craniological data, performed at the Institute of Archaeology and Ethnography of Siberian Branch of the Russian Academy of Sciences by paleoanthropologist D.V. Pozdnyakov (Novosibirsk). It shows us a man with a narrow elongated face, bent eyebrows, small rounded and almond-shaped eyes, a straight nose with a prominent hooked nose, and well expressed and advanced chin (*fig. 8*).

It is clear that the buried owner of the elite bow with the compositions on the hilt from the Kylyshzhar burial site is closer to the characters from Orlat, Takhtisangin, Kalalygyr 2 and Turgen than to the rider on Plate 1, which decorated his bow.

Most likely, the bow could have been presented to a noble Kangju representative buried in barrow 14 of the Kylyshzhar burial mound as a gift from one of the powerful rulers of the nomadic elite, which was part of that state.

In connection with the appearance of the noble Kangju hunter deFigted on the Kylshjar plate 1, we should note one circumstance: The iconography of his broad face (as well as such moments as the shape of mustache, locks of hair at the temple) is radically different from all the faces deFigted on other similar monuments of fine art made on bone (horn) carriers from Central Asia and Kazakhstan (Orlat, Takhtisangin, Kalalygyr 2 and Turgen), where characters with narrow, elongated faces of Caucasian appearance appear. This fact suggests that we face a representative with the features of Mongoloid features in his appearance, which are well fixed in the drawing, which is noted in the field of fine ancient art for the first time.

In the context of reflection on the image of an elite horseman in the artistic culture of Central

Asia of the first centuries B.C. – first centuries A.D. it would be appropriate to quote the opinion of G.A. Pýgachenkova writes: «Cultural monuments of that time have a prominent theme of turning to the image of a victorious equestrian – a bearer of military glory and hunting valor, i.e. the highest ideal accepted in nomadic society... this motif is intertwined with the motif of honoring an ancestor who could not part with his racehorse. This direction in culture met the task of glorifying the rulers in power who came from the environment of nomadic tribes, who joined the local ethnocultural environment of areas with a highly developed urban culture» (Pýgachenkova, 1989:302).

According to the author, the image of a noble horseman-hunter, a demigod in the minds of his tribesmen, who, judging by his power regalia, was the leader of one of the nomadic tribes of Sarmatian or Hsiung-nu origin within the Kangju, is deFigted in the image of a noble horseman-hunter, a semi-divine in the minds of his tribesmen, The artistic image on the paired horn-plates of the bow emphasized the high social status of its owner among nomads and inspired him to military and hunting exploits.

To conclude, it should be noted that finds such as those from Kylyshzhar are extremely rare in the archaeology of Central Asia and Kazakhstan, and by their social, historical, cultural, semantic-religious, and sacred content, they will long continue to inform the thinking of scientists engaged in the history and culture of the Kangju state.

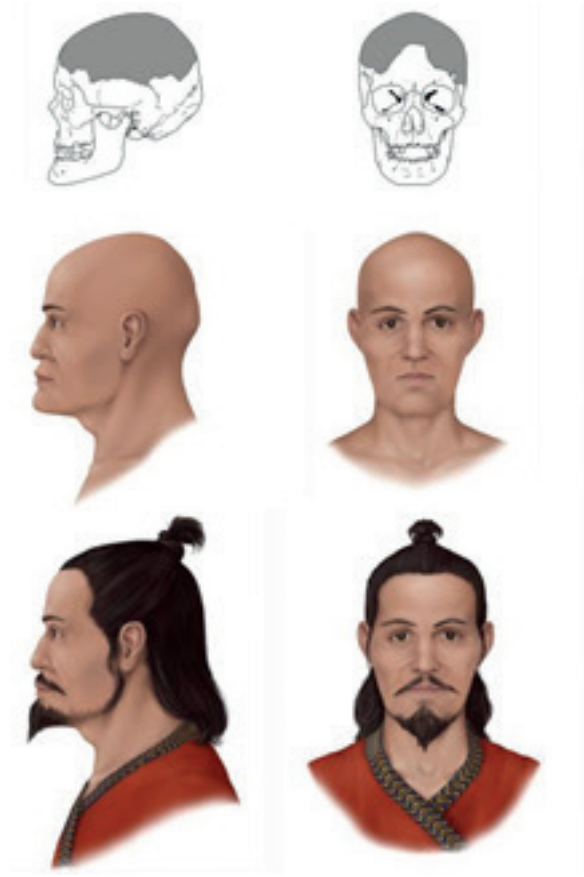


Fig. 8. *Kylyshzhar burial ground, southwestern group of mounds, barrow 14. Graphic reconstruction of the appearance of the buried man based on craniological materials*

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Подушкин А.Н.
ҚР Мемлекеттік орталық музейі
Алматы қ., Қазақстан
e-mail: *p_a_n_alex@mail.ru*

ҚАҢЛЫ МЕМЛЕКЕТІНІҢ ЖОҒАРЫ ӨНЕРІНІҢ СЮЖЕТТЕРІНЕ ИНТЕРПРЕТАЦИЯ

Мақала Оңтүстік Қазақстан аумағындағы Қаңлы мемлекеті (б.з.д. I ғ.-б.з. II ғ.) кезеңіндегі бірегей артефактіндегі безендіру өнерінің көркемдік және тарихи-мәдени интерпретациясына арналады. Қазақстан археологиясында алғаш рет Қылышжар қорымының катакомбалық жерлеу орнынан әлеуметтік және семантикалық-ғұрыптық мазмұнға ие сюжеттері бар, садақ сабының жақтамасын безендіруге арналған мүйіз тіліктің беті аса жоғары көркем оюмен суреттелген екі жапсырма табылды.

Біріншісі қаңлы ақ сүйегінің арқарларға аңшылығымен байланысты. Мұнда биенің үстінде «жокей» тәрізді бүгілген күйде отырған шығыстық келбеттегі көшпелі шабандоздың ұзақ шауып, шаршап-шалдығып қаумалауға ұшыраған жануарларға садақ атып жатқан бейнесі суреттелген. Мерген жоғарғы билік нышанына ие, ол садақ және оған қосымша атрибуттармен (қосалқы садақ, мықты сауыт, қорамсақ, жауынгерлік жебе жиынтығы) қаруланған. Екінші сюжетте мифтік полиморфты тіршілік иесі «аю-арыстанның» арқарлар тобына шабуыл жасауымен байланысты: «жыртқыштан» қашып құтылу үшін шауып бара жатқан жануарлардың бірінің аяғына араны ашылған жыртқыш ұмсына төнген.

Екі композиция да аңшылықтағы сакралдық әрекетті білдіреді, онда адам (көшпелілер социумында жоғарғы билікке ие Құдайға жақын деген мәртебесі бар шабандоз) және мифтік «аю-арыстан» (бұл да құдай) арқар жануарларын аулауда ерекше әлеуметтік және діни функциялары бар кейіпкерлер ретінде қатысады. Орталық Азия және Оңтүстік Қазақстанның иран тілді халықтарының түсінігінде фарн (хварна) құдайы бақыт, байлық, денсаулық, «зұлым» күштерден қорғайтын күш.

Қаңлы мемлекетінің бейнелеу өнерлерінің шынайы шедеврі қатарына жоғары деңгейде оймаланып безендірілген сюжеттері бар мүйіз тіліктерді қояды.

Археологиялық кешен және тарихи-мәдени индикаторлар бұл бұйымдардың хронологиясын б.з.д. I ғ. – б.з. II ғасырымен мерзімдеуге мүмкіндік береді.

Материалдар мен зерттеу әдістері: Мақаладағы зерттеліп отырған материалдар ҚР Мемлекеттік орталық музейінің археология қорынан. Олар Түркістан облысы, Ордабасы ауданы, Сарыарық елді мекенінде орналасқан Қылышжар қорымы, №14 қорғаннан табылған.

Жерлеу орнынан табылған материалдар жүзді, сабында тастан жасалған қондырғысы бар қару-жарақтар, киім әшекейлері – тоғалар, үш қанатты темір жебе ұштары, әлеуметтік және семантикалық-ғұрыптық мазмұнға ие сюжеттері бар, садақ сабының жақтамасын безендіруге арналған мүйіз тіліктің беті аса жоғары көркем оюмен суреттелген екі жапсырма. Аталмыш материалдарды зерттеу кезінде стилистикалық талдаумен толықтырылған сюжеттің иконографиясын зерттеуде типологиялық әдіс қолданылды. Салыстырмалы әдіс арқылы жәдігерлердің ортақ және ерекше белгілері анықталды.

Сондай ақ, тарихи салыстырмалы әдіс арқылы тарихи-археологиялық байланыстар да ашылды. Хронологиялық атрибуция салыстырмалы және мерзімдеу арқылы жүзеге асырылды. Зерттеуде жазбаша дереккөздер, мұрағат материалдары және далалық қазба жұмыстарының есептері пайдаланылды.

Кілт сөздер: *Оңтүстік Қазақстан, Қылышжар қорымы, археологиялық кешен, көркем артефакт, мүйіз тіліктері, оймаланған сюжет, арқарларды аулау, Қаңлы.*

Подушкин А.Н.
Центральный государственный музей Республики Казахстан
г.Алматы, Казахстан,
e-mail: *p_a_n_alex@mail.ru*

К ИНТЕРПРЕТАЦИИ СЮЖЕТОВ ВЫСОКОГО ИСКУССТВА ГОСУДАРСТВА КАНГЮЙ

Публикация посвящена историко-культурной и художественной интерпретации уникальных артефактов искусства периода государства Кангюй (I в. до н. э. – II в. н. э.) из Южного Казахстана. Впервые в археологии Казахстана, в катакомбном погребении могильника Кылышжар, обнаружены две срединные роговые накладки на рукоять лука с сюжетами социального и семантико-ритуального содержания, выполненные высокохудожественной гравировкой по рогу.

Первый связан с охотой знатного кангюйца на архаров. Здесь изображен всадник-номад восточного облика в позе низко сидящего жокея на лошади-кобылице, который стреляет из лука, охотясь на загнанных длительным преследованием животных. Стрелок имеет регалии власти, вооружен луком и вспомогательными к нему атрибутами (запасный лук, твердо корпусный горит-колчан с комплектом боевых стрел). Второй сюжет связан с охотой на группу архаров мифического полиморфного существа «медведе-льва»: животные стремятся ускользнуть от «зверя», который в броске схватил одну особь и готов ее терзать.

Обе композиции объединены охотой в сакральное действие, в котором человек (конный всадник с высокими властными полномочиями в социуме номадов со статусом, приближенным к божеству), и мифический «медведе-лев» (также божество) участвуют в качестве наделенных особыми социальными и религиозными функциями персонажей в охоте на архаров – животных, воплощающих у ираноязычных народов Центральной Азии и Южного Казахстана глобальное божество фарн (хварна), олицетворяющее счастье, богатство, здоровье, защиту от «злых» сил.

Высокий уровень художественного исполнения рисунков ставит роговые пластины с гравированными сюжетами в ряд подлинных шедевров изобразительного искусства государства Кангюй. Археологический комплекс и историко-культурные индикаторы позволяют определить хронологию изделий в пределах I в. до н. э. – II в. н. э.

Материалы и методы исследования: Материалами исследования послужили артефакты кургана 14, могильника Кылышжар расположенного близ с. Сарыарык Ордабасинского района, Туркестанской области, из археологического фонда ЦГМ РК. Погребальный инвентарь представлен клинковым вооружением – железные черешковые меч и кинжал с каменными навершиями, аксессуарами одежды – две железные пряжки и железными трехлопастными черешковыми наконечниками стрел, которые находились в кожаном колчане представлен двумя срединными роговыми накладками на рукоять лука с сюжетами социального и семантико-ритуального содержания, выполненные высокохудожественной гравировкой по рогу. При изучении накладок был применен формально-типологический метод исследования иконографии изображений, дополненный стилистическим анализом. При помощи сравнительного метода были выявлены общие и особенные черты артефактов. Так же были выявлены историко-археологические связи с помощью историко-сравнительного метода. Хронологическая атрибуция проведена с помощью относительной и абсолютной датировки. При исследовании использовались письменные источники, архивные материалы и полевые отчеты.

Ключевые слова: *Южный Казахстан, могильник Кылышжар, археологический комплекс, художественный артефакт, роговые пластины, сюжетная гравировка, охота на архаров, Кангюй.*