

Issyk findings

Issyk art called animal style art is a syncretic art, an alloy of two components: the original and borrowed.

Among the works of art from the Issyk kurgan no objects clearly of Asian descent, or copied from the ancient Iranian samples, but a significant number of objects made under the strong influence of artistic features and technical and stylistic devices of Asia art.

Among these objects can be noted clearly borrowed from the arsenal of Iranian art motifs are zoomorphic imagery, like a lion, griffin, winged beasts and animals, the tree of life motif.

Issyk findings gave new impetus to the long dispute of professionals about the origin of art of animal style, his ancestral home.

In territory of Eurasia in the era of paleometal were known objects, made in the animal style. There are two large bronze earrings from the area of the village Kopal, covered with gold leaf, on the inner rim of one of them soldered two cast gold figures of horses. Earrings dated by XII-X centuries B.C. It is the Bronze Age.

This is probably why the animal style art in Siberia and Tuva, Central Asia and Kazakhstan, in the Black Sea and Danube River does not appear suddenly in a developed form. Among the many collections of art metal few imported products, but a variety of subjects with imported images and stories. They probably borrowed from the Near East, and embodied in the art of animal images there the artistic style.

Adopting the idea the steppe torevts radically redesigned animal style both formally and in content.

In territory of Eurasia, according to K.A. Akishev, in the Scythian-Saki time there were several stylistic artschool torevtos. One of them was Semirechye School of jewelers. Works of art created by the masters of this school, different characters and plots of Issyk treasures brought to perfection and superior in realism and technique reference samples. Contribution to the development of art of animal style in VII-V century B.C. of Eurasian tribes is enormous.

Large range of brilliant samples Saki animal style art of the Issyk burial mound determines the contribution of people of an ancient Kazakhstan to world culture.

Seven Rivers is a unique archaeological area in the number of clusters of royal burial mounds, reaching the height of 18-20 m. Such monumental "Saki of the pyramid" could not be erected over the graves of each member of society; they were the prerogative of a narrow circle of persons. A small number of large mounds in comparison with thousands of small mounds, no doubt, indicate the division of society into groups of a privileged minority and non-privileged majority. It is noteworthy that the beginning of this social inequality was started in the Late Bronze Age at the end of the second half of the second millennium B.C.

Sharp gradation of parameters of mounds and the amount of labor required to build them, is evidence of development of social hierarchy in Saki society.

The complex of findings in the Issyk mound gave additional materials actually represent the level of the social order of the Saki Semirechye.

Undoubtedly, the splendor and richness of gold clothing of Issyk Warrior were meant not only to external effects, and more had a social content. The main purpose of clothing was exalting the individual king, raising its rank in the sun-god.

The religious-ideological content of zoomorphic images available on the adornments headdress, confirms this position. The image of winged and horned horses in the forehead of the Issyk warrior's headdress lies a complex symbolism embodied many features of the worldview of Saki. Moreover, in these earlier ideas are interwoven with new forms of belief. Image of deer, goat and argali, ancient tribal totems-pioneers in the Issyk time already nothing more than a relic. At this time, more often portrayed their symbols — the deer and goat horns.

In the religious views of many tribes horse was a symbol of the sun, the solar deity. At Issyk hat horse shows with big goat horns, which probably symbolized the fusion of images of the solar deity and tribal totem. Similar by the symbol findings are known of the burial mounds of the Pazyryk culture of Altai. Felt mask with antlers was put on the head the horse, which can be explained as well as in the Issyk case syncretism of images.

According to K.A. Akishev, reproduce of winged creatures was alien to Saks environment, but it is very widespread in Asia. In particular, in Achaemenid Iran the personified supreme god of heaven Ahura Mazda which goes back to the deity of Assyria — Ashshir, depicted as a winged figure in the solar disk. Probably Saks borrowed wings from the image of Ahura Mazda, and represented a solar god in the form of a winged horse with a goat's horns. In polymorphic figure of this Saki deities merged the features of the sun god Mithras, the god of heaven Ahura Mazda, and tribal totems.

Sure, Issyk horses had a double semantic meaning: a symbol of a solar deity and a royal symbol. In general, Issyk king in a glittering headdress, in dazzling garments appeared as real Ahura Mazda or Mithra. His persona represented the earthly and the heavenly lord, a secular king and high priest.

Ideological content of the animal style in art was essentially religious justification for Saki statehood.

Importance of Issyk findings for the problem under consideration is increased by the discovery of written records — a silver bowl with an inscription. The existence of written language in any society indicates a high level of socio-economic organization of the state.

Summarizing the above information, indicating the stratification of society, art as a reflection of a state religion, written language should recognize the existence of the state of Saks.

K. M. Baipakov, “*Saki of Zhetysu-Semirechye*”