

ARCHAEOLOGY: THE TOOL FOR FINDING THE MAGYAR ŐSHAZA

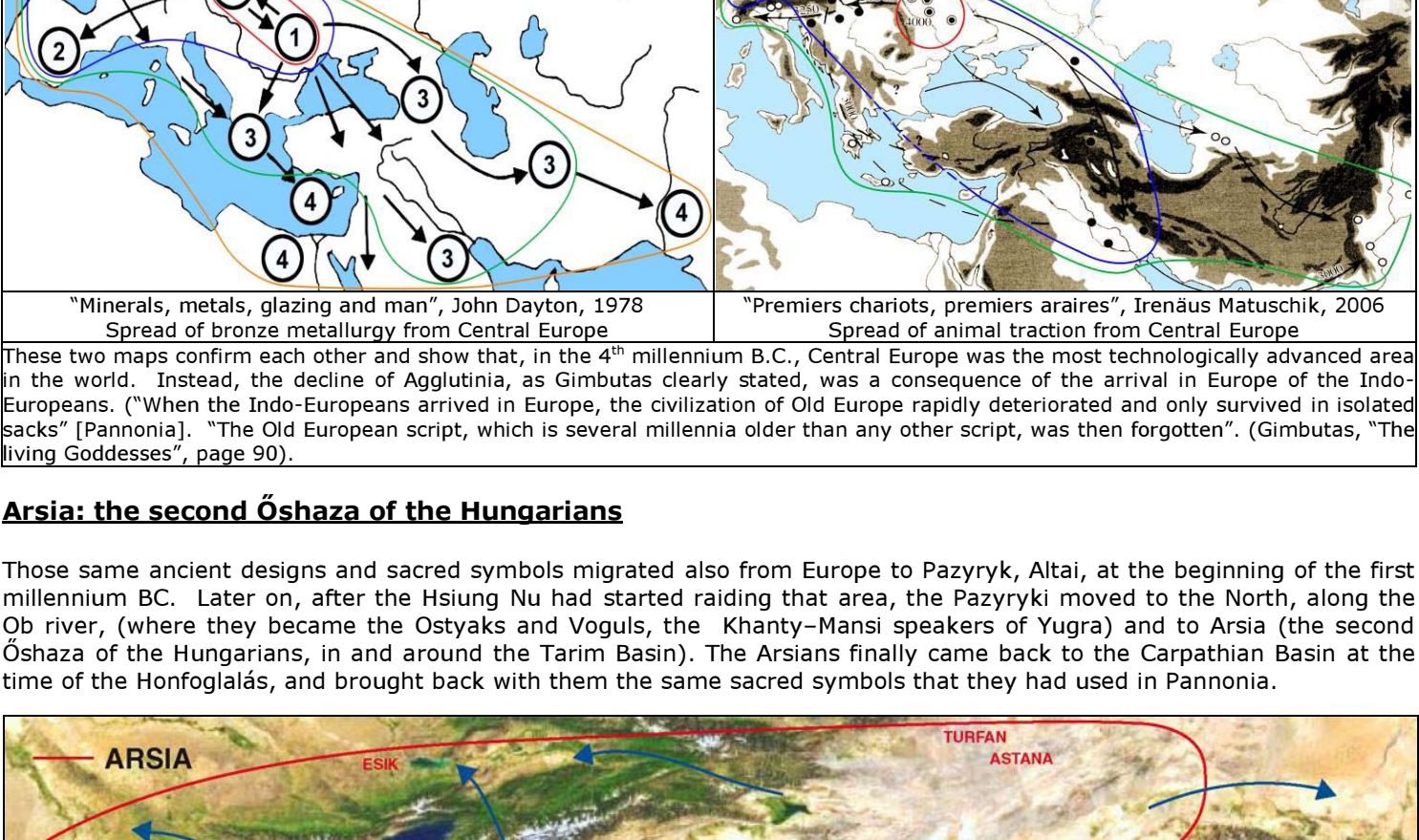
(Please read first the Notes at the bottom for clarification of terms)

History is written after written documents. When documents are missing, archaeology can help: the history and the society of many populations (including the Etruscans, whose few documents are still undeciphered) has been reconstructed through their archaeology. The only history, which has been reconstructed through linguistic methods, is the one of the ancient Indo-Europeans: they left no written documents, no archaeological artefacts, no cultural traits... not even any genetic evidence. Their early reconstructed history, in fact, is a fairy tale. The only reliable trace of their arrival in Europe is in the archaeological evidence of their urn fields, and, later on, in the differentiation of their art and religion from the ones of the Pannonici (from symbolic to figural and anthropomorphic art, while the society shifted from matriarchal to patriarchal, and the Gods from females to "testosteronic" males).

In the book "Honfoglalás... the Magyars are back home", I listed some 50 cultural markers which migrated from Central Europe to Central Asia and came back with the Magyars at the time of the Honfoglalás. I have taken two of those cultural markers (art and religion) and I have further researched them through the study of archaeological finds. Art and religion are the innermost core of cultures: languages can be imposed by dominant elites; technology (e.g.: bronze swords, guns, computers) can be traded; DNA can be modified by intermingling... but, the Afro-Americans of USA, Brazil and of the Caribbean islands (who speak Indo-European languages and use IBM computers) still have their own peculiar art and still practice religions impregnated with Voodoo influences.

I have collected thousands of pictures of archaeological artefacts, which prove that a number of pre-Indo-European designs and sacred symbols originated in and around the Carpathian Basin (Calcholithic and Bronze age), spread to Agglutinia (Early Bronze Age), survived in Pannonia (Middle Bronze Age), and spread again to Magna Pannonia (late Bronze Age). (See the maps of cultural areas on the website Michelangelo.cn).

Animal traction and the invention of bronze were the two innovations that made the spread of the Gold Idol civilization possible, from Pannonia to Agglutinia:



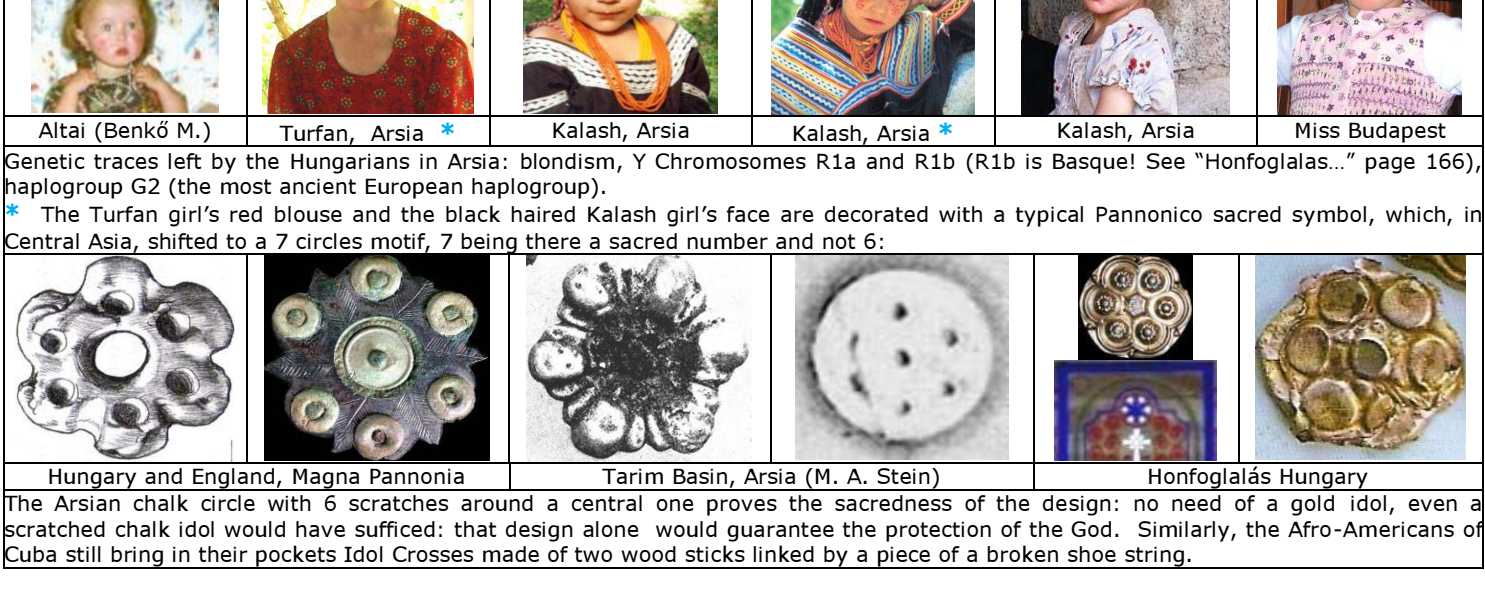
"Minerals, metals, glazing and man", John Dayton, 1978
Spread of bronze metallurgy from Central Europe

"Premiers chariots, premiers araires", Irenäus Matuschik, 2006
Spread of animal traction from Central Europe

These two maps confirm each other and show that, in the 4th millennium B.C., Central Europe was the most technologically advanced area in the world. Instead, the decline of Agglutinia, as Gimbutas clearly stated, was a consequence of the arrival in Europe of the Indo-Europeans. ("When the Indo-Europeans arrived in Europe, the civilization of Old Europe rapidly deteriorated and only survived in isolated pockets" [Pannonia]). "The Old European script, which is several millennia older than any other script, was then forgotten". (Gimbutas, "The Living Goddesses", page 90).

Arsia: the second Őshaza of the Hungarians

Those same ancient designs and sacred symbols migrated also from Europe to Pazyryk, Altai, at the beginning of the first millennium BC. Later on, after the Hsiung Nu had started raiding that area, the Pazryrky moved to the North, along the Ob river, (where they became the Ostyaks and Voguls, the Khanty-Mansi speakers of Yugra) and to Arisia (the second Őshaza of the Hungarians, in and around the Tarim Basin). The Arsiens finally came back to the Carpathian Basin at the time of the Honfoglalás, and brought back with them the same sacred symbols that they had used in Pannonia.



Hungary and England, Magna Pannonia	Honfoglalás Hungary

The Arisian chalk circle with 6 scratches around a central one proves the sacredness of the design: no need of a gold idol, even a scratched chalk idol would have sufficed: that design alone would guarantee the protection of the God. Similarly, the Afro-Americans of Cuba still bring in their pockets Idol Cresses made of two wood sticks linked by a piece of a broken shoe string.

The Bronze Age artefacts found in the Carpathian Basin are identical or very similar to those found in Pazyryk, Esik, Aržan, and Arisia, and to those excavated in the Carpathian Basin and dated to the time of the Honfoglalás. In particular, the artefacts found by Marc Auréli Stein in Arisia are the most similar to those of the central core of Magna Pannonia and of the Honfoglalás time.

The same Szent Korona contains not only the anthropomorphic images of Byzantine Saints, but also (Transitional art) those same "pagan" sacred symbols that can be traced from Bronze Age Pannonia, to the Tarim Basin, and back to Hungary (see the abstract "Szent Korona" on the website).

The cultural DNA of the Hungarians kept unchanged along several millennia and through 2 continents, from Pannonia to Arisia and back to Hungary (Hungarian Continuity).

The Mother Isten and the "tulips"

The Magyars came back to the Carpathian Basin, with the same symbolic art and with the same Mother Isten (a Goddess!), that they had represented in Europe, since the Neolithic, as a woman in the delivery position, while giving birth:

* The Honfoglalás Mother Isten, with a "tulip" shaped head, is clearly and... obviously giving birth to a baby "tulip", which is being delivered. The amniotic sac is already out. Most of the tamgas found in Arisia and around the Altai are variations, of the Hungarian symbolic representations of the Mother of Isten ("Őstörőnének regészeti forrásai III.", Bakay Kornél, page 310, ---).					

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The memory of the delivering Mother Isten was not lost after the Honfoglalás time: a representation of a Mother Isten, giving birth to a Baby Isten (a "tulip"), goes back to only few centuries ago and the maybe last one to the year 1934:

It is hardly believable that the Ethnographic Museum of Budapest (Tamás J. Balogh, "The Mother of Isten", Edit Földi, "Ungarische Volkskunst", similar to the Etruscan one (left): their time distance is 1700 years!)					
"Culture inventors" (archaeologists) should not be confused by the different delivery positions: podalic and cephalic do not correspond to different "cultures" but respectively to the ancient Hippocrates medical practice and to the modern one.					

The famous so-called "tulips", which appear everywhere in Hungary, are the evolution of a Bronze Age design, which was the symbolic representation of the pregnant Mother Isten. The Etruscans depicted "tulips" far before the tulips started being imported in Europe; those "tulips" stressed the uterus with a different colour, or with a hole, or with a hole filled with enamel. In the Bronze Age, in Mycenae and England (Magna Pannonia) and in the Altai region, the sacredness of the uterus was stressed by a 6 ray Sun, and, from the Bronze Age to the Honfoglalás time, by a tree of life:

* The only trees of life, which are certainly trees of life, are those designed by the Hungarians in the same way along 5 millennia: their roots are in the uterus, where the miracle of life starts.					
** Identical representations of the Etruscan Mother Isten have also been found in Halstatt, Pannonia (---) and in Greece, but they have been labelled respectively "Celtic" and "Greek, geometric".					
The theories of Mario Almagro, and of Hugh Henken find confirmations in archaeology: many Etruscan designs and sacred symbols dated before 500 B.C., were common to the Pannonico art of the time. Furthermore, the Terramare culture of Padania, IT (the link between Etruria and Pannonia) was clearly Pannonico.					

The Etruscan, Armorican (Anjou), and Pannonico representations of the Mother Isten survived along the millennia and, when the memory of their sacredness was lost, they became... flowers: "giglio" in Florence, Etruria, Italy), lily's flowers ("fleur de lis" in Armoria, France), and tulips ("tulipano" in Hungary: irises):

The number of petals of irises, lilies, and tulips may be (including petals and sepals) 3, 6 or 9, all ancient sacred numbers. It is strange that the Hungarians, who would have depicted tulips for millennia and have put tulips on the heads and in the hands of their kings, did not have a name for that flower, but had to borrow a word from other languages! In fact, not the tulip, but the Pregnant Goddess was the Supreme Entity of the Hungarians.		

The fate of the ancient Hungarian sacred symbols was not different in the Tarim Basin...

... also the 6 ray spiral Sun has become a flower in Uyghuristan! (...but you can still see the original Pannonico design on Hungarian kapuk, at house entrances, in cemeteries...).				
Still today, the Hungarians, the Ainu, the descendants of the Etruscans, and most populations of Central Asia, in and around the Tarim Basin, unknowingly use the same symbolic representation of the Mother Isten as a decorative motif:				

Etruria, IT	Isten cross	Isten lines on roofs, Crosses of Istens on doors	delivering Goddess	1934 (Schell, Ferenc)

The Crosses of Istens, which can be seen still today on the entrances of the Uyghur yurts (above), are also a Bronze Age symbol, which survived the Millennia and is still used by the orthodox church as a symbol of sacredness:

The fact that all the above symbols of sacredness have survived the millennia and that they have been enrobed by Christianity (syncretism) proves how deeply rooted these designs are in the cultural genome of the Europeans. See the decorations below in the "Mother Goddess temple" of Rome (S. Maria del Monte, erected in... 1969!):					

Do you know how the Cross became the sacred symbol of Christianity?					

The Pazyryk Marco Polo, 1600 years before Marco Polo

The felt carpet, which decorated the walls of barrow 5 of Pazyryk (State Hermitage Museum, Sankt Petersburg, RU), according to "mainstream scholars", represents a Scythian visiting a God. (BS).

The "Jacket" of the "Scythian" was decorated with a Magna Pannonico "crown of spirals". Instead, the "Kimono" of the "God" is decorated with randomly scattered Chinese Zhou Dynasty spirals (see the Zhou bronze artefact). The Arsi shall see again the Chinese spiral design on the Chinese silk that they traded in the Tarim Basin (b/w images, M.A. Stein).				

A Scythian God would have been a Goddess and would have worn a conical headdress and would have not worn Chinese spirals. A Scythian who wears a crown of spirals is a Magna Pannonico Hungarian.

Even the phenotype of the "God" is Chinese. Compare the profiles and the noses:

No beard or mustache: the Chinese are glabrous; their nose is a "flat excrescence".	Sleeping forehead, long nose, receding chin, deep set eyes, "macaque appearance" are the words that are used to describe the Tarim Basin mummies, the Silk Road merchants, and the representation of Old Europeans before 500 B.C.: --- Crete, Archaeological Museum, Heraklion, GR Lucanian, Poseidonia, Archaeologic Museum, Paestum, IT →				

Last but not least, the hair style of the Pazyryk Marco Polo (9 curls) is the same as the one of the Tilia Tepe mask (6 curls). They are 6: the 2 that could be ears have simply lost the inlay), and of Saint Peter (6 curls, but onto an Indo-European phenotype).			
In reality, the carpet celebrates the first European, a Hungarian, having met a Chinese King, in about 300 B.C., after a ride 8,000 li long. Marco Polo was not the first one! The Silk Road was operational long before so far imagined. The ephedra seeds found in the princely grave of Pazyryk (used by the Indo-Iranists to prove the Indo-Iranian ethnicity of the princess!) may have been Chinese and not Iranian: the Chinese used ephedra since 3000 B.C..			

Do you think that the Silk Road could not yet be open that early? How would the bronze cauldrons and the birded horn tips (right) have travelled from Europe to China, otherwise?	

I shall tell you how they could: those designs were brought to China by those "blonds who contributed to the Chinese civilization", according to Chinese written documents. (The Austrians v. guess!.. are agree with the content of those documents... but he believes that those blonds were... "Greek keys", at the same time also the Chinese spirals became Chinese keys (see image on the left). The "Greek key" is not Greek: it is a Magna Pannonico crown of spirals, which evolved into the Indo-Euro-Chinese keys with the replacement of curved shapes with angular ones (Not only the Greeks, but also the Celts had their "Celtic key" in Halstatt).			

The Arsian building in Kashmir

Marc Auréli Stein found in the 20th century what I was looking for since long: the archaeological proof that the Arsi, the inhabitants of the Tarim Basin before the Uyghurs, were Magyars: what Stein found in Arsia, which was not clearly Chinese or Buddhist, belonged to the Arsi. The Arsi did bring to Europe, with the Honfoglalás, those same designs that originated in Pannonia, and that they had used in the Tarim Basin!

In the book "Honfoglalás... the Magyars are back home" (page 128), I wrote a detailed description of the Arsi. They live in a remote valley of Western Kashmir and they are a matriarchal, democratic, egalitarian, peace loving, fair haired, equestrian population. The Kalash wore conical hats and their religion is still animistic. They elected their chief in a Kurultay building decorated with carved wooden horns. I supposed that they were Magyars. (Do not believe the Greeks: they sponsor the Kalash as descendants of Alexander the Great. Do not believe the Indo-Germans: they bet that the Kalash spoke an Indo-Iranian language! Have you ever heard of an Indo-European population being matriarchal and peace loving?!!)

Not far from where the Kalash live, Marc Auréli Stein found and photographed an ancient building - still a building where the Kurultay was held. Shahid (the local guide of Marc Auréli Stein), who appears in the photo, is maybe dressed as a Kushan and is described by Stein as "fair haired".

The Northern Pakistan region (West as Kashmir), where the Kalash live and where that building was located, is today crossed by the Karakoram Highway, which runs along an ancient route of the Silk Road from Kashgar, in the Tarim Basin, through the Khunjerab Pass, to Peshawar, a capital city of the Kushan Confederation (not an Empire!). The building found by Stein confirms my former hypothesis that the Arsi controlled the Tarim Basin and also the passes out of it. The Arsi, at the time of the Silk Road, had markets in Kashmir, where they exchanged Chinese silk with the Indian goods.

In fact, the designs and the sacred symbols that that building are designs and symbols that the Pazyryki had brought from Europe, and that the Arsi brought back to Europe, and that can still today be seen on Hungarian kapuk and buildings.

Here are some of the markers which make that building Hungarian (other ones are listed in the book):

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* The Larissa, the Andria (Troades), and other similar capitals are labelled "Aeolic" on art books: the Aeolians are another ghost population, which has for the Greeks the same function as the "Northern Thraceans" have for the Chinese officials: hiding the truth.				
* If you want to see an Isten identical to the one of Dodo Kot (1), go in front of the Szent István bazilika in Budapest, point your binocular to the tympanon, look at the bottom of the vestet of the Virgin Mary... and you shall see the same Dodo Kot Isten between rosettes! But, until Before the German Pope shall intervene! The Basilika was erected (middle 19th C.), before M. A. Stein discovered Dodo Kot. That symbol is in the DNA of the Hungarians. (Credit: Haraszti Zsuzsanna).				

NOTES

Why archaeology and not...
...Genetics: if you want to prove, through a genetic research, that the Hungarians were Chinese or whatever, you can do it very easily: you choose the right sample of individuals from a predetermined area of Hungary, you select a limited number of markers, and you compare the results with the results you have from your preferred sample of Chinese individuals (out of 1,330,044,666 in mid 2008). Next day the Hungarians shall be labelled "Chinese" until the next research. As long as genetic researches shall be made using samples of dozens of individuals, taking in consideration a handful of selected markers (out of 6 billion letters that make the human DNA), and choosing a limited number of populations to be compared... we shall always read the contradictory results we read today (See "Honfoglalás..." for more, page 265).

Instead, if a Sino-Japanese team (Wang, Matsushita et al.) happens to prove that the Linzis (Shan Dong, China) were Europeans in 500 B.C., next day, Viktor Mair shall proclaim that the Linzis were the "Northern Thraceans" (next year the Chinese officials: hiding the truth, sponsored by the Presidents Köhler, Sarkozy, Napolitano, and by the president of the European Commission Barroso, and by many others, it is stated that the Carpathian Basin, at the time of the Roman Empire (138 A.D.), was inhabited by Indo-Iranians! (In fact, the Indo-Iranists, using a handful of artefacts and the only 5 (five!) known glosses in "Scythian" language, have "proved" that the nomads of Eurasia spoke an Indo-Iranian dialect!)).

Moreover, there is a difference between archaeology and those other Sciences. If you want to contradict a linguist, you have to destroy a castle that has taken the Indo-Europeanists 2 centuries to build. To contradict a geneticist you need political and financial support of a government. To contradict 1000 archaeologists, you only need to show more images or artefacts than they did, if they did provide any!

Arsia: it is the historical name of the Tarim Basin: the autonym of the inhabitants of the Tarim Basin was Arsikantu (source: the Tocharian tablets). Kunta in Finnish means county, community; Kunigaskunta means kingdom. Kunta is cognate of Hungarian kum and kum is a cognate of the Chinese kum. The Chinese started their Olympiads on 6/8 (august 8th), of the year 2008, at 8 minutes and 8 seconds past 8. The sacred numbers of the Indo-Europeans were 2 and all its exponentiations: 2ⁿ. (The British fractions of the inch are still x/2ⁿ). The RAM of your computer is xGB.2ⁿ). The number 12 (lowest common multiple of 3 and 4) is the smallest number, which was sacred to both Pre-Indo-European and Indo-European: the dozen is still widely used in Europe. In fact, 12 was used in transitional art. The sacred numbers of the Huns were 5, 10, 100.

Genetic traces left by the Hungarians in Arisia: blondism, Y Chromosomes R1a and R1b (R1b is Basque! See "Honfoglalás..." page 166), haplogroup G2 (the most ancient European haplogroup).

The Turfan girl's red blouse and the black-haired Kalash girl's face are decorated with a typical Pannonico sacred symbol, which, in Central Asia, shifted to a 7 circles motif, 7 being there a sacred number and not 6:

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