

## 27. Phrygian Toys as a Cultural Heritage in Handicrafts<sup>1</sup>

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### Abstract

Handicraft is one of the fundamental elements through which societies clearly manifest their art, culture, and lifestyles through handmade products. The history of Anatolia hosting various civilizations having different beliefs and artistic understandings over centuries has particularly expanded the meaning of handicrafts and has made Anatolia a sort of cultural bridge between the East and the West. The art of toy making, which is a field of handicrafts, is also a special branch of handicrafts. Reflecting the cultural values of many civilizations around the world, toys are considered important objects in international cultural exchange. The Phrygians, one of the oldest settlers in Central Anatolia, engaged in various forms of art in Ankara, Kütahya, Afyonkarahisar, and Eskisehir regions, which are also known as the Phrygian region. Findings obtained from several excavation sites in Ankara, Eskisehir, Kütahya, and Afyonkarahisar regions have shown that the Phrygians progressed in the field of art too. Particularly a few important artifacts discovered in archeological excavations can be considered as a reflection of Phrygian handicrafts. These objects clearly demonstrated that the Phrygians were a civilization that valued children with the toys they produced. The toys belonging to the Phrygian civilization, which facilitate cultural exchange between regions and generations, were evaluated in terms of technique, pattern, material, and composition in handicrafts. Moreover, the present study also investigated the inclusion of Phrygian toys in Turkish handicrafts and tourism and their evaluation as an artistic object.

**Keywords:** Phrygian, toy, handicrafts, culture, design.

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## El Sanatlarında Kültürel Miras olarak Frig Oyuncakları<sup>3</sup>

### Öz

El sanatları, toplumların sanat, kültür ve yaşam biçimlerini el emeği ürünlerle net bir şekilde gösterdiği önemli unsurların başında yer alır. Özellikle Anadolu toprakları üzerinde yüzyıllar boyunca farklı inanç ve sanat anlayışına sahip çeşitli uygarlıkların var olması, el sanatlarının kültürel anlamda genişlemesini sağlamış ve Anadolu'nun doğu ve batı arasında adeta bir kültür köprüsü olmasına neden olmuştur. Bir el sanatları alanı olan oyuncak yapım sanatı da el sanatları içerisinde özelleşmektedir. Aynı zamanda kültürel sürekliliği sağlayan oyuncaklar, toplumun değerlerini ve ait olduğu topluma dâhil edilmesini sağlayan önemli nesnelere sahiptir. Dünya üzerinde birçok uygarlığın kültürel değerlerini yansıtan oyuncaklar, uluslararası kültür alışverişinin önemli objeleri olarak kabul edilmektedir. Orta Anadolu'nun ve bugünkü adıyla Ankara'nın en eski yerleşimcilerinden olan Frigler, varlıklarını sürdürdükleri Frigya bölgesi diye adlandırılan Ankara, Kütahya, Afyonkarahisar ve Eskişehir sınırları boyunca birçok sanat dalıyla ilgilenmişlerdir. Ankara, Eskişehir, Kütahya ve Afyonkarahisar bölgelerinde yapılan bazı kazı noktalarından çıkarılan buluntular, Friglerin sanat alanında da ilerlediklerini göstermiştir. Özellikle, arkeolojik kazılarda ortaya çıkan oyuncaklar, Friglerin el sanatlarının bir yansıması olarak kabul edilebilir. Ayrıca, ürettikleri oyuncaklar ile çocuklara değer veren bir uygarlık olduklarını açıkça göstermişlerdir. Bölgeler ve kuşaklar arasında kültür alışverişini sağlayan Frig uygarlığına ait oyuncaklar, el sanatlarında teknik, desen, malzeme ve kompozisyon açısından değerlendirilmiştir. Ayrıca, çalışmada Frig oyuncaklarına Türk el sanatlarında ve turizmde yer verilmesi ve sanatsal bir obje olarak sürdürülebilirliği değerlendirilmiştir.

**Anahtar Kelimeler:** Frig, oyuncak, el sanatları, kültür, tasarım.

<sup>3</sup> **Beyan (Tez/ Bildiri):** Bu çalışmanın hazırlanma sürecinde bilimsel ve etik ilkelere uyulduğu ve yararlanılan tüm çalışmaların kaynakçada belirtildiği beyan olunur.

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## Introduction

Throughout their lives, people have adapted to the necessities of the regions, where they have inhabited, and the social environments, which they have been a part of, contributing numerous products to nature. These products are collectively referred to as culture in a broad sense. The cultural products are the unique creations developed by individuals in response to the needs of the communities they have formed through certain sanctions (Bozkuř, 2013).

Culture refers to the whole of material and spiritual values accumulated by a nation throughout its history. The culture of a society includes the historical background of that society, the lives of individuals, their actions at various points of time, economic activities related to their livelihoods, as well as sections devoted to relaxation, entertainment, and religious life. Therefore, one of the most important bridges connecting a nation's past to its future is its cultural assets. Among these cultural assets, handicrafts hold a significant place. The diversity of handicrafts and the products produced as a result of this diversity constitute a cultural product as a whole and are directly related to human life, serving as indicators of how people live (Akpınarlı, 2010).

Culture is a concept, which consists of various components such as customs, traditions, rituals, beliefs, thoughts, lifestyles, handicrafts, artworks, educational activities, dietary characteristics, and historically valuable assets, which have persisted from the past to the present, in a region, country, or community (Diker and Deniz, 2017).

Culture, allows a society to convey the experiences and traditions it accumulated throughout its existence to future generations. Cultural heritage includes all tangible and intangible values related to a country's identity, culture, and history. Cultural heritage is universal and collective; it grows with life, maintains its continuity, and, as a result, sustains life itself (řahin and Gner, 2006).

Handicrafts that develop together with culture are divided into various fields and enriched with different materials and techniques. The concept of handicrafts is considered as a whole with culture. They are considered to be a reflection of beliefs and lifestyles because they are nourished by cultural heritage accumulations.

Handicrafts, in addition to the plastic arts, generally prefer traditional methods regarding tools and techniques and produce products that reflect a society's traditional culture (Barıřta, 2005).

Handicrafts consist of art and craft products that have been developed to meet the needs of humanity, exhibiting variations based on natural and human conditions, and reflecting the sentiments, artistic preferences, and lifestyles of the society in which they originated (zgven and Yavuz, 2006).

Handicrafts evolved in harmony with the natural conditions throughout human history; they initially served the purposes of fulfilling human needs for clothing and protection and then evolved to adapt to environmental conditions, thus acquiring the characteristic of reflecting the emotions, artistic preferences, and cultural features of the society from which they originated, ultimately gaining the attribute of traditionality (Bařar and Kahveci, 2013).

There is a significant connection between handicrafts and children. Without a doubt, handicrafts play an essential role in the development of children motor skills. In particular, it is very important in skill

education. Children are a gift from nature. The image of the child, beyond being a gift of nature, has determined educational practices throughout history (Elkind and Onur, 1999).

As Allen Leyv emphasized considering the meaning of toys, toys develop in two different stages. First, there is the primary use of the toy, where the aim is to entertain, occupy, or educate children. Regarding the second use, the toy becomes an object of research and examination, and it constitutes a part of the historical material passed down from generation to generation. Until recent years, toys have been objects that have been often discarded after their initial use and sometimes remembered only as a childhood memory. However, nowadays, there is also a secondary use of toys, and toy museums, which are responsible for this purpose, have been rapidly increasing over the last twenty years (Onur, 1992).

Toys are objects that play a significant role in the entertainment, engagement, and personal development of children. Thought to have existed throughout human history, toys have also served as tools for various games. Throughout history, early humans crafted miniature objects for ritualistic purposes. Depending on the characteristics of the era, materials such as stone, clay, bone, and horn were used initially, and later, in accordance with developmental stages, various materials like wood, ivory, textiles, ceramics, metal, and plastic were utilized.

It can be seen that the oldest toys for children were made from stone, clay, or dried fruit, followed by animals and dolls made from clay or terracotta. After these simple toys of antiquity, carved and cast animals made from various metals and wooden dolls appeared in the Middle Ages (Onur, 1992).

### **The Phrygian Culture**

Anatolia, which has hosted many civilizations over centuries, has served as a bridge between different cultures. The Phrygians, one of the important tribes that settled in Anatolia, also left their mark on the political and cultural structure of the region. After emerging as a state in the 8th century BC and successfully establishing a strong political union, the Phrygians took their place among the important states of the period with the culture they created, within the context of Anatolian civilizations (Akkan, 2005).

The Phrygians were a society, which has migrated to Anatolia and settled there but not been originally Anatolian.

Coming from the Balkans and bringing an end to the Hittite Empire, transitioning from nomadism to civilization, and reaching the status of a world power, the Phrygians, like the Indoeuropean Hittites, adopted Anatolian culture" (İşcan, 2002).

The Phrygians created a culture very different from the Hittite culture that had previously existed in the same lands. However, there is not much information available about Phrygian society and its structure. They seemed to have a warrior-like image in the early periods. Phrygia was generally a peasant country, but they were also not poor in terms of natural resources. Its economy was based on agriculture and animal husbandry (Sevin, 2003).

The Phrygians excelled in carpentry. The abundance of timber in the country is believed to have influenced the development of this form of art. Various furniture and panels, cleverly joined without the use of nails, were often adorned with geometric patterns (Sevin, 1982).

The Phrygians also reached a high level in mining. Spring-loaded safety pins, a technological Phrygian invention, were sought after and admired art pieces in Assyrian and Late Hittite centers. Phrygian artworks influenced Hellenic art, and these works were imitated by Ionian artists in later periods (Akurgal, 2007).

They also reached an advanced level in metalwork and woodcraft. Excavations have uncovered bronze plates with winding handles, cauldrons, gold, silver, and bronze spring-loaded hooked needles, clothing belts made from precious metals, hairclips, and elaborately decorated woven products, as well as animal figurines made from wood and ceramics and household items adorned with geometric designs. Their technology in making hooked needles (fibula) was particularly advanced in comparison to the level of that era. The Phrygians were skilled weavers as well. The reason for the presence of motifs found in Anatolian rugs and thousands of years old motifs in other Turkish states' art in Phrygian Motifs has not been revealed yet (Kuzucular, 2012).

Among the burial offerings found in the Tumulus, which is located in Gordion and believed to date back to the Phrygian period, are miniature figurines made of boxwood. These figurines, belonging to a royal member of the tomb, include nine small animals, two lions, a lion and a bull fighting each other, a griffin eating fish, two bulls, an ox, a horned deer, a leaping goat, a carefully crafted bird, and two falcons (Simpson, 2012).

The Phrygians were very advanced in woodworking. They often used various types of wood with different colors and created patterns through inlay and carving techniques in their furniture pieces. They produced tables and stands, screens, stools, and toys (Young, 1974).

Being at a very advanced level in carpentry and mining in the craft field, the Phrygians made significant advancements in pottery and ceramics. Their furniture, such as tables, stools, and serving trays, was assembled without the use of nails and adorned with distinctive geometric patterns that are specific to Phrygians (Pekyaman, 2008).

The Phrygians were a society known for their expertise in small-scale crafts (weaving and gold and silver processing), and processing various minerals (crystal, onyx, mica, ivory, etc.). It is said that the Phrygians were the inventors of embroidering with gold thread on fabric, and the word for embroidery in Latin is believed to have its origins in the Phrygian background (Akşit, 1993).

The toys made mainly of woodwork that have managed to survive to the present day and are currently displayed in the Ankara Museum of Anatolian Civilizations are absolutely interesting. Dating back to the 8 th century BC, these toys hold significant historical value in todays context. Moreover, the Kütahya Archeology Museum exhibits three different terracotta Phrygian toys, estimated to be around 2,700 years old, featuring bird figures.

**Image:** Map of the borders of Phrygian state (URL 1).

The present study examines 13 toy artifacts related to the Phrygian civilization found in the Ankara Anatolian Civilizations Museum and the Kütahya Archeology Museum. Carrying cultural heritage value, it is very important for these toys to convey the cultural foundation to future generations through their existence.

### Objective

The scope of this study focusing on Phrygian toys is to examine a likely toy culture of the Phrygian society within the context of handicrafts related to Phrygian culture by means of documents related to Phrygian culture. The present study aims to evaluate the data on likely Phrygian toys found in two different museums, based on the sources of research conducted on the Phrygian civilization to date, and to assess the findings in terms of technique, material, and design. Moreover, the Esquisses of toy artifacts are drawn to obtain a comprehensive perspective.

### Significance

The reason for selecting Phrygian artifacts displayed in the Anatolian Civilizations Museum and the Kütahya Archaeological Museum for examination as the research topic is to investigate their unique artistry and production techniques employed in crafting these toy products with great mastery, as well as assessing the current status. Examining the surviving examples, it is evident that Phrygian toys reached the pinnacle of artistry within their era. This research is crucial in terms of promoting them as items of cultural and artistic value, tourism, and tourist products. Phrygian toys, which are one of the thousands of cultural treasures in Anatolia and remain relatively unknown to the public, are intended to be showcased as individual works of art. Our museums significantly contribute to the world's cultural heritage. However, historical and contemporary experiments, development efforts, findings, and products can be analyzed with a fresh perspective. Such efforts can make substantial contributions to both domestic and international tourism, creating illuminating initiatives and distinctions. New perspectives can be developed, making it an important subject in terms of promotional features used in tourism.

## Method

Qualitative research method was used in the study. The descriptive model was used in the present study. The research universe includes the toys belonging to the Phrygian civilization and found in the Museum of Anatolian Civilizations and the Ktahya Archeology Museum. The study does not require an ethics committee decision.

## Findings

When examining historical sources in the field of wooden and terracotta toys, documents dating back to as early as BC can be seen. These sources have been shaped by the folkloric data of previous centuries. The theoretical and practical aspects of this seemingly distant past can be effectively assessed by working with various disciplines on cultural objects. Phrygian toys, which have served as a bridge from ancient times to the present day, are exhibited in the Anatolian Civilizations Museum and the Ktahya Archeology Museum. These are artifacts that were unearthed from the P Tumulus, one of the tumuli belonging to Midas, located in Polath, right next to Ankara, and from the Simav district of Ktahya. These lands upon which we still reside are the great cultural treasures that Anatolia, which has been like an open-air museum of various cultures shaping us from the past to the present, has presented to us and the world.

Anatolia, with its deep-rooted, diverse motifs, multi-voiced, accumulated sociological changes, reflections of daily life realities, music, clothing, games, and many ancient traditions within its aesthetic qualities, harbors a profound life philosophy. We also observe examples from the West in executing the act of shaping objects, making it occasionally more practical and adapting it to human use in daily life, which enhances its depth and cultural power. From the most primitive to the most advanced, the interest in shaping objects is evident in the behaviors of all human beings (Seluk, 2013).

The elements that give style to the cultural structure of human nature are accepted to have three separate characteristics, namely technological, sociological, and ideological. Among them, the technological aspect includes the tools, materials, and techniques used by the society being analyzed. The sociological aspect involves the ways in which the members within the community participate in society, their work life, cooperation methods, hierarchy, and family groups, whereas the third dimension is the ideological aspect, which encompasses beliefs, worship, myth rituals, ethics, and art. In advanced societies, philosophy and legal systems come into play (Seluk, 2013).

As stated by Mlayim Seluk, considering that art is the most sensitive among all the activities and that it encompasses other activities, demonstrating a complex structure, and when it is believed that as civilization advances, new arrangements, forms, colors, and innovations can become widespread in the field of art, it can be observed how accurately this is reflected in the toys that have survived from the past to the present. When we look at Phrygian toys in terms of shape or form, in order to go beyond the meanings we currently attribute to animal figures today, it may be possible to find broader expressions when they are narrated in conjunction with other forms of art. Toys from the Phrygian period, which has a history of nearly three thousand years, can be considered as expressions shaped by human hands with the beliefs, thoughts, behaviors, economic relations, religious rituals, or belief systems that were adopted during that era, with their unique style of spiritual systems. The predominance of wooden materials in the products might be related to the regional conditions. The use of bronze might signify experimentation with new materials they obtained. Mostly, the use of wooden materials is observed in

works that demonstrate the highest level of woodworking, utilizing the possibilities of art and aesthetics to the fullest extent.

The technical processing of wooden toys, the skill and form created by the artists, and the forms they have developed can be seen as ideal applications when compared with contemporary techniques. Uncovering what motivates the emergence of animal figures in the realm of art, which brings them to the forefront as artistic objects, is primarily dependent on clarifying the concepts of hunting and hunting-related activities, which are of paramount importance to humans.

In the search for the meanings attributed by humanity to objects, it is possible to find deep foundations, including their beliefs, the driving force of their beliefs in self-confidence, birth, changes in status, weddings, and the meanings in death rituals. This can lead to different hypotheses.

The tourism sector, which holds a significant importance for developed and developing countries today, became a central point with its economic and sociocultural influences. This advancement in the tourism sector has led countries to create new marketing strategies and compete with all their powers to achieve their desired market shares.

Regarding the pride of brand theory, David A. Aaker's view on branding suggests that a brand is a distinctive name or symbol that defines the products or services of brands or seller groups and differentiates them from competitors (such as logos, trademarks, and package designs). As a result, a brand directs the customer to the source of the product and protects both the customer and the producer from competitors trying to supply similar-looking products.

Museums and the assets they have are our cultural heritage. Commercial products with branded cultural appeal, shaped by the effort of effective presentations reflecting the era of those artifacts, can aim to increase tourism revenues.

The artifacts exhibited in museums can be analyzed in terms of form, texture, emphasis, balance ratio, and color characteristics based on visual art elements. The products of effective communication between eras, developed, produced, and imagined by the creative power, these products can create meaningful and effective new ideas when narrating both the past and the present, as well as depicting the previous days.

### **Phrygian Toy Samples**

Most of the toys which are in the mentioned museums that consist mainly of animal figures. Real animal figures and imaginary animal figures are seen in many artefacts. These works can be analyzed from different perspectives. Animal figures can be seen to have reached the present day on copper vessels, columns, door knockers, and toys. The essence of the meanings attributed to animals lies in the benefits they provide to humans. Therefore, their reflection in art, particularly the use of animal depictions in toys, clearly demonstrates the Phrygian civilization's perspective on art. The Phrygians, who are believed to have had a close relationship with animals, also benefited from various animal depictions in many objects and accessories they used in their daily lives. Toys also featured figures of eagles, horses, deer, oxen, bulls, and lions because they reflect the lifestyle of a society that values nature. The attachment to animals in daily life is also reflected in art. It is estimated that the toys found in the P Tumulus belonged to children from the royal family. Numerous animal-shaped toys have been found in the P Tumulus belonging to Midas. Examining the form, the lion-shaped toy appears to be in a roaring position, ready



to pounce on its prey. From the aspect of texture and texture effect, the surface was highlighted with motions created by both hard and soft textures. Phrygian toys were made using wood by making use of carving, inlaying, and jointing methods. Since the Phrygians attached significant importance to agriculture and animal husbandry, they used animal figures in many of their handcrafted products and children's toys.

The Phrygians used carving and inlaying techniques extensively, particularly in toy making. The products unearthed from children's tombs provide information about the toy culture. For example, there is a significant similarity in terms of the type and structure of materials between the furniture found in a child's grave in the Phrygian region and the furniture in Midas' tomb. However, it can be said that the furniture found in royal tombs is crafted using more lavish materials and is more splendidly designed (Grecelioęlu ve Aytuę, 1989).

**Image 1:** Deer-shaped wooden toy (Museum of Anatolian Civilizations).



**Image 2:** Eagle-shaped wooden toy (Museum of Anatolian Civilizations).



This toy, designed with a serene composition, represented agriculture and power in Phrygian society. The Phrygians, being an agricultural community, punished the killing of bulls and breaking of plows with the penalty of death in their laws. Hence, they incorporated bull figurines into some of their everyday items and toys. Crafted by using wood carving techniques, this toy cannot be seen in its entirety due to some deformities between the head and the body. However, the design details seen on the neck clearly indicate that the toy is an important piece of art. It is one of the significant examples of Phrygian woodworking craftsmanship.

**Image 4:** Deer-shaped wooden toy (Museum of Anatolian Civilizations).



The postures of the animal figures reflect their natural movements. In this image, the deer's leap forward, keeping its knees bent and checking its rear, was realistically depicted. A singular composition was created. The posture of this animal is considered a magnificent work of art.

**Image 5:** Eagle-shaped wooden toys (Museum of Anatolian Civilizations).



This eagle-shaped toy is one of the toys found in the Phrygian toy collection at the Anatolian Civilizations Museum. It is crafted using wood carving techniques. Unfortunately, like other eagle toys, only half of its body has been preserved. The beak is turned inward, and there are linear patterns on the edges. It is believed to be stylized as a symbol of power.

**Image 6:** Double-headed horse-shaped Bronze toys (Museum of Anatolian Civilizations).



The posture of the horses is perceived as an act of observation. This piece, which belongs to the group of toy art, was designed with one double-headed horse and one single horse. It was designed not as a realistic depiction but rather as an imaginary one. It was crafted using the mold casting technique. The horses reflect their natural postures.

**Image 7:** Lion and bull wooden toy (Museum of Anatolian Civilizations).



This dual artwork depicting a lion and bull in a combat scene showcases the exceptional mastery of Phrygian artisans. The most significant compositional feature of these toys is their interlocking posture. Crafted with a sense of motion and dynamism, the work accurately reflects the balance and harmony in the movements of the animals, all in harmony with the figurines. The bodies of the animals are designed with curved forms to enhance the sense of movement.

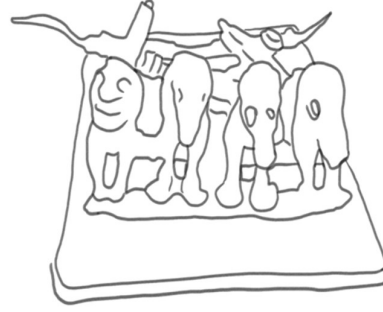
**Image 8:** Plate-shaped wooden toy (Museum of Anatolian Civilizations).

This plate-shaped artefact was found in the toy category. It can be observed that everyday objects were depicted in the form of toys. In Phrygian civilization, it is evident that they not only made toys with animal figures for children but also represented everyday items in toy dimensions. It can be seen that the toy was also made using the wood carving method.

**Image 9:** Lion-shaped wooden toy (Museum of Anatolian Civilizations).

As seen in the toy example here, the Phrygians also placed significant importance on wild animals. They depicted mythological and wild animals on their toys. The lion figurine here can be considered an example of this. The geometric patterns found in the mane of the toy clearly demonstrate their success in the field of art. The posture of the toy and the clarity of its mouth are depicted quite realistically.

**Resim 10:** Carriage-shaped bronze toy (Museum of Anatolian Civilizations).



In Phrygia, the concept of art was related to the reflection of lifestyle, besides the randomness. As seen in this artefact, the toy in the form of a horse-drawn carriage, which is depicted due to the society's emphasis on agriculture and animal husbandry, clearly reflects the way of life in the Phrygian civilization. It is believed to have been created using a mold technique. It has a "group" composition.

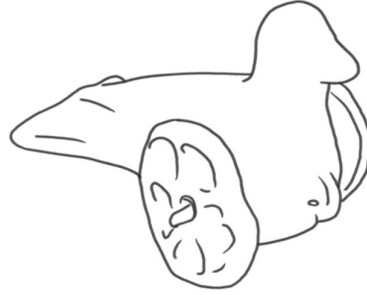
Wood material can be seen in most of the historical artifacts constituting the cultural heritage. The preference for wood was influenced not only by its availability and ease of processing but also by its natural beauty. Moreover, the sustainability characteristic of wood also contributed to this preference. That is, the fact that another tree grows in a place after a tree is cut down ensures its characterization as a sustainable and replaceable material (Altun, 2020).

**Image 11:** Terracotta toys in Ktahya Archeology Museum.



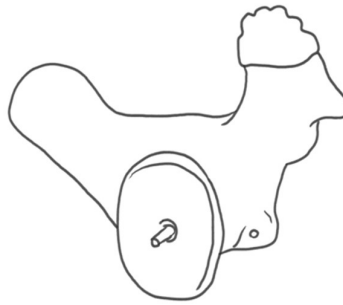
The bird-shaped toy, which is one of the significant works of Phrygian art, was discovered in 1976 in the Simav district of Ktahya by locals. This terracotta toy was designed with wheels. The toy was depicted in a form consisting of two different birds, representing a young bird and a mother bird.

**Image 12:** Terracotta toys in Kütahya Archeology Museum.



The bird figure, depicted as a single bird, was created by adding a wheel to its feet. It is known to be technically made from terracotta. Bird figures used for artistic or religious purposes were used in various forms, either solely or in pairs. These artifacts belonging to the Phrygian civilization are considered highly valuable cultural artifacts.

**Image 13:** Terracotta toys in Kütahya Archeology Museum.



Another toy in the museum is in the form of a single bird without feet and with wheels that couldn't be found during excavation. It is technically made of terracotta. Visually, the protruding part at the top distinguishes this toy from others.

**Image 14:** Terracotta toy model (Syk, 2023, Ankara).



**Image 14:** Terracotta toy model (Syk, 2023, Ankara).



## Conclusion

Anatolia has hosted many civilizations over the centuries, serving as a cultural bridge between the East and West. One of these civilizations is the Phrygians, one of the ancient civilizations. Their interactions with other civilizations resulted in a rich cultural heritage. The artefacts that reached nowadays convey important information about their culture, lifestyle, art, and esthetics. Particularly, Phrygian toys are cultural treasures that provide significant insights into the socio-cultural structure of this civilization. Given the results achieved, it can be stated that Phrygian children's toys were made by reducing the size of domestic and wild animals from wood and terracotta. The fact that the Phrygians were a civilization that valued children is supported by the toys found particularly in children's graves during archeological excavations. Since they attached significant importance to agriculture in their region, they had a significant number of green spaces, which greatly contributed to the development of wood carving and ceramic art. The favorable conditions of the geography they inhabited allowed the Phrygians to reflect their way of life in their handicrafts. Especially in toys and handicraft products, depicting the animals they encountered in their daily lives is considered the clearest example of this.

Considering the Phrygian toys in terms of their form, wood carving and ceramic art draw attention. From the aspect of form, the most distinctive feature of these examples is that they mimic animals. These objects can be seen as a part of life, but at the same time, they can be seen as a reflection of their lives. These objects, which are a way of expressing thoughts and emotions and a reflection of their daily lives, are important in terms of summarizing the lives of the community that lived in the 1200 BC.

This study was carried out with the aim of preserving the unique legacy of the Phrygian Civilization that existed in Anatolia, protecting it, passing it on to future generations, and creating a resource. Especially, it is planned to create a resource for the field handicrafts.

Such significant and special cultural legacies should be examined with various disciplines and scientific foundations. Introducing this civilization to the younger generation in different disciplines and supporting the interaction of Anatolia with ancient cultures through examples in the field of handicrafts is very important. Although the surviving artifacts are limited, they can be used effectively in promoting our history and can be utilized in tourism with new perspectives.

Toys have been objects that shape and provide information about the way of life, artistic aspect, and cultural and belief structure of a society from the earliest periods of history to the present. For children, they have not only served as entertainment tools but have also maintained their functions as educational tools in every era. Archeological findings obtained around the world suggest that toy cultures were produced for similar purposes and with similar characteristics. Nowadays, there are examples of toys being produced with different techniques and materials while staying faithful to their origins. The relationship between toy design and cultural heritage is a mutually influencing and inspiring factor.

Our historical and cultural heritage can be learned through play. An effective application area can be created for thinking, problem-solving, developing manual dexterity, and coordinating the hand, eye, and brain systems to work together by making use of play. By making Phrygian toys, children's understanding of history can be reinforced by positioning one of the forms in a different size or direction to take advantage of the principle of dominance. The reexamination and reinterpretation of Phrygian toys in today's context can be considered as new and original propositions. Introducing the Phrygian civilization with various unique tourist objects will contribute to tourism. Making use of these toys, different tourist product designs can be created in the field of handicrafts while remaining faithful to the original.



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