

A Study on the Scythian Gold Plaques

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Abstract

According to Scythian tradition, many burials contained numerous artifacts, from weapons and harness to everyday objects and a multiplicity of personal adornments. Most valuable of all is the Scythian Gold often lavishly decorated with precious stones. The detailed images on these pieces make it possible for us to picture the appearance of the Scythians, their clothes and weapons.

Scythian Gold Plaques were attached to the fabric in such a way that when they moved with each movement of the wearer it created what must have been a dazzling sight in bright daylight.

Scythian Gold Plaques were divided into several types according to the shape, animal style(curved beast shape, profile shape, head reversed over its back shape), round shape, quadrilateral form, star shape, flower shape, crescent shape, bundle shape, human appearance. Through the antique tombs bequests of Three Kingdom States hereby describe the original forms of their source of Baekje gold plaque were influenced by Scythe style.

Like nearly all Scythian ornaments, such gold pieces were designed to maximize various magical powers and to signify the owner's importance relative to his fellow tribesmen.

Key words: animal shape, curved beast shape, gold plaque, profile shape, quadrilateral form, scythian,

I. Introduction

The Scythians were powerful nomads, who spoke a language from the Persian family. Following the written tradition of antiquity it may be confidently stated that from the end of the 7th century to the 3rd century B. C. the Scythians occupied the steppe expanses of the north Black Sea area, from the Don in the east to the Danube in the west. Herodotus stresses the unity of the whole Scythian world in this territory and distinguishes the Scythian from their neighboring tribes. But in the literature of antiquity, particularly that dating to the Hellenistic period, there existed

another conception of Scythia. Not only the tribes of the north Black Sea area, but Others living far beyond in the forest-steppe and even the forest zone of Eastern Europe, and also in Asia were often thought to be Scythians.¹⁾

According to Scythian tradition, alongside a dead chief the tribe buried his wives, servants, armour-bearers, grooms and horses, and these burials thus contain numerous artifacts, from weapons and harness to everyday objects and a multiplicity of personal adornments. Most valuable of all is the Scythian Gold often lavishly decorated with precious stones.

No less remarkable are the articles from the

burial mounds of Scythian chiefs (5th to 4th centuries BC), executed in the Greco-Scythian style and decorated with scenes from a Scythian heroic epic.

All these objects were lavishly decorated, though the finest ornamentation was carried out on valuable metal vessels, articles of personal adornment and the gold plaques intended as dress trimming, as well as on weapons and horse trappings.²⁾

The detailed images on these pieces make it possible for us to picture the appearance of the Scythians, their clothes and weapons.

Men wore trousers tucked into soft boots. In fighting, the Scythes used bows and arrows from horseback, and followed the guerrilla tactics typical of central Asian nomads. Whether of their own manufacturer, or the work of Greek craftsmen, Scythian gold ornaments attest to what an ancient Roman author calls the "Scythian lust for gold." Later tombs dated from the sixth century BC include the Sarmatians as well as the Scythians.

Since Scythians on the whole were not a settled people they did not leave their art in architecture or on monuments. Their art is primarily ornamental. In a nomadic society where wealth must be easily portable the craftsman's efforts were put into small items such as gold jewelry, bridle ornaments, horse gear, hand mirrors, arrow cases, swords and battle axes.

Many Royal Scyths wore bronze helmets and chain-mail jerkins of the Greek type, lined with red felt. Their shields were generally round and made of leather, wood, or iron, and were often decorated with a central gold ornament in the form of an animal, but other tribesmen carried square or rectangular ones.³⁾

Scythian clothing was often decorated with

many small wafer thin gold plaques chased with geometric or animal shapes. They were attached to the fabric in such a way that when they moved with each movement of the wearer it created what must have been a dazzling sight in bright daylight.

The purpose of this study is reviewing and researching the symbolic meaning and classifying the types of the art style of the Gold Plaques from the burial mounds of Scythian chiefs.

The method of this research is through the antique records and tombs bequests hereby deals with the characteristics of Scythian Gold Plaques was divided into the types according to the shapes.

II. Scythian Gold Plaque culture

The tombs of the Scythian kings and chiefs have long been famous in archaeology. In construction they have much in common with the far older barrows of the Kuban, while in contents they show an analogous mixture of northern and Near Eastern objects and styles. This continuity in idea cannot be traced on the steppes, and should probably be sought in Western Asia, which now provides a new impulse.

The most notable groups of tombs are in the Kuban basin, often in the same places as the first great barrows, in the Taman Peninsula, in the Crimea, and on the Dnieper where they extend to the neighbourhood of Kiev. Other burials occur in the Danubian plain, and outlying single graves even in North Germany; there are more on the Don and Donetz and farther east by the Volga to the Urals.⁴⁾

The Scythians had a veritable passion for

adornment, delighting in decorating themselves no less than their horses and belongings. Their love of jewellery expressed at every turn. The most magnificent pieces naturally come from the royal tombs, where the skeletons were invariably bedecked with golden diadems, head-dresses, necklaces, belts, bracelets, ear and finger-rings, torques, pendants, amulets, beads, buttons, buckles and paste locket but even the less important burials provide an abundance of jewellery and precious materials.

Gold trinkets often smother the bones of the buried. The majority consist of the small embossed plaques which they used to trim their cloths with; many of these display geometric and floral motifs, stylized rosettes and palmettoes being among the most popular of the abstract form. The plaques vary in shape and size, roundels, strips and buttons being very common.⁵⁾

If we disregard the elements and motifs in Scythian art that are obvious borrowings from West Asia and in part from Greek art, adapted to Scythian tradition, we shall still see a huge number of other elements peculiar to that people alone, and the product of their own creativity. Despite differences in local features, the existence of which was natural in view of the extensive area inhabited by the Scythians, the common features were obviously predominant. These stemmed from the fact that their art was adapted to the ornamentation of various articles of everyday use, and was stylized in a way all its own.⁶⁾

The most important and impressive of the Scythian burials are the royal tombs of southern Russia, and of them all Chertomlyk is perhaps the richest, both in the variety and artistic quality of the objects found in it and also in the well nigh fabulous intrinsic value of the gold work.

In the chamber a dead man lay on his back, facing east. The setting in which he took leave of this world was of extraordinary opulence. A fine bronze torque encircled his neck, a gold earring had been placed in one ear and there were gold rings on all his fingers. According to custom, an ivory-handled knife lay within easy reach of his left hand, together with a gorytus containing sixty-seven bronze arrow-heads and an ivory-handled riding whip laced with gold. Fragments of an ivory casket, a silver spoon, numerous gold plaques from his clothes, pendants, gold tubes, beads and buttons were also found here.

In the third small chamber lay two bodies, each adorned with a gold torque, gold bracelets and rings, and a belt decorated with gold plaques, together with the gold plaques which had trimmed the clothing strewn about their bare bones. A woman's body lay on it, still wreathed in gold bracelets, finger-rings and earrings. Twenty-nine stamped gold plaques, twenty gold roundels and seven gold buttons lay intermingled with her bones. On her head were the remnants of a purple veil with the fifty-seven gold plaques which had formed its trimming still in place.⁷⁾

Gold is one of the first materials to have been mastered by man. Its malleability, resistance to corrosion and beautiful yellow colour have made it one of the main materials in the jeweller's art.

Gold is a warm metal. Its colour and dull surface create an impression of latent solar energy. "What is gold in the steppe?" runs the oriental riddle. The answer-sunset. Thousands of years have passed since man became aware of gold. Tribes and peoples have appeared and passed away, different trends in art have replaced one another, and yet people have always seen the reflection of the sun's rays, sunrises and sunsets in the glitter of gold

artefacts.

Gold and its colour were also associated with fire. Such perception is universal and is known everywhere. Gold has certain positive associations, as in expressions "hands of gold", "a heart of gold", "such-and-such a person is pure gold". Such idioms exist in many languages. Since this precious metal is imperishable, gold works of art have come down to us from the very depth of history in their original form. The abundance of ancient gold objects recovered on the territory of Kazakhstan shows that gold had been mined here since antique times. They are not numerous and were mainly found in relatively rich graves. It is thus possible to say that the possession of gold objects indicated a definite position in society.

A large complex of gold ornaments was unearthed by S. Chernikov while excavating wealthy kurgans of the seventh-sixth centuries B. C. in the Chiliktinskaya Valley (Eastern Kazakhstan). The complex consists, in the main, of clothing and weapon ornaments. The Chilikta finds are mostly gold applique work skillfully cut out of foil (boars "on points" and diamond-shaped buckles). They had been glued on to cloth or wood. They were also glued on to cloth or leather, as they are not pierced for sewing.

The pattern of the weapons permit us to date the Issyk kurgan to the Saks period-the fifth-fourth or fourth-third centuries B. C.. The excellent state of preservation made it possible to undertake a sufficiently trustworthy reconstruction of the chieftain's dress. The entire coat (kamzol) was covered with sewed on buckles in the form of trefoils and tigers' heads, thus creating an imitation of a protective hauberk. The buckles were cut out of gold foil and sewed or glued on to the red suede as applique work. Their rhythmical

alternation against the red background of the coat and high boots created an open-work effect. The headgear was decorated with buckles in the shape of leopards, tigers, sculptured figures of horned and winged horses, birds, an ibex (arkhar) (on the top of the hat), plaques depicting a mountain with the "Tree of Life", arrow-shaped plaques: others in the form of birds' wings etc. Despite all the splendour of the clothing and weapon ornaments, one cannot help noticing intentional or forced camouflage. The impression of a large amount of precious metal used is illusory: the animal sculptures are made of bronze and wood and only overlaid with the thinnest gold leaf, the massive looking torque is hollow, etc.

Gold ornaments from the Issyk kurgan were made by various techniques: hammering, stamping, engraving, soldering, cold gilding, polishing, granulation, paste and tar encrustation, colouring etc. The majority of the large Issyk buckles in the form of animals are executed in low relief. Eyes, ribs and muscles are shown with engraved dot and comma markings, ovals, brackets and incised symbolic lines, as on the flattened reliefs and line pictures of Assyria and Achaemenid Iran. The animals are stylized and the treatment is decorative.

The Scythian antiquities of the archaic period usually depict only the avian head of monster with a beast's ears and a long projecting tongue. Naturally, the Scythians invested this borrowed Oriental motif with their own meaning. The dreadful appearance of the monster carried the idea of the indomitable power and unconquerable spirit that permeated the nomad's entire perception of the world.⁹⁾

Gold objects executed in the Encrustation Style were recovered from three burial complexes in Kazakhstan. They are dated, in general, to the

third-first centuries B. C. : The most interesting of the finds from Tenlik is a number of trapezoidal plaques, evidently ornaments for clothes, with a picture of a horseman. He is dressed in Saks costume with a soft high conical hat and his cloak flying behind his back.

They were legendary warriors, but the Brooklyn exhibit emphasizes that the wealthiest Scythians were also great art patrons. Many of the objects on display are believed to have been commissioned by the Scythians from workshops in Greek settlements along the Black Sea.

Gold jewelry, drinking vessels, and weapons found in the teams bear a Greek style. But there is a Scythian influence in the depiction of animals such as the spotted leopard and golden eagle native to the Altai mountains. Scythian designs also make frequent use of spirals, animals in combat, and other shapes that convey restless movement.

In addition to gold and jewelry on display, throughout the exhibit are emblems of a warrior people on the move helmets, food containers and numerous adornments for their horses. Reeder says it is natural that such items would be counted among the greatest treasures to be buried among these nomadic people.⁹⁾

Like nearly all Scythian ornaments, such gold

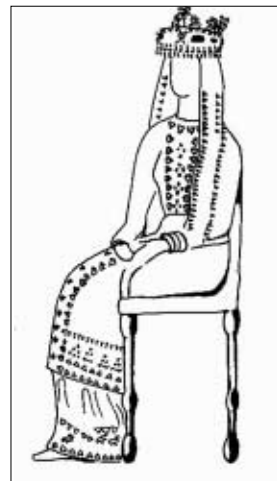


<Fig. 1> Scythian V-IV c. B.C. Kul Oba barrow

pieces were designed to maximize various magical powers and to signify the owner's importance relative to his fellow tribesmen.

In a nomadic and warring culture, such wealth and imagery had to be portable, so it was converted into richly decorated armor and ornaments for horses and riders. Clothing, tack, and weapons of the wealthy were drenched in looted gold. Priceless gold artifacts illuminate Scythian legends and hint at the warrior lifestyle, but they leave many mysteries lingering on the steppes, where descendants of the Scythians still wander the flatlands.¹⁰⁾

The back survived from one of the garments in Pazyryk barrow 2, and it can be assumed it is part of a caftan. The most remarkable feature of this garment is the applied leather cut-out decoration with gold disks stuck on it. In its surviving part this applique consists of a pair of deer's heads back to back with long, extended, branching antlers, with the tines terminating in stylized, big-eared birds' heads. The gold disks, furthermore, looking like eyes (where they survive) give the



<Fig. 2> Sarmatian queen 1c A. D. Khokhlach barrow

head an especial expressiveness. From the crown of the antlers' narrow leather bands with gold disks fall out to left and to right, to some extent framing the composition in which the deer are the leading motif.¹¹⁾

The characteristics of the Scythian Gold Plaques culture were as follow:

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<Fig. 1> is the relief from an electrum gold covered vase found at Kul Oba in the Crimea.

<Fig. 2> is the Sarmatian queen buried in barrow grave at Khokhlach, Novacherkassk.

Decorations on the dress: stitched on gold plaques.

III. Gold Plaque Style

Gold Plaques were divided into 5 styles according to the shape, animal style, (curved beast shape, profile shape, head reversed over its back shape), geometric style(round shape, triangular shape, quadrilateral shape, bundle shape), celestial style(star shape, crescent shape), flower style, human appearance style.

1. Animal style

1) Curved beast shape

<Fig. 3> is formed of a feline beast of prey. Its outstretched neck and body curve round to form a semicircle, while the tail and paws, freely arranged within the ring, are linked to each other and to the beast's face with cast crosspieces. The plaque is fashioned in high relief. At the ends of the paws, tail and on the face there are circle rings for inlays. On the reverse are three loops to attach the plaque to a garment. The figure of a curved beast of prey is characteristic of the early Scythian Animal Style. H 9.3 cm, w 10.9 cm. Sakae Culture 6th-5th century BC.¹²⁾

The rest 1 is a sheet-gold plaque hammered over a matrix, depicting curled up feline with head turned left. Holes are pierced around the perimeter. VII c. B. C. 15 mm.

The rest 2 is a gold plaque, depicting curled up feline with head turned left. Nostril, ear and tail indicated by round depressions. Holes are pierced around the perimeter. 20 mm. VII c. B. C.¹³⁾

The rest 3 is the plaques from a sheath found in



<Fig. 3> curved beast shape Sakae Culture VI-V c. B.C

Central Kazakhstan with a hammered representation of four panthers. In style, they resemble a number of other panther designs on the remains found on the territory from China and Mongolia to the Black Sea coastal area. The plaque depicts panthers curled up into a ball, with enlarged heads, round eyes and ears, their paws and tails ending in tiny rings. Outlines in general are rounded. These plaques can be dated to the sixth-fifth centuries B. C.¹⁴⁾

2) Profile shape

<Fig. 4> is the sheet-gold plaque, hammered over a matrix, in the form of a hare in right profile. Holes are pierced around the perimeter. 24 × 15 mm. IV c. B. C

<Fig. 5> is the sheet-gold plaque, hammered over a matrix, in the form of a flying eagle. The eagle's head is in right profile with the beak curving downward. The wings and tail are decorated with rows of feathers. Sharp-clawed paws tucked under belly. Holes are pierced around the perimeter. 27 × 32 mm. V c. B. C.

The rest 1 is the sheet-gold plaque, hammered over a matrix, in the form of a walking stag in right



<Fig. 4> right profile shape IV c. B.C.

profile. The shoulder ornamented with spiral. Holes are pierced around the perimeter. 19 × 23 mm. IV c. B. C.

The rest 2 is the sheet-gold plaque, hammered over a matrix, in the form of a cock in right profile. The wings and tail are decorated with linear and dotted rows of feathers. Holes are pierced at comb and paws. 24 × 25 mm. V c. B. C.¹⁵⁾

The rest 3 is eight-four gold hares would originally have been sewn on to a garment by means of eyelets soldered on to the backs, but which are now lost. there is a vast range of subject matter on these plaques which have been found in contexts implying that they once adorned men's trousers legs, women's hoods or, as here, women's dresses. Some are stylized in the Scythian manner while other's like our hares are relatively realistic. Nymphaeum barrow. length 11mm VI c. B. C.¹⁶⁾

The rest 4 is forty-nine gold lion plaque would have been sewn on to a garment, but unlike them have holes pierced in them for this purpose in this respect they are done in a summary fashion these lions are in no way stylized. Rather they appear realistically alert and ready to pounce on their prey. Nymphaeum barrow. L(of each) 13mm VI c. B. C.¹⁷⁾



<Fig. 5> profile shape V c. B.C

The rest 5 is a bird of prey, craftsmen generally restricted themselves to depicting their heads. Images of birds with outspread wings are rare. In side views of bird's head the scythians usually emphasized large round eyes and hooked predatory beaks, Litoi barrow, 60×48 mm, late 7th early 6th c B. C.¹⁸⁾

3) Head reversed over its back shape

<Fig. 6> is the sheet-gold plaque, hammered over a matrix, in the form of a recumbent elk with head reversed over its back. The antlers are terminated with a stylized griffin head. Holes are pierced around the perimeter. 16×18 mm. V c. B. C.

The rest 1 is the sheet-gold plaque, hammered over a matrix, in the form of a recumbent elk with head reversed over its back. The antlers are terminated with a stylized griffin head. Holes are pierced around the perimeter. 16×18 mm. V c. B. C.

The rest 2 is the sheet-gold plaque, hammered



<Fig. 6> head reversed over its back shape V c. B.C

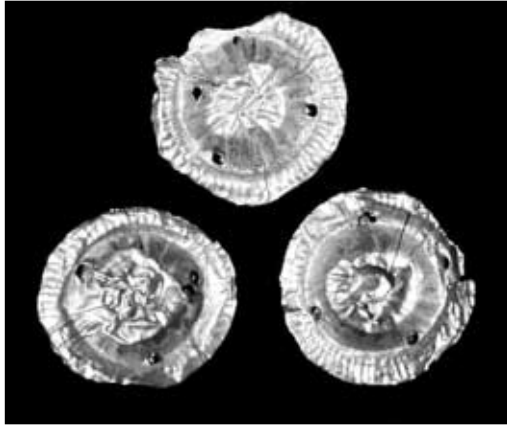
over a matrix, in the form of a recumbent elk with head reversed over its back. The antlers are terminated with a stylized griffin head. Holes are pierced around the perimeter. 19×20mm. V c. B. C.

The rest 3 is the sheet-gold plaque, hammered over a matrix, in the form of a recumbent hoofed animal with head reversed over its back. Holes are pierced around the perimeter. 17×18mm. V c. B. C.

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The rest 5 is the sheet-gold plaque, hammered over a matrix, in the form of a recumbent stag with head reversed over its back and antlers spread apart. Holes are pierced around the perimeter. 18×22mm. V c. B. C.¹⁹⁾

The rest 6 is a recumbent ibex was depicted in a recumbent position with his legs drawn under their bodies and was shown with his heads turned back, which made him reminiscent of his a



<Fig. 7> Round shape IV c. B.C

ancient prototypes. The ibex can be recognized by its slanted muzzle, large sickle-shaped horns and sometimes a little beard. ulsky barrow I. 32 × 39 mm, late 6th c B. C.²⁰⁾

2. Geometric style

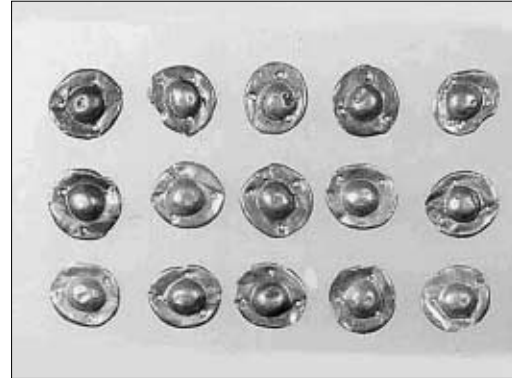
1) Round shape

<Fig. 7> is the sheet-gold plaque, hammered over a matrix, domed in a center and ribbed perimeter. Holes are pierced around the perimeter. Up to 14 mm. IV c. B. C.

The rest 1 is the sheet-gold plaque, hammered over a matrix, with raised dots around high dome center. Holes are pierced around the perimeter. Up to 18 mm. IV c. B. C.

The rest 2 is the sheet-gold plaque, hammered over a matrix, with a border of repousse dots around high conical center. Holes are pierced through conical part. Up to 16 mm. IV c. B. C.

The rest 3 is the sheet-gold plaque, hammered over a matrix, with a border of repousse dots around high conical center. Holes are pierced along the perimeter. Up to 16 mm. IV c. B. C.



<Fig. 8> Round shape, Baekje

The rest 4 is the sheet-gold plaque, hammered over a matrix, with raised dots around high dome center. Holes are pierced around the perimeter. Up to 17 mm. IV c. B. C.

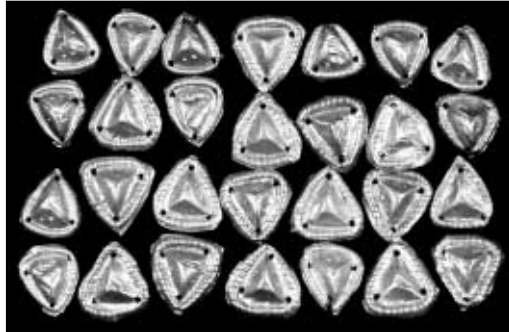
The rest 5 is the sheet-gold plaque, hammered over a matrix, domed in the center with ribbed perimeter. Most of the plaques domes are additionally ornamented with central star. Holes are pierced around the perimeter. Up to 11 mm. IV c. B. C.²¹⁾

<Fig. 8> is the center of round board is projected as semi-circular shape, there are 3 small holes are pierced out near round seat for hang on something. Gold round decoration is good. Up to 15 mm. Korea / Baekje²²⁾

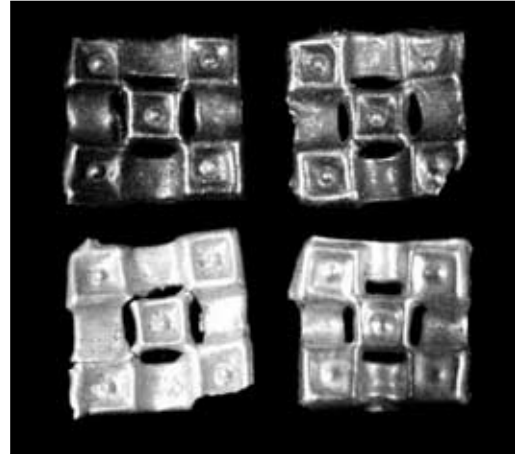
The rest 6 is yongrak gold round decoration, the center of round board is projected as semi-circular, 3 small holes are pierced out around round seat for sewing something, 2 small holes are on the top of semi-circular, round yongrak is hung on it with a gold line. Up to 16 mm. Korea / Baekje²³⁾

2) Triangular shape.

<Fig. 9> is the sheet-gold plaque, hammered over a matrix, with pyramidal center and ribbed



<Fig. 9> Triangular shape V c. B.C.



<Fig. 10> Quadrilateral shape IV c. B.C.



<Fig. 11> Quadrilateral shape, Baekje



<Fig. 12> Bundle shape IV c. B.C.

perimeter. Each plane of pyramid additionally ornamented with two dots. Holes are pierced around the perimeter. Up to 11 mm. IV c. B. C.

3) Quadrilateral shape

<Fig. 10> is the sheet-gold, square plaques hammered over a matrix, divided into nine smaller squares, five of which have dots in the middle. 10 x 10 mm. V c. B. C.²⁴⁾

The rest 1, 2, 3 were gold plaques probably used as decoration on the clothing, were found at Kul Oba. nearly all show a large amount of Greek influence in their style and subject. These two square gold plaques show respectively two women dancing in long Scythian dress, the

winged horse Pegasus of Greek myth and a Scythian horseman pursuing a hare with a javelin.²⁵⁾

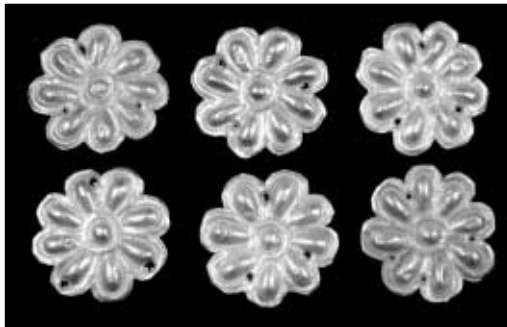
<Fig. 11> is the middle of square thin gold board is semi-circular, there are 2 holes like needle hole in 4 edges and each sides, the inside of 4 edges is pierced, and twist a gold line and hung 1 round yongrak. Also, 1 yongrak is put on the middle of semi-circular head with twisted a gold line. 76 x 84 mm. Korea / Baekje²⁶⁾

4) Bundle shape

<Fig. 12> is a rectangular, sheet-gold plaque hammered over a matrix, with a border of pousse dots. High relief of a symmetrical,



<Fig. 13> Star shape V c. B.C.



<Fig. 15> Flower shape IV c. B.C.

uncertain form of a bundle, bound in the center. Holes are pierced along the perimeter. 17 × 28 mm. IV c. B. C.

3. Celestial style

1) Star shape

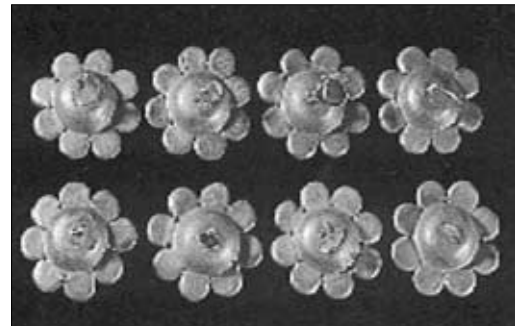
<Fig. 13> is the sheet-gold plaque, hammered over a matrix, in the form of an eight-point star with domed center surrounded by perforated holes. 25 × 25 mm. V c. B. C.

2) Crescent shape

<Fig. 14> is the sheet-gold plaque, hammered over a matrix, in the form of a crescent. Holes are



<Fig. 14> Crescent shape IV. c B.C.



<Fig. 16> Flower shape, Baekje

pieced at both ends and in the center. 9 × 13 mm. IV c. B. C.

4. Flower style

<Fig. 15> is the sheet-gold plaque, hammered over a matrix, in the form of a rosette with eight repousse petals arranged around raised center. Holes are pierced around the perimeter. Up to 18 mm. IV c. B. C.²⁷⁾

<Fig. 16> is the middle of six angles gold board is projected as semi-circular, there is small hole is pierced out near flower shape seat for hung on something. Period Korea / Baekje.

5. Human appearance style

<Fig. 17> is the sheet-gold plaque, hammered



<Fig. 17> Human appearance shape IV c. B.C.

over a matrix, in the form of a horned head of a bearded deity. 15 mm. IV c. B. C.

<Fig. 18> is the sheet-gold plaque, hammered over a matrix, in the form of a face or mask that appears to be combined with a hand or paw. Two holes (at top and bottom) for attachment. 25 mm. V c. B. C.²⁸⁾

The rest 1 is a female head gold plaque which was long curly hair on this head argues for it being that of a woman rather than a youth. The idealizing features place it in the Greek, rather than the Scythian artistic tradition. It has two holes



<Fig. 18> Human appearance shape V c. B.C.

pierced in it for sewing to a garment, but there is no evidence as to which grave it was found in. Nymphaeum barrow. H: 20mm, W: 12mm VI c. B.C.²⁹⁾

Table 1 is formative comparative list of the Scythian Gold Plaque styles according to the shape.

In conclusion, the common style and shape of the Scythian Gold Plaques was animal style (curved beast shape, profile shape, head reversed over its back shape), geometric style(round shape, quadrilateral shape), human appearance style.

<Table 1> Scythian Gold Plaque style

style	shape	example
animal style	curved beast	<Fig. 3>, rest 3
	profile	<Fig. 4, 5>, rest 5
	head reversed over its back	<Fig. 6>, rest 6
geometric	round	<Fig. 7, 8>, rest 6
	triangular	<Fig. 9>
	quadrilateral	<Fig. 10, 11>, rest 3
	bundle	<Fig. 12>
celestial	star	<Fig. 13>
	crescent	<Fig. 14>
flower		<Fig. 15, 16>
human appearance		<Fig. 17, 18>, rest 1

IV. Conclusion

Scythian clothing was often decorated with many small wafer thin gold plaques chased with geometric or animal shapes. They were attached to the fabric in such a way that when they moved with each movement of the wearer it created what must have been a dazzling sight in bright

daylight.

According to Scythian tradition, many burials contained numerous artifacts, from weapons and harness to everyday objects and a multiplicity of personal adornments.

All Scythian Gold Plaques were designed to maximize various magical powers and to signify the owner's importance relative to his fellow tribesmen. In a nomadic and warring culture, such wealth and imagery had to be portable, so it was converted into richly decorated armor and ornaments for horses and riders. Priceless gold artifacts illuminate Scythian legends and hint at the warrior lifestyle.

Most valuable of all is the Scythian Gold often lavishly decorated with precious stones. The detailed images on these pieces make it possible for us to picture the appearance of the Scythians, their clothes and weapons.

Like nearly all Scythian ornaments, such gold pieces were designed to maximize various magical powers and to signify the owner's importance relative to his fellow tribesmen.

Gold Plaques were divided into 5 styles according to the shape, animal style, (curved beast shape, profile shape, head reversed over its back shape), geometric style (round shape, triangular shape, quadrilateral shape, bundle shape), celestial style (star shape, crescent shape), flower style, human appearance style.

In conclusion, the common style and shape of the Scythian Gold Plaques was animal style (curved beast shape, profile shape, head reversed over its back shape), geometric style (round shape, quadrilateral shape), human appearance style.

Through the antique tombs bequests of Three Kingdom States hereby describe the original forms of their source of Baekje gold plaque were

influenced by Scythian style

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