

A Study on the Scythian Buckle

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Abstract

In Scythian art the multitude of animal representations well illustrates the preoccupation of this nomadic people with animals in their environment. Usually only wild animals are represented.

The purpose and meaning of the animal motifs used in Scythian ornaments appears that in some cases the work was intended to be purely ornamental, while many times the motifs had symbolic meaning (such as the successful dominance of the aggressor over the victim portrayed in the attack scenes).

Following earlier Scythian migrations, Sarmatian animal-style art is distinguished by complex compositions in which stylized animals are depicted twisted or turned back upon themselves or in combat with other animals. Without copying nature, they accurately conveyed the essence of every beast depicted.

Scythian bound the leather belts that was hanged a hook that shaped of different kinds at the end on the upper garment.

Through the antique records and tombs bequests the styles of Scythian Buckles was divided into six groups, animal-shaped, animal's head shaped, animal fight-shaped, rectangle-shaped, rectangle openwork-shaped, genre scene shaped Buckle. In Korea, through the antique records and tombs bequests the styles of Buckles was horse-shaped and tiger-shaped Buckles that were influenced by scythe style.

Key Words : Scythian, animal fight-shaped buckle, rectangle-shaped buckle, horse-shaped buckle, tiger-shaped buckle

I. Introduction

During the first millennium B. C., many horse-riding nomadic tribes controlled the vast Eurasian steppes to the north of the Black and Caspian seas. Some of the nomadic groups—particularly Scythian tribes that lived in the plains north of the Black Sea

were described by the Greek historian Herodotus in his *Histories*. But we also know about them from their burial mounds, which contained sumptuous golden objects made in a variety of styles that reflect contacts with Greece, Persia, and China. Scythian bound the leather belts that was hanged a hook that shaped of different kinds at the end on the

upper garment.

In a nomadic society where wealth must be easily portable the craftsman's efforts were put into small items such as gold jewelry, belt buckle. With a magnificent understanding of composition and the essential nature of the material, craftsmen fashioned utilitarian objects in animal form: weaponry, horse trappings, clothes, ornaments and jewellery and other everyday objects were all decorated with zoomorphic motifs. In Scythian art the multitude of animal representations well illustrates the preoccupation of this nomadic people with animals in their environment. Usually only wild animals are represented. The occasional exception to the wild animal rule is domesticated horses – important because the Scythians were horse breeders and their whole culture revolved around their dependence on the horse. Animal-shaped style reflected the mythology, the ethical and aesthetic ideals of the warrior-nomad. Animals were considered to have magical power and to provide protection against evil or disaster and representations of them thus occupied an important place in life.

Following earlier Scythian migrations, Sarmatian animal-style art is distinguished by complex compositions in which stylized animals are depicted twisted or turned back upon themselves or in combat with other animals. Without copying nature, they accurately conveyed the essence of every beast depicted. The highly stylized modelling uses bold accentuated planes, while distinctive features associated with particular species are emphasized and exaggerated.

The purpose of this study is reviewing and researching the symbolic meaning and classifying the types of the art style of the

Buckles 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 Buckles was divided into the types according to the shapes.

II. Buried Treasures of Scythian Buckles

The Scythians and their elaborately ornamented gold objects also reveal a tale of interaction with the Greek world, which purchased grain, fur, and amber from the ferocious warriors. Profits from this trade brought the Scythians the wealth to indulge their taste for elaborate objects ranging from exquisite jewelry for themselves to elaborate ornamentation for their horses.

This prosperity may well have been what caused the Scythians to abandon their nomadic existence and to allow another hardier, nomadic tribe known as the Samatians to take control of the vast territory that the Scythians had dominated. The exhibition will also include several superb Sarmatian gold objects.

Modern knowledge of the Scythians is based on archaeological excavations of their elaborately equipped burial mounds known as kurhans. Ongoing explorations continue to recover an astonishing wealth of gold and silver objects, including horse trappings, armor, weaponry, jewelry, and ceremonial adornment with which powerful members of these ancient peoples were entombed, along with retinues of attendants.¹⁾

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. In Kelermes barrow 4, there was a gold buckle runner shaped as cylindrical rod with depressions for inlay of light blue enamel and amber.²⁾

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.³⁾

Following earlier Scythian migrations, Sarmatian tribes moved in the fourth century B.C. from the area north of the Caspian Sea into the Caucasus and Europe. Sarmatian animal-style art is distinguished by complex compositions in which stylized animals are depicted twisted or turned back upon themselves or in combat with other animals. Plaques, clasps, and weapons were frequently made of precious metals and embellished with polychrome inlays of stone and glass, many of which find stylistic parallels in the East.⁴⁾

The most magnificent pieces naturally come from the Scythian 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.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⁾

A large complex of gold ornaments was unearthed by S. Chernikov while excavating wealthy kurgans of the seventh–sixth centuries B.C. in the Chilikinskaya 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. The boars are of different sizes but treated in the same manner. The outlines are extremely austere. These designs resemble certain specimens of rock drawings and even Palaeolithic paintings. The drop-shaped eye and triangular tusk have been cut out. The Chilikta finds prove the existence of established and highly expressive images and ornamental motifs in that early period. The buckles in the form of a recumbent stag are most remarkable. They were also glued on to cloth or leather, as they are not pierced for sewing. It should be noted that the stags' ears were made

separately and filled in with stones and paste encrustation. A tendency to use different colours is already evident in the Chilikta artefacts. In the treatment of antlers, the stags are reminiscent of "rein-deer stones". The image of the noble stag is known from Neolithic remains of the peoples of Kazakhstan, Siberia, Central and Near Asia (since the 2nd millennium B.C.).

In this connection it can be said that in the Saks art the local tradition has been organically combined with Near-Eastern borrowings in the treatment of the stag. On the whole, in the Scytho-Saks world the gold stag was the symbol of the sun, of the birth and death cycle in nature, and its antlers were shoots of the Tree of Life. The griffin-shaped buckle and the buckle in the form of a panther curled up in a ring from the Chilikta collection have numerous analogies in developed Scythian art, whereas the representation of the fish—the symbol of water and fertility—with the fins treated in the shape of drops, is unique.

As a whole, the Chilikta zoomorphic images conform to the division of the world known in different mythologies: a bird-top, the sky, animals and beasts of prey—middle, the earth, fish-bottom, water. With the formation of states, this symbolism was given a different meaning by the Saks: it began to signify power. A typical example of this is a three-tier composition on the head dress of the "gold man", whose grave was excavated in the Issyk kurgan near Alma-Ata. It had not been touched, enabling us to define the regalia and symbols of power among the ancient nomads. The Issyk kurgan is a single monument of its kind.

The "Issyk chieftain" was buried in gala or

ritual attire. He wore a thin, evidently silk shirt, a short coat (*kamzol*), narrow breeches of red suede and high boots without heels. His heavy belt was composed of cast plaques in the shape of a fantastic stag and elks' heads. On his head, the chieftain wore a high conical three-sided hat (*kulakh*). It is exactly in such hats that the noble Saks—tigrakhaudy (literally—"in hats with pointed tops") are depicted in relief on the staircase in Persepolis. Round his neck he had a gold *tofq* with three loops, its ends fashioned in the form of tigers' heads. On the right, fastened to a belt, in the red wooden sheath was a sword of the type used by warriors fighting on horseback; on the left, was an iron dagger in a sheath with plaques in the form of an elk and a horse.⁷⁾

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.

In the third-second centuries B.C. the animal style was replaced by the encrustation style. Coloured insets used rather moderately and delicately in the animal style began to come widespread. 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.: these are decorative buckles

for clothes from the Tenlik kurgan (third-second centuries B.C.)

The composition of the diadem, however, has parallels dating back to before the 1st–3rd centuries—for example, the finds in Taksil and relics from the Siberian Collection of Peter I that date back to the 2nd–1st centuries. The Kargaly complex as a whole can therefore be given an earlier dating than that suggested by A. N. Bernshtam, that is between the 2nd–1st centuries B.C. Other ornaments from the Kargalinsky Hoard include buckles in the shape of winged goats, shaped plaques etc. and have parallels in developed Saks art, particularly among landscape compositions from the Siberian Collection of Peter I and individual objects from the Aral Sea area.

A massive ring, recovered from Lebedevka, with dark-cherry almandine insets in soldered-on mountings, edged with melted granulations, was evidently made in the Black Sea coast area or in Central Asia. A great many miscellaneous polychrome articles were accidentally discovered in 1928 in a burial near Lake Borovoye. Descriptions were published by A. N. Bernshtam and I. P. Zasetskaya⁸⁾. They include buckles, buttons, plaques from sheaths and richly granulated medallions with stones in cloisonne or soldered-on settings.⁸⁾

The Arzhan II barrow, which has a diameter of 80 meters, was investigated during the years 1998 – 2002. An extremely important result of the 2001 excavations was the discovery in the burial mound of an undisturbed grave dating from the 6th–5th centuries B.C. in which a man and woman were buried. The richness of the burial costume and articles accompanying the deceased tells us that they belonged to the

very top level of the nomad nobility. For example, the clothing and headgear of the buried couple were embroidered with golden emblems and complemented by other decorations including grivnas, earrings, pendants and buckles.

In Pazyryk barrow 2 parts of at least three different belts survived, which gives the strap the appearance of cloth. A peculiarity of this belt is its silver ornamental plates and pendant straps. One of these, a narrow strap was threaded through an opening in a plate at its lower end and right through the belt, while a wider one passes through a special-cut opening in the belt beside the plate. These pendant straps are embroidered with sinew thread and hemmed along the edge in the same way as the main belt. At the rounded lower (outside) end of the broad pendant strap is a small circular opening, and on the end of the second narrow (inner) half a strap tip that passed through the opening just mentioned.⁹⁾

In Scythian art the multitude of animal representations well illustrates the preoccupation of this nomadic people with animals in their environment. Usually only wild animals are represented. The occasional exception to the wild animal rule is domesticated horses – important because the Scythians were horse breeders and their whole culture revolved around their dependence on the horse. Representation of humans is relatively rare in Scythian art, but the few pieces that have been found show these people in such a realistic style as to give us a very good idea of what at least the men looked like.

The nomads saw everything as a pattern, and they found it no more difficult to turn an

animal shape into a geometric form than a transform a pattern into an animal attribute.¹⁰⁾

Variety of forms and designs is an identifying feature of ancient Central Asian jewelry. The major types of adornments that existed during the given time period are distinguished by principles of wearing, resulting from ritual and social-cultural peculiarities of the given type of article.

The belt is also counted among clothing adornments, constituting an integral element of the male costume. The belt is a required detail and attribute of military clothing. Belts appear as elements of male clothing even in the early medieval period. Although initially belts are made completely from metal, later belts combine leather with metal disks, as well as other materials. Both, clasps and belts were "cult" objects. Surrounding oneself with a belt implied the enclosure of oneself in a magical circle, and carried within apostrophic meaning.¹¹⁾

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.¹²⁾

II. Scythian Buckles Style

The Germanic invaders imported animal motifs characteristic of Scythian-Sarmatian decorative arts; their belts and buckles often representing animals entwined in mortal

combat¹³⁾

Buckle clasps were frequently made of precious metals and embellished with polychrome inlays of stone and glass.

Through the antique records and tombs bequests the styles of Scythian Buckles was divided into six groups, animal-shaped, animal's head shaped animal fight-shaped, rectangle-shaped, retangle openwork-shaped, genre scene shaped Buckle.

But the symbol of the animal figures and animal Fight in Scythian Ornament there is it is already announced from existing dissertation,¹⁴⁾ it researches a form classification importance from this time dissertation.

1. Animal-shaped Buckle

<Fig. 1> is belt Buckle in the Shape of Galloping Horse. This figure, probably representing a galloping horse, is a typical example of the Koban Animal Style. The highly stylized figure has features characteristic of horses and creates the impression of swift movement. Parallel lines and their intersections form an ornamental decoration on the surface of the horse's body. The hook for attaching



<Fig. 1> Belt Buckle in the Shape of Galloping Horse mid-1st millennium BC
Koban Culture.
– *The Scythian Gold from the Hermitage*

the buckle was on the reverse. Bronze cast. Koban Culture. Circa mid-1st millennium BC. Koban Barrow, Central Caucasus, near the Village of Koban Northern Ossetia. L. 12.9 cm.¹⁵⁾



<Fig. 2> Bronze, gold and silver Buckle
Eastern Zhou period
(4th-3rd century BC)Eskenazi Limited

-http://www.artnet.com/magazine_pre2000/reviews/stern4-17-98.asp

<Fig. 2> is cast piece depicts the animal walking, with its head turned to the left. Its carapace forms a removable cover. The work was sold at the very start of the exhibition, as were many of the other objects shown. Dragons and tigers, real and imaginary animals made up the rest of the menagerie. Another favorite proved to be a bronze, gold and silver garment-hook (daigou) of the Eastern Zhou period (4th-3rd century BC).¹⁶⁾ <Fig. 3> is bronze buckles in the form of a tiger and a horse.¹⁷⁾ Early Iron age early 1st C. Yangcheon Eoeundong, Korea. L. 15.6cm (top), L.22.4cm(below).

The occasional exception to the wild animal rule is domesticated horses – important because the Scythians were horse breeders and their whole culture revolved around their dependence on the horse.



<Fig. 3> Bronze Buckle Early Iron age early 1st C.
Yangcheon Eoeundong, Korea.
-National Gungju Museum

2. Animal's head shaped Buckle

<Fig. 4> is a gold buckle with eagles. 2nd half of the 7th century B.C. Arzhan Barrow II.

<Fig. 5> is a buckle shaped like two Saiga's Heads were made of carved horn.¹⁸⁾ Scythian culture. 5th – 4th century BC Altai Region. 6.1x3.9 cm.

The art designs on the bone paraphernalia used by these early hunters, probably in a magic ritual, show striking similarities to the



<Fig. 4> Gold Buckle
2nd half of the 7th century B.C.
Arzhan Barrow II
<http://www.heritagemuseum.org>



<Fig. 5> Bone Buckle 5th – 4th century BC Altai Region
<http://www.heritagemuseum.org>

much later Scythian art. Abbreviated form, depicting only heads or ears, appears in their work.¹⁹⁾ The animal head depiction is converted into a geometrical ornament that can be observed in reasonable detail. The realistic image of the animal head gradually lose its expressiveness, and as a result the horns, eyes, and muzzle are transformed into a series of rectangles and triangle.²⁰⁾

3. Animal fight-shaped

<Fig. 6> is cast in relief. It has a long loop the ends of which are decorated with joined half-figures of a panther and an ibex. The buckle is fashioned in the Mongolian Animal Style. Bronze; cast. 7.5x5.1 cm 6th – 5th century BC Olon-Sume Area Mongolia.

<Fig. 7> is cast openwork belt buckle shows the fight of a tiger with a fantastic hooved animal. This dynamic composition is fashioned in relief. Along the edge of the arched horn there are small heads of some other animal.



<Fig. 6> Bronze Buckle
6th – 5th century BC
Olon-Sume Area Mongolia
-The Scythian Gold from the Hermitage.



<Fig. 7> Bronze Buckle 5th – 4th century BC Irkutsk Region, Loktai, Basin of the River Lena Russia
– *The Scythian Gold from the Hermitage*

The subject and style of the execution are typical of the Scythian-Siberian Animal Style Bronze: cast. 9x5.7 cm 5th – 4th century BC Irkutsk Region, Loktai, Basin of the River Lena Russia.

<Fig. 8> is pair of Belt Buckles. This pair of openwork relief plaques, mirror images of each other, were cast in relief and chased. A fantastic griffin with a lion's body is tearing at a horse. The shoulder and croup of the horse and the griffin's thigh have hollows for coloured



<Fig. 8> Gold Buckle 4th-3th century BC saka culture
– *The Scythian Gold from the Hermitage*

inlays in the shape of triangles and circles. The hind quarters of both attacker and victim are twisted upside down; this device makes the composition eminently decorative, expressive and dynamic. Both the subject and the decorative device were typical of Sakae culture. Sakae Culture Griffin with a Lion's Body Tearing at a Horse 4th–3th century BC. Gold 8 cm

<Fig. 9> is cast buckle depicts a heraldic composition with two felines biting the necks of two ibexes whose legs are folded beneath them. Although symmetrical confronted animals suggest a Scythian background, this plaque is surely later and also reflects an artistic environment much farther east. 3rd–2nd century B.C. Mongolia or southern Siberia. Gold; 2 5/8 x 3 1/8 in. (6.7 x 7.9 cm)²¹⁾

4. rectangle-shaped Buckles

<Fig. 10> is a narrow buckle is decorated with a frieze of deer against a background of geometrical ornament. The deeply etched outlines



<Fig. 9> Gold Buckle
3rd–2nd century B.C. Mongolia or southern Siberia
–<http://www.metmuseum.org>

of the figures were probably once filled with coloured, glass-like material. Buckles of similar shape were widespread, most of them about 20 cm long. Ancient craftsmen used various techniques to decorate their buckles with animal images. First half of the 1st millennium BC Bronze H 16.5 cm Northern Ossetia, Koban burial ground



<Fig. 10> Belt Buckle
First half of the 1st millennium BC
Northern Ossetia, Koban burial ground
<http://www.hermitagemuseum.org>

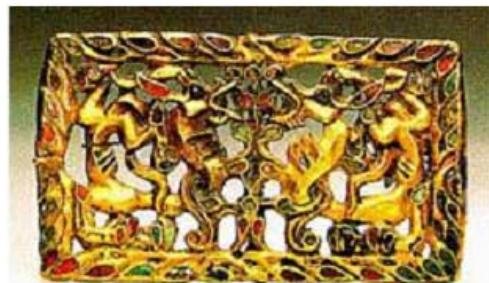
<Fig. 11> is a belt Buckle with stags is cast, engraved and decorated with inlay. Bronze, iron. Koban Culture. First half of the 1st millennium BC. Koban Barrow, Central Caucasus, near the Village of Koban Northern Ossetia L. 24.1 cm.

5. retangle openwork-shaped Buckle

<Fig. 12> is pair of Belt Buckles dragons by the tree of life. The composition, framed with a rectangular arrangement of inlaid leaves,



<Fig. 11> Belt Buckle First half of the 1st millennium BC Koban Culture
-The Scythian Gold from the Hermitage



<Fig. 12> Belt Buckle 4th–5th century BC Sakae Culture
-INSTITUTE FOR THE HISTORY OF MATERIAL CULTURE OF RUSSIAN ACADEMY OF SCIENCES

consists of two fantastic creatures standing on each side of a tree of life. The creatures' bodies are twisted around and the ends of their noses are inlaid with sard. Such compositions with beasts standing on each side of the tree of life reflect an Assyrian –Babylonian scheme. Sakae Culture. 4th–5th century BC. Gold, sard, prase, black stone. L 19.8 (19.2) cm, w 10.4 (10.2) cm.

The artifacts whose origins are best documented are "lattice" plaque-buckles. Perhaps one of the most original compositions is a scene showing fantastic animals standing beside a symbolic tree (Peter the Great's collection). This scene is encompassed by a rectangular frame on which there are pits for the inlay, shaped like tree leaves. The tree and the animals are well modeled, and the heads are quite realistic. Buckles of this type were prototypes for bronze plaques, but many details had been lost in the process of repeated copying and additional modeling of the casts. The frames of some bronze plaques still retain the heads of animals rendered in the same manner as those on the buckles from Peter the Great's collection, but the entire composition becomes geometric. Later, only several cells remain of the heads of the animals, and eventually they disappear as well. The original scene depicting animals beside a tree turns into a geometric composition. The later plaque-buckles look as trapeziums with zigzag edges and have little if anything in common with the original composition.²²⁾

<Fig. 13> is griffin vulture and mythical wolf attack a lion.²³⁾ Gold and turquoise; cast, chased and decorated with inlay. 3rd century BC. west siberia(?). 12.6x6.7 cm

<Fig. 14> is cast belt buckle that is produced in a schematic and rather rough manner. Such type of rectangular open-work belt buckle with a zoomorphic composition enclosed with a frame was well known in Siberia in Saka times (5th and 6th centuries BC). Bronze; cast. 8.4 cm Sarmatian Culture. 2nd – 1st century BC Barrow near the farm of Vesyoly, Rostov Region, on the River Manych Russia.

In ancient times the two-humped Bactrian



<Fig. 13> Belt Buckle 3rd century BC
Western siberia(?)

[-http://www.hermitagemuseum.org](http://www.hermitagemuseum.org)



<Fig. 14> Buckle with a Camel
Sarmatian Culture. 2nd – 1st century BC
Barrow near the farm of Vesyoly, Rostov
Region, on the River Manych Russia

[-http://www.hermitagemuseum.org](http://www.hermitagemuseum.org)

camel inhabited the area between Amu-Darya and Syr-Darya Rivers, the Western Kazakhstan and southern regions of the Urals. However, this motif is not to be found in the art of the North Pontic area up to the 2nd century BC (Scythian times). During this period camels were not widespread in the Eurasian steppes westwards from the Volga. The Sarmatian invasion changed the situation. The development of trade and advancement of the nomads from the Volga Region caused the spreading of camels towards the North Pontic area. It is



<Fig. 15> Belt Buckle 5th–4th century Sakae Culture
—The Royal Hordes

also important that the greatest number of camel bones has been found in the town of Tanais (North Pontic area).²⁴⁾

6. genre scene shaped Buckle

<Fig. 15> is B-shaped openwork cast plaques were executed in high relief. On the reverse is the imprint of some fabric and quadrangular loops on bolts for fastening a belt. The composition represents a boar hunt in the forest. In the centre we see a horseman with a Scythian bow and arrows. The horses and the goats depicted in the semicircles of the buckles have turned their heads to watch the hunt. Coral and blue glass are used to create a rich inlay decoration, while the eyes of both men and horses are inlaid with black stone. A Sarmatian rider perhaps the hero who seems to be the subject of several of the plaques, pursues with drawn bow a powerful boar, from which another rider has taken refuge up a tree, with his horse apparently trying to climb up after him.²⁵⁾ The appearance of the men and their clothing matches Sakae figures found in Tuva. The realism of the representation and the skillful use of glass allow us to attribute

these buckles to a group of objects made in the 5th to 4th century BC. Pair of Belt Buckles Boar Hunt Sakae Culture 5th–4th century BC Gold, glass, coral L 19.2 cm, w 10.2 cm

<Fig. 16> is double belt buckles were cast and decorated in chased relief, one the mirror image of the other. The composition consists of two male and one female figure with horses resting under a tree. It has been variously interpreted as a genre scene with the title 'Breaking the Journey' and as a scene



<Fig. 16> Belt Buckle 5th–4th century BC Sakae Culture
—"A Culture on the Hoof: Kurgan Woman of the Pazryk"

from folklore or epic legend concerning the return to life of a dead hero. Such very careful depictions provide rich material for the study of ancient cultures. Analogies for the figures depicted and their clothes, the bow and quiver hanging in the tree, the horses with their bridles and saddles, can be seen among artifacts of Sakae culture, and buckles are very similar to objects found in the burial mounds of the High Altai. Belt Buckles. Sakae Culture 5th–4th century BC Gold L 15.5, h 12.2. wt 464.85 g.

On the belt-buckle, a woman with a similar headdress to "The Lady" is seen sitting beneath a tree, both the headdress and the branches of the tree interwoven. In her lap rests the head of a reclining hero, while another man waits with their horses. While the headdress marks the woman as a spiritual person, what hangs from the tree, a gorytoi (combination bow carrier and quiver holder), marks the man as a person of solidity, or of the earth. The other example of the Tree of Life in the mythic aspect appears on a felt tent panel from an earlier site. On it a mounted hero approaches a goddess on a throne wearing a robe of honor, and holding a tree in her hand with many branches.²⁶⁾

IV. Conclusion

Scythian bound the leather belts that was hanged a hook that shaped of different kinds at the end on the upper garment.

Through the antique records and tombs bequests the styles of Scythian Buckles was divided into six groups, animal-shaped, animal's head shaped, animal fight-shaped, rectangle-shaped, rectangle openwork-shaped, genre

scene shaped Buckle. In Korea, through the antique records and tombs bequests the styles of Buckles was horse-shaped and tiger-shaped Buckles that were influenced by scythe style.

The analysis of examples of Scythian Buckles has demonstrated that both zoomorphic and geometrical compositions are the result of a multi-stage process in which the older design was transformed. Scythian craftspeople also were influenced of Near Eastern artistic traditions, but the images were subjected to a certain degree of stylistic processing. Artistic scenes characteristic of Near Eastern art penetrated the various regions of the steppe zone, including Siberia and Central Asia, through Scythia cultures as well as through the cultures of earlier periods; thus, the artistic works have a wide spread distribution.

The purpose and meaning of the animal motifs used in Scythian Buckles that appears that in some cases the work was intended to be purely ornamental, while many times the motifs had symbolic meaning such as the successful dominance of the aggressor over the victim portrayed in the attack scenes. Magical use of symbols may have been intended to guarantee the power of the aggressor. In some cases a particular animal may have been a clan symbol, a mark of tribal identity.

The Scythian artistic idiom is one of great compression as well as of synthesis; contrasting positions of the body are combined with astonishing skill to depict every possible aspect of the animal when visualized during all its diverse activities. Though the art is basically representational in character, it is at the same time imaginative in spirit, often verging on the abstract in conception. Yet

however complex its elements, they are fused in the finished work into a single entity of compelling force and beauty.

When the new Scythian remains is excavated, further study more will be the possibility of researching. The next ancient tomb chronology hour the research result which is the possibility becoming the index which is important wishes becomes.

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