DECORATIVE PATTERNS
OF THE
ANCIENT WORLD

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BY
FLINDERS PETRIE, KT., F.R.S., F.B.A.

LONDON
UNIVERSITY COLLEGE, GOWER STREET, W.C. 1
AND
BERNARD QUARITCH
11, GRAFTON STREET, NEW BOND STREET, W. 1.

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The purpose of this collection is historical, and any interests that it may claim by racial characters or charms of form are only by the way. It stands as a first outline of an index to all the decorative imaginings of man. The subject is boundless, and to wait for completion would bar any useful result. This beginning of an arrangement of the matter will serve for sorting new material into a form in which it can be compared, registered and consulted.

The limitations of the subject in this volume are where it would trench on ground which is sufficiently known already. The course of civilizations since A.D. 1000 are so far familiar that the artistic connections would not add to our history of events; the architectural studies of capitals and mouldings are so many that they form an entire subject, well-worked, which would overbalance the general history of decoration if included here; the whole theory of interlacing (ACM) or the enormous mass of mosaics in the Roman world seldom add a new form; the many long trails of degradation of forms, human, animal, and vegetable, are usually of little value, as such subjects may equally well be adopted by any people, and simplification usually follows. Geographically this series is limited to Europe and Western Asia, with their links to other lands, but ignoring designs which are special to Siberia, China, or India.

The value of decoration, historically, is due to its having no stimulus of necessity. Where an invention is obviously needed, man will repeatedly invent on much the same lines, to meet his wants. But there is no general need fulfilled by drawing a spiral, rather than a triangle or an octopus. There is great diversity of fertility in different peoples; some abound in fresh ideas—like the Cretans or Apulians, others are limited to two or three stock devices—as the Babylonians or Chinese. The historic connections of design that can be traced, with due regard to place and period, give a strong presumption of a real connection between the designers. This may be due to descent, which will revive a forgotten style after it has been overlaid—like Late Celtic, under Louis Quinze (see LY 96); or it may be a racial movement, like the spread of Hellenism in Asia; or by trade connections—as the Mykenesian style in Egypt, or Chinese in England; or it may be owing to the labour of captives, like the foreign motives in Armenia (see LY 66, 68; WZ 2), or the plain borders unknown at Pompeii, which appear after the Dacian war.

In selecting examples, it seems best to avoid mere intricacy of overloading a basic motive, where no additional idea is added; where such were brought in, it is better to simplify them if too elaborate, as the real motive may be hidden by irrelevant complication. We do not look for hyperboles in an index.

The material subject of a design is only incidental to the quest for motives, whether it be drawn from utility, such as basketry or netting, or from beauty as in plant forms, or from religious symbols as the cross or swastika, or from art and man's device. The scale is immaterial to the nature of the form, and only convenience of size and of detail is followed here. In selection, the earliest examples are always taken, after them the most widely spread, and variants which may be found elsewhere, also any unusually late examples. The mere repetitions of common types in a country are needless for our purpose.

The numbering is designed to allow of the largest amount of expansion without irregularity; thus between 3 and 4 can come 31 to 39.

The first entry in the reference, beneath each drawing, is that of date; if known, in years, it is stated as for A.D. or — for B.C. If the century alone is known, the middle date is entered. When no definite date is found, a guess has been made from the general circumstances, as being better
than nothing, and is marked with a query. The wider divisions are by Egyptian dynasties in Roman numerals, or by the Minoan series, or by the ages of Neolithic, Bronze, and Iron. The nearest equivalents are stated in a table, on the first page of plates.

The second entry is the name of the place, when it is recorded; if obscure, the region is quoted, as the detail can be seen in the original work.

The third entry is that of the source, extracted from over two hundred and fifty works, including many long series. The abbreviations are given in a list. Commoner publications have been preferred, as being easier for verification. Arabic numerals are those of figures, if in a single book, as a translation will retain those numbers; they denote pages, if in a serial. Roman numerals are for volumes (capital) and plates (small).

It is needless to write obvious conclusions which are seen on looking at the classified examples. Necessary notes of new conclusions and ideas are sometimes put on the plates or, if long, are in print. A plate should explain itself as far as possible, and not be issued in the dignity of silence.

Lantern slides have been made, usually of six or eight subjects together. The negatives are preserved at University College, and whole sets of any one of the 25 classes A to Z can be ordered at shilling a slide, foreign postage extra.

I have looked forward to doing this work for the last thirty years, and prepared for it. The selection and pencilling are on my own responsibility, and most of the inking in; some inking was done by other hands, and the shields and natural plants are mostly due to Miss Phyllis Gardner's brush work. Any spare space in a plate is left as a blank for making additions.

Those whose purpose is not historical, but artistic, will be aided by the references to the original sources which they require; the sketches here are merely an index.

I hope that every twenty years or so, supplementary plates will be issued by other workers after me, and that a flood of new connections will result from discoveries so much needed in the Middle East. This corpus is a preparation for the co-ordinating of all the new material.

NOTES.

Pls. I-III. *Hero subduing Animals.* The general idea of the A class is that of a controlling deity, which dominates the strongest powers of Nature, represented by lions, bulls, or horses. This symbolism originated in Elam or Iraq, and thence penetrated westward, mainly through Assyrian influence. The Gilgamesh series, AD, is a special form of this idea, but was linked with the rest. The female type is Ishtar, AN, passing into Astarte, AR, mixed with the Mother type of Cybele, AP 8, and the Earth goddess, AP 3, 6. In the West this passes into a deity dominating wolves, AU, or birds, AV, the most intractable creatures.

Pl. IV. *Animals.* The type of two sphinxes, or animals, with a middle column seems to start from Greece, and was continued late there, BA 8. With a middle tree it begins in Egypt, F 1, under Elamite influence; it is early in Iraq, BF 2; from Asia it came into Egypt, BC 8. Pairs of lions without a pillar appear early in Elam, BJ; and sphinxes in the West, BG.

Pl. V. *Animals.* The two snake-headed monsters, BK 2, 4, certainly passed from Sumer to Egypt. The dugong, BM 3, was the figure of Ea the god of wisdom, who rose from the Persian Gulf; it was corrupted in Assyria, as BM 5; thence it passed, under Assyrian influence in the north, to Denmark, M 8. The Glutton head, BN 2, is the main figure in Chinese decoration, where it degraded until formalised as N 4. The twisted snakes type is earliest in Egypt, BP 2, 3, but strangely survives along with rosettes in India, P 5. The form of about 2000 B.C., P 1, has a central staff which brings it nearer to the Caduceus. The two swords with guarded grips are the earliest that we know, P 1.

Pl. VI. *Vase and Animals.* This type originated in a Bacchic group, BT 2, with a vase and plant became associated, V 2 to 5. Next a vase of fruit appears with birds of any kind, W 2, 4. The peacock was placed in decoration in China before this age, W 3, and first appears in western sculpture, on the porphyry sarcophagus of
Constantia, A.D. 330. At 560 it became usually placed with the vase and plant.

Pl. VII. Animal Forms. The triskele appears first about -1500, CB 12; this plain geometrical form, CB 60-75, preceeds the development as human legs, CD. A Roman version was the development as dragons' heads, CF. The Chinese dragon seems to be copied from a bird, about -1000, CH 2; it passed under Norse influence, CH 6 (see MQ 3, 6, 34), and became denaturalised, CH 8. The Nautilus passed through various stages since -1800, CN 2. The shell is reduced, the arms formal, by -1300. Later the shell was the main object, with three arms, CO 2, and came down to -500, CO 7. Various other marine animals are difficult to identify.

Pl. VIII. Octopus. The naturalistic type, CR 2, of -1800 became regularised by -1500, CR 3, and formal soon after, CR 5. The eight-armed form was revived in the Dipylon ware, CR 8, and seems to have penetrated to the back of China, CR 9, where it is less likely to have been re-invented from the coast. The four-armed type soon arose, about -1400, CT 2, 4, 5. Then the two-armed which lasted to -1200. The period of transfer of the type abroad is thus indicated by the stage of simplifying: to Spain by -1500, to Brittany by perhaps -1200, CU 9. Other forms are of doubtful origin, CX.

Pl. IX. Naturalistic Plants. Plant forms are the earliest types of decoration, in France, DM 1, 2, and in Egypt, DM 30-66, at the beginning of prehistoric art. As no magic powers can be supposed to be gained by this variety of species, they warn us against seeing magic intent in the frequent forms of animals; the taste for beauty will produce one as well as the other.

Pl. X. Lotus. The lotus was but little varied in Egypt, and it spread mostly from the Assyrian form, DR 4; from this it entered Cyprus and the West, also passing into Scythia, DR 9.

Pls. XI, XII. Lily. The lily was adopted in Crete about -2000; EA 2, 5. It became formalised by -1400, EC 3 (see FH 1, 2), and lost to nature, EC 7. In Syria it passed to a different type, BC 8, which was fully treated, as a botanical exposition at Amarna, in -1370. There the parts were clearly set out, ED 2, the pistils (marked P), the anthers (A), the calyx (C), and the spathes with a withered tip (S). These parts continued to be distinguished when the form was borrowed in other lands, down to the Hittite form, EK 7. At this stage it underwent a formalising by the Assyrians, who did not understand it, EM 3, which may be called the bowl type. This went through western stages till it became ES 4, 5, 6, and then grew into a third form, ET 2, 3. Then this ran through a thousand years of classical varieties until it disappeared as EY 7, 8, 9. A detailed account of the development was issued in Ancient Egypt, 1929, p. 55.

Pl. XIII. Palmetto. The palmetto was brought into Egypt by 2800 B.C., FA 1, and Emblem 20, pl. LXXXV. It was greatly developed in Assyria, inserted in volute capitals, FB 2, 4, 5, 6, and adapted to running borders, FC. The Greek types combine the acanthus leaf, FD, with the lotus standing on a degraded form of the lily, FD 5, three subjects in one. Pl. XV. Formal Flowers. The fleur-de-lis form is in Japan, FG 3, almost as early as among the Franks, see QK 4. It did not enter Italy in decoration till the Papal Alliance with the Franks against the Lombards in +776, and probably vanished from architecture after Charlemagne. The development of the lily with curled and spiral petals, FH 1, 2, is important for dating this form to 1300 B.C., when it was removed on the way to Britain, 23, 56. Pl. XVIII. The foliage forms seem to pass from acanthus to wild geranium in FU 3, 4. The development of foliage, FV 6, 7, in +800, was growing into a skirl in +750, FV 1, and +825, FV 3, and became disconnected from the branch by +840, FV 8.

Pl. XIX. Arabesques. These start in -300, developing a bract at the fork of a branch, GB 12, into a calyx form, GB 16, 2. In the Praetextatus catacomb, +180, there was a real reversion to Nature, unique in such work, GB 4, 5. The arabesque became standardised for all apse mosaics of the IV-XII centuries. The Dacian form in GB 9 may have started the Chinese Han type, GC 3 to 8. Pl. XX. Syrian. Another strong design was the Syrian vine border, GE 2, 3, which grew into the fine school of the 11th century, GE 7, 8. This was taken up by Rome, GE 5, where it is found by A.D. 130, and passed thus in the 1st century to the Lower Rhine, GE 4, 6. There naturalised, it was carried by the Anglian invasion into England, and it is found upon the Northumbrian crosses, GG 2, 3, 4. The strength of the northern connection appears by the type of the natural interlacing of +750, as seen at Otley, being copied unnaturally in Russia by +1234. With this design in use on the Lower Rhine, there is no need to look to Syrian monks as bringing it to the Anglians.
Pl. XXI. Symmetric. The translation of formal plant design, GJ 3, 4, to Persia, GJ 5, an
design, GJ 6, is probably due to Roman influence.
But the Han style, GK 5, must be due to Assyro-
Persian influence earlier, as in GK 4, which
entered Russia. Pl. XXII. Foliage Borders. For
the Persian affinity of the Moselle work, GQ 6,
and pl. LXXXVI, 70, 83, and LN 71, 75, see Notes
LXXXVI.

Pl. XXV. Rosettes. The pattern on this Pompeian
potter’s stamp, HC 2, so closely resembled the
Egyptian rosette, HC 3, as to suggest that a
piece of old Egyptian design had been brought
over in a grain ship to Puteoli, and copied.

Pl. XXVII. Inanimate. The hills with plants
and flowers, JB 1-7, are an interesting development
of scenery in 1400 B.C. The radiate pattern,
JE 6, is an extraordinary union of 7 and 13 points.
Pl. XXVIII. Radiate. The most glorious radiate
form is the sun on JQ 6, a yellow disc, with red
centre, shining yellow rays and spangles of light
on a blue ground.

Pl. XXIX. Spirals. The spiral begins before
the Neolithic age in the Pyrenees, at the Azilian
period, LA 8, LB 6, 10. Perhaps of the same
age is that in Egypt of the prehistoric (Amratian)
period, LA 13, which suggests a coil of thorny
climbing plant, see LXXXV, 32, 33. On the
neolithic Danubian pottery, the crossing bottles
on the spiral suggest that it represented a bundle
of grass stems, tied at intervals to make it stiff
for construction, LA 26, 28. In either case, it
was of flexible vegetable origin, before it became
formalised. The full grasp of it was in the aenolithic,
with the noble types, LA 58, 63. The S spiral
was as early as the whorl, LB 6, 10. Pl. XXX.
The Looped S is also aenolithic, LC 16, 18, 20.

Pl. XXXI. S Continuous. The multiple band
was favoured in Russia and Scandinavia, LC 60,
68, 70, 74, 94, 95, 96: while the spotted band
belongs to the south, LC 62, 64, 66: LM 2.
In Egypt, the circular spiral, C 86, 87, is of the
XI and early XII dynasty, the oval, C 88, 89,
is later in the XII, but was started in Ur at an
earlier date, LJ 5; it was secondary in Egypt.
The S with two sprigs, LD 14, or flowers, D 41,
28, 49, 56, began in —2500, and extended to
—1500, LD 56. It was carried west and modified
at New Grange, dated on the Irish side between
—2000 and —1500. This accords with the Cretan
dating. Pl. XXXII. Band. The band winding
round centres, LE 3, similarly passed to the west
and reached Denmark, LE 7, 9, in the same age.

LM 11. Pl. XXXIV. The C Spiral begins with
LM 10, and seems to rise later than the S form.
It is the earliest in Egyptian history, or M 7,
about —3400. Pl. XXXVII. Late Forms. Spirals
became fragmentary in Scythia and the north,
LQ. A peculiar decoration with parallel lines
of curve, LR, spread from south Russia, just
reached Mykenae about 1600, but was otherwise
all northern, and spread to China. R 9 and 95
are examples of false spirals, merely circles.

Pls. XXXVIII, XXXIX. British. The C spiral
was settled in the British Isles, and the form of it,
united with the lily with curved petals (extracted
at the side of LS 56), comes from the flower,
FH 1, 2, of —1500. The trumpet spiral was
started in Crete, LV 4, about —1500 or earlier;
it had passed to Britain by about +100, LX 4,
and was eagerly developed later in Britain, LX 5,
7, and Ireland, LX 8, 9. The use in Britain was
long before the period of Irish missions, and its
arrival must have been in the Bronze Age, before
it vanished from the south, probably about —1500
when other spiral patterns were transmitted. These
spirals were here a thousand years before the
Celts, who adopted what they found here already.
The inflated style, LW, may be due to Celtic
taste in each case, as it does not appear before
that people. How usual spirals were for common
purposes is seen in LX 68, 99, on objects in use.

Pl. XL. Spiral Blobs. The blob form, BY
belongs to the North, a later growth of the bulbous,
LV, and inflated, LW. It entirely disappeared
after the Roman age, but revived by racial taste
under Louis Quinze, LY 96, and infected the
jewellery and furniture of that time. It appears
on Roman lamps, Y 67, 68, probably due to the
employment of the Gaulish captives of Caesar in
the Roman potteries. The joining of spirals with a
circle (often with double centres) in Britain is
pre-Roman, LZ; then of Roman age in LX 4, and
it continued into the Lindisfarne work, LX 5.

Pl. XLVI. Interlacing Designs belong originally
to Norway, MN 2, 3; thence they were brought
by the Anglian invasion into north England, N 4,
5, 54, 6, 66. They do not appear in Ireland till a
later date, and they have no relation to the Celts,
as plaited enter the British Isles a thousand years
later than the Celts. Similar angular interlacing,
as in rush work, entered Italy with the Lombards,
and not earlier (MN 7, 73, 76, 79). It was combined
with circular curves, partly by +700, MN 54,
and completely by +825, MO 2. From Milan,
O 4, +880, it passed to Ireland +924. It
continued in more complex forms in Italy till +3132. MO 8. It is distinguished from interlacing of the Goths, for that was not angular, but curved, as in osier work, see MH 65, 68, 69. The origin of all such interlacing is probably for the screens used to subdivide tents.

Pl. XLVII. Animal Interlacing. Interlacing was elaborated by the Norse with animal figures and dragons, MP. The complex dragon plaiting, MQ 8 (one animal shaded to show the form), gave rise to a figure of 8 pattern, MQ 84. Wire work was developed in the north, MU 2 to 5, by +680, and copied after the Norse invasion of Ireland, MU 7, B, of +850 onward. Wire threading on a chain was also imitated, MR 4.

Pl. L. The divisions of a circle are by 4 in Egypt and early Crete, where compass-struck patterns were unknown; but by 6 in Assyria, Syria, Greece and Italy, owing to facility of division by compasses. Pls. LI, LII. The Shield seems to be intended to indicate circular motion, as in PT 9, the drawing of a chariot wheel.

Pls. LIII, LIV. Shields. The shields of northern races yield much of the decoration which has otherwise all perished in their woodwork. The Daci, on the column of Trajan, used vegetative forms, QC, D, and the crescent OE. Torques were worn by Daci, QF, and by Celts, QG; one was on the left arm, as in the story of Tarpeia, and two or four for higher ranks. On the column of Aurelius, the enemy in chain armour were the Marcomanni, as such armour was used in Holstein, QH. The Quadi used scale armour of horn (Ammianus), and this identifies the type, QK 1. The fleur-de-lis, K 4, is probably of the Franks, who were in the war of A.D. 417. The shields, QR 2, 3, 4, may be of Roman legions. The circular shield belonged to Greece and Gaul, QT, V. The Scythian type is identified by QX 2, but became so fashionable in art, that it is hard to draw conclusions from its presence in Gaul, X 5, and Etruria, X 6, 7. For the signs on Scottish grave-stones, which appear to be shields and broken spears, see Pl. LXXXVII: as this origin has not yet been discussed, they are left in the miscellaneous class.

Pl. LV. Band of Balls. This pattern seems poor as a design, but it was very popular in the north. It touched the south at Mykenae, RN 4, and north Italy under the Lombards, RP 84, Q 4, RR 1, 2, 4, 5, 6, but never rooted there. It entered England, Q 2, 3, with the Jutes, and is found rarely on early fonts. Pl. LVI. Architecture. A surprising feature, which has been overlooked, is the early use of the arch. In the neolithic age in Germany there were pillars and arches, RX 2, apparently of brickwork, with stone capitals. In Cappadocia very early arches are figured, RX 3; and in Mykenae by —1700 there were actually pointed arches, RX 4. After these, it seems likely that the later figures, X 5, 6, 7 were also of arched buildings. The spiral column, which was early in Mykenae, BC 6, was in Italy by —300,RY 3, and in India by +200, Y 5.

Pl. LVII. The Cross was an early emblem, in Susa by about —3000, and in India, SA 4, distinguished by a double border, SA 1 to 4. This gives reason for regarding the sign in Egypt at the same time, A 6, 7, as being an emblem, and not merely a mechanical piece of line-work. It was equally known between these two countries, in Cilicia and Aleppo, A 8, 9. The more ornate barred ends, B 5 were added not later than —2000. The sign is also bordered in Egypt, C 7, and Melos, C 8. By —2600 the cross began to be elaborated in Crete, SD, and D 2 is an astonishingly early example, not far from the primitive figure, A 2. It fell into a coarser treatment on the mainland, SE. This pure equilateral form, without any ornament, SF 4, was that in the shrine at Knossos, dating about 2300 B.C., and is exactly the same as the well-known Greek cross of Christian times. It was also used in the north, by the example F 3, from Laibach. It was adapted to woven stuff for clothing, SF 7, 8, and by —1400 in a fanciful form, G 7, 8, it was probably made in Crete, and imported to Egypt for hangings. After that, it became degraded, SJ. In Assyria, SK 5 to 9, the terminals were emphasized, and copied thus in the north, SK 2.

Pl. LXIX. Christian Age. On reaching Christian times, it is clear that the pagan forms were retained, M 3 continued as N 1, 12; M 1, continued as N 15; N 4 continued as N 45. None of the pagan ornate forms were used religiously till the 6th century, A.D. (09,097). Pl. LX. In the Christian monuments, the XP monogram begins in +331, and lasts till +470. The variant with the P made with Horus' lock of hair, begins +440, and continued to +560, but is common in Egypt later. The plain figure of the cross first appears in +380, and the jewelled cross in +425. The expanded terminals begin about +450. The Arian cross has discs at the terminals, SX 1, 12. The adored cross at Palenque, in Central America, has terminals of the type of +600. Such a cross may well have been taken by the Nestorian mission in +638
to China, and within the next five centuries there may have been Chinese communication with America.

A very important movement was the reforming activity of Leo the Isaurian, who tried to bring the Byzantine empire and law into a more modern condition. Part of the change was the iconoclast movement in A.D. 730, to which we must ascribe the removal of the arms from the great crosses at Constantinople, on the west doors of Hagia Sofia; and this reformation was reflected in 820, when the Archbishop of Turin abolished crosses and images in his diocese. To the same movement is due the erasure of the arms at the church of S. Prasese in Rome, SY 6. In 830 the cross received the addition of a second bar higher up; this short cross-piece may have represented the label, INRI, SZ 2, 6.

Pl. LXIII. Triangle. Among triangles should be noticed the peculiar half rhomb, TR 7, 8, 9. On the last named the circles contain two small circles, as in late Celtic work elsewhere, LX 1, 4, 5; Z 4, 5, 6. Some meaning may have been attached to the sign. The curious type of the triangle with a disc on the point is as early as 1100 (TS 1), and appears again at 400 (TS 56). The main example of it on the tomb of Theodoric, TS 6, is too late in date to give a clue to understanding it. Rhombus subdivided were the favourite type about 600 (TZ).

Pl. LXVI. Textiles. Among weaving patterns, there is a large variety copied in the brickwork of mediaeval Iraq, UP. The reason for this is that matting is often placed over mud brick walls to preserve them from weather, and so the patterns of matting were naturally associated with such building. The net-work patterns, UN, in Britain are copied from the string nets in which pots were carried, as they were in Egypt. Hanging drapery, UR, was often in use on walls, and is one of the commonest painted subjects. The great example of imitation is in the marble stripes lining the cathedral of Monreale, marked out by the red borders of each width represented, and striped marble was selected for the apse, which simulated hangings.

Pls. LXIX, LXX. The Swastika is more commonly pointing backward (V; E, F, G), than forward (V; A, B). The groups here are of the simple form, then with one extra bend, and others up to 5 bends. Each group is arranged geographically from west to east, to show the distribution. The eastern is the earlier source. On the Indian form, see Ancient Egypt, 1922, 56.

Pl. LXXI. Grooves and Steps. The origin of the "strigil" pattern, WB 6, on Roman sarcophagi is traced back here to wide fluting, W, A and B. The step pattern, W, G to K, is purely northern, and only touches the Mediterranean at one corner. It is very persistent, and is now in general use from Scotland to China. It took possession of the gold and garnet work, which originally (WJ 2), was free from it, and ruled all the Jutish and Saxon jewellery work in England, WK 2, 3.

Pls. LXXIII-IV. Mosaics are classed by the obliquity of the angles formed, IX up to I:3. The long hexagon embroidery in Assyria, Z 6, is evidently derived from two hexagons, one above the other, as in Z 5. The Solomon's Seal pattern, WZ 2 was probably due to Jewish captives employed.

Pl. LXXV. Key. The simple key patterns abound in Italy, the more interesting are the reciprocal forms, where the inter-spaces are of the same form as the solid between them, as in XA 8, and XD. The maze pattern XE 2 is the oldest known. XE 6 is not perfect, as the upper left-hand quarter does not open. Pl. LXXX. Squares. The expanded cross of Hartlepool, YN 7, is derived from the Ravenna type, N 5, and that obviously came from an Etruscan origin, N 4. Pl. LXXXII. The curious pattern VW 5 seems to have been copied from a grating above a doorway. The squares of varied content, YY and YZ, show what the Celt did before he acquired the spiral or interlaced forms.

Pl. LXXXIII. The Metopic series, ZA to E, was developed to separate squares of design around vases. In this form it precedes by a thousand years the architectural use of parallel lines between metopic groups. There is no meaning in grooving the ends of the roof beams in a building; but when that device of parallel lines to separate groups was well fixed in vase painting, it naturally transferred to a similar duty in architecture.

Pl. LXXXV. Emblems. Over the head of Hittite deities is placed the sign to A, B, C, 11, which is recognised as the sign of divinity. It may represent a double shrine of the Mother and Son deities. A modification of this, I2, is placed beneath each of five divine figures, on a gold ring from Tyrsos. The same is developed as 15 at Knossos, and this passed on to, the types 16, 18 and 19; the last-named still retains the double bar of to A to C. Whether the Cretans recognised the original sense is quite unknown; apparently, it is merely used as ornament. Another emblem is that of the Hittite
royal mark, which is found on pottery and elsewhere, 21-2-3. It appears as an amulet at Amarna, 27; also as a mould for making such amulets, No. 28; this suggests that the Egyptians traded pendants or amulets with the Hittites. A gold amulet of this type is also known, Z 9.

On the dress of the Kefi people, about the north-east of the Mediterranean, in 1600 B.C., there is placed an emblem, 36; this belonged to a previous age, as examples occur in Egypt at 2700 B.C., 32, 33; we cannot say from where they were introduced. In Asia it passed to Kashgar (37), to a reliquary of Persian (?) sources (38), and up to Lithuania, 39.

Pl. LXXXVI. Some groups are hardly assignable to any of the main classes. Fresh connections may appear in future. The wave group, 61-69, links on to some in the spiral group, LP 37, 59, of the same period and regions: but the wave forms could not all go among spirals; in order to separate these classes, far earlier examples would be needed. The strange divergent droops, 70 to 79, are unexplained: in 75 they seem to show a structure which recalls Persian or Central Asian design. The Persian affinity of 70 and 83 is puzzling in the Franco-German region: the rest of the group is in GQ 6, 7, and LN 71. In 83 the flower at the top, the droops on each side, the two comas below, and the droops at the base, are all of the fashion of Persian work, as on the dress of Khusrau, 84. Was it due to a stray party from Xerxes’ expedition at 480 B.C., lost in Thrace, and pushing west to the Rhine? Their superior civilisation might well take a lead in that region. In Hagia Sofia, 85, the middle figure is almost Turkish, and is duplicated in the very foreign group in Britain, 82. Below in group 91 to 95 is the series of boss designs from China; this is an Asiatic idea which crops up in the large oval boss from the Caucasus, WJ 8, and in Asiatic-Gothic elsewhere.

Pl. LXXXVII. The Scottish emblems on tombs have been supposed to represent a fibula and pin; but no pin could have a widening at each end, nor be bent. It seems rather that the group represents some form of shield reversed, and the broken spear, of a warrior. Such a long, round-ended, shield as QZ 3, 4 appears OP 4, 6, and accords with the style of Celtic shields, as seen in the example from the Thames, QZ 46. The lunate form, QZ 6 may be the Scythian shield, QX, QY; the deeper form QZ 5 is parallel to the deeper forms QX 8, 9. The squared forms QZ 66-77 may be a square basket-work breastplate, like the square front and back pieces on Gaulish figures at Marseilles. In the sides are circular hollows to allow freedom for the arms and, below, it descends in two cuisses over the thighs. The spear points remain in Z 2, 3, 6, 62, 64, 66. The whole idea seems to have been originally the reversing of the shield, laid longways or upside down, and the breaking of the spear, like the heralds breaking their wands at a funeral, as symbols of the end of the career. On one stone a helmet is also figured, see ACM 99. This custom would have arisen in the Bronze Age, and in the post-Christian period of these monuments the originals were probably forgotten, more or less, and the forms were confused. It may be mentioned that the animal on these tombs, sometimes called an elephant, is probably a walrus.

Pl. LXXXVIII contains mysterious forms which may some day find a place in the series when we have much more material before us.

To sum up some of the results that we can already gain from this study: there is the great influence of Assyria on the North, in Hungary (SK 2, 5) on the Lower Dnieper (DR 9, FA 9, GK 4, 5), and extending to Denmark (BM 8); there is the movement at 1300 B.C. from Crete and Mykenae to Britain, which was probably by the Atlantic, and not from Northern lands where such designs are unknown (FH 1=LS 56, LD 56=LD 67, LE 3=LE 7, 9, LN 63=LN 67, CU 3=CU 9); there is the Syrian vine copied on the Lower Rhine, and thence brought to Northumbria by the Anglians; there is the interlaced work coming from Norway, brought by the Anglians to England, and by the Danes to Ireland; there is the Han style in China due to Assyro-Persian work; there is the Hittite divine emblem planted in Crete, and the royal emblem in Egypt; and there is the rise of arched brickwork in neolithic Germany, in Cappadocia, and with pointed arches in Mykenae. Lastly, there is a strong evidence of a wandering body from the army of Xerxes reaching the Lower Rhine.

These are some of the more definite conclusions which may already be drawn from a study of these decorative patterns; when more material is available one may expect to find many more links in the earlier ages. From these we shall view the past as a network of civilisations, peculiar to each land, and interacting on each other. We may then discriminate the original source of each of the devices which belonged to different areas before they were spread by intercourse.
### Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
<th>Volume</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Archaeologia</td>
<td>53</td>
</tr>
<tr>
<td>AA</td>
<td>Archiv für Anthrop.</td>
<td>1</td>
</tr>
<tr>
<td>AAF</td>
<td>Aspelin, Antiq. Nord. Finn</td>
<td>9</td>
</tr>
<tr>
<td>AAS</td>
<td>Aberg, Anglo-Saxons</td>
<td>20</td>
</tr>
<tr>
<td>ABA</td>
<td>Abercromby, Bronze Age</td>
<td>25</td>
</tr>
<tr>
<td>ACA</td>
<td>Andrae, Ceramics of Ashur</td>
<td>3</td>
</tr>
<tr>
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<td>R. Allen Early Christian Mons.</td>
<td>8</td>
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<tr>
<td>A-E</td>
<td>Ancient Egypt</td>
<td>61</td>
</tr>
<tr>
<td>AFW</td>
<td>Aberg, Franken, West-Goten</td>
<td>25</td>
</tr>
<tr>
<td>AGL</td>
<td>Aberg, Goten, Langobarden</td>
<td>23</td>
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<tr>
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<td>Armstrong, Gold Ornaments</td>
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</tr>
<tr>
<td>AJA</td>
<td>American Jour. Archæology</td>
<td>8</td>
</tr>
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<td>Athenische Mittheilungen</td>
<td>4</td>
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<tr>
<td>AN</td>
<td>L'Anthropologie</td>
<td>5</td>
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<td>ANT.R</td>
<td>Antiquarium, Rome</td>
<td>2</td>
</tr>
<tr>
<td>AO</td>
<td>Alt Orient</td>
<td>1</td>
</tr>
<tr>
<td>AS</td>
<td>Andrae-Schäfer</td>
<td>1</td>
</tr>
<tr>
<td>AV</td>
<td>Arne, Necropole Vendel</td>
<td>12</td>
</tr>
<tr>
<td>AZ</td>
<td>Arch. Zeitung, Berlin</td>
<td>8</td>
</tr>
<tr>
<td>BAB</td>
<td>Boye, Age Bronze, Danemarc</td>
<td>2</td>
</tr>
<tr>
<td>BAE</td>
<td>Baldwin Brown, Arts Early England</td>
<td>26</td>
</tr>
<tr>
<td>BAK</td>
<td>Bossert, Alt Kreta</td>
<td>12</td>
</tr>
<tr>
<td>BAM</td>
<td>Burgess, Ang. Mons., India</td>
<td>2</td>
</tr>
<tr>
<td>BAS</td>
<td>Blavignac, Archit. Sacrée</td>
<td>4</td>
</tr>
<tr>
<td>BAZ</td>
<td>Bull. Soc. Sciënt. Azerbaijan</td>
<td>3</td>
</tr>
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<td>BC</td>
<td>Bertrand &amp; Reinach, Celtes du Po</td>
<td>42</td>
</tr>
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<td>BCA</td>
<td>Boerschmann, Chines. Archit.</td>
<td>9</td>
</tr>
<tr>
<td>BEO</td>
<td>Bronsted, Early English Ornament</td>
<td>16</td>
</tr>
<tr>
<td>BGG</td>
<td>Bulleid &amp; Gray, Glastonbury</td>
<td>28</td>
</tr>
<tr>
<td>BHG</td>
<td>Boyd &amp; Hawes, Gournia</td>
<td>4</td>
</tr>
<tr>
<td>BIS</td>
<td>Banks, Bismiya</td>
<td>1</td>
</tr>
<tr>
<td>BK</td>
<td>Biegen, Korakou</td>
<td>15</td>
</tr>
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<td>Brunton, Lahun I</td>
<td>1</td>
</tr>
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<td>BLM</td>
<td>Blackman, Meir</td>
<td>1</td>
</tr>
<tr>
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<td>British Museum</td>
<td>5</td>
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<tr>
<td>BMB</td>
<td>Boston Mus., Bulletin</td>
<td>2</td>
</tr>
<tr>
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<td>Brit. Mus. Cat., Early Iron Age</td>
<td>15</td>
</tr>
<tr>
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<td>Bliss-Macalister, Excavations</td>
<td>1</td>
</tr>
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<td>Brit. Mus. Cat., Jewellery</td>
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</tr>
<tr>
<td>BN</td>
<td>Botta, Ninèvè</td>
<td>4</td>
</tr>
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<td>BNS</td>
<td>Butler, North Syria</td>
<td>6</td>
</tr>
<tr>
<td>BRG</td>
<td>Briggs, Pompeian Decoration</td>
<td>4</td>
</tr>
<tr>
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<td>Brunton, Qau and Badari</td>
<td>3</td>
</tr>
<tr>
<td>BU</td>
<td>Babelon, Monnaies Repub., Rome</td>
<td>3</td>
</tr>
<tr>
<td>BZ</td>
<td>Butler, Syrian Anc. Architecture</td>
<td>13</td>
</tr>
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<td>CA</td>
<td>Bell, Ukhaidir</td>
<td>4</td>
</tr>
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<td>5</td>
</tr>
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<td>Childe, G., Aryans</td>
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<td>Chantré, Age du Bronze</td>
<td>1</td>
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<td>Chifletius Anastasius Childericii</td>
<td>2</td>
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<tr>
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<td>Chantré Prem. Age du Fer</td>
<td>8</td>
</tr>
<tr>
<td>CBO</td>
<td>Cattaneo, Archit. in Italy</td>
<td>4</td>
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<td>Contenau, Archéol. Orientale</td>
<td>1</td>
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<td>Carabellesi, Bari</td>
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</tr>
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<td>Chantré, Caucase, I, II, III</td>
<td>18</td>
</tr>
<tr>
<td>CDP</td>
<td>Crawford, Carved Ornament, Irish</td>
<td>43</td>
</tr>
<tr>
<td>CCO</td>
<td>Childe, Dawn Europ. Civilization</td>
<td>23</td>
</tr>
<tr>
<td>CDA</td>
<td>Capart, Débuts de l'Art, Egypte</td>
<td>2</td>
</tr>
<tr>
<td>CDUR</td>
<td>Cumont, Doura</td>
<td>1</td>
</tr>
<tr>
<td>CIP</td>
<td>Childe, Danube in Prehistory</td>
<td>13</td>
</tr>
<tr>
<td>CMC</td>
<td>Coln, Indisches Plastik</td>
<td>8</td>
</tr>
<tr>
<td>CNG</td>
<td>Chantré, Miss. Cappadoce</td>
<td>2</td>
</tr>
<tr>
<td>CT</td>
<td>Coffey, New Grange</td>
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</tr>
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<td>Cichorius, Traianus Säule</td>
<td>7</td>
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<td>DA</td>
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<td>5</td>
</tr>
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</tr>
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<td>Delaporte, Cylindres, Louvre</td>
<td>33</td>
</tr>
<tr>
<td>DCO</td>
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<td>3</td>
</tr>
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<td>Dussaud, Civil. Préhelléniques</td>
<td>8</td>
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<td>3</td>
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<td>16</td>
</tr>
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<td>28</td>
</tr>
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<td>Délégation en Perse</td>
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<td>Engelhardt, Denmark, Early Iron Age</td>
<td>4</td>
</tr>
<tr>
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<td>Espérandieu, Gaule Romaine</td>
<td>60</td>
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<td>EH</td>
<td>Engelbach, Harageh</td>
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<td>EM</td>
<td>Ernst Mackay, correspondence</td>
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</tr>
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<td>Excavaciones Numancia, 1912</td>
<td>13</td>
</tr>
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<td>EPM</td>
<td>Evans, Palace of Minos, I, II</td>
<td>78</td>
</tr>
<tr>
<td>EPT</td>
<td>Evans, Prehistoric Tombs</td>
<td>3</td>
</tr>
<tr>
<td>ESA</td>
<td>Einstein, Scultura Africana</td>
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<td>Evans, Shaft Graves, Beehive Tombs</td>
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<tr>
<td>ESM</td>
<td>Evans, Scripta Minoa</td>
<td>2</td>
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<tr>
<td>ETF</td>
<td>Evans, Tree and Pillar Cult</td>
<td>1</td>
</tr>
<tr>
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<td>Fellows, Lycian Coins</td>
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<td>Furtwängler &amp; Loescheke, Myken, Vasen</td>
<td>57</td>
</tr>
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</tr>
<tr>
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<td>Fowler, W., Mosaic Pavements</td>
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<td>Furtwängler &amp; Reichold, Vasen</td>
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<tr>
<td>FV</td>
<td>Falchi, Vetulonia</td>
<td>16</td>
</tr>
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<td>GA</td>
<td>Gusman, Art décoratif, Rome</td>
<td>14</td>
</tr>
<tr>
<td>GBA</td>
<td>Gervasio, Bronzi Arcaicci</td>
<td>23</td>
</tr>
<tr>
<td>GC</td>
<td>Gruneisen, Arte Copte</td>
<td>28</td>
</tr>
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</tr>
<tr>
<td>GCK</td>
<td>Ghuck, Christliche Kunst</td>
<td>2</td>
</tr>
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<td>GEC</td>
<td>George, W. S., Church of St. Eirene</td>
<td>2</td>
</tr>
<tr>
<td>GM</td>
<td>Germania Romana</td>
<td>2</td>
</tr>
<tr>
<td>GN</td>
<td>Gardner, E., Naukratis II</td>
<td>2</td>
</tr>
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<td>H</td>
<td>Hill, B. M. Catalogues of Coins</td>
<td>5</td>
</tr>
<tr>
<td>HAR</td>
<td>Halle, Arte Russa antica</td>
<td>14</td>
</tr>
<tr>
<td>HBK</td>
<td>Hoernes, Urges. Bildenden Kunst</td>
<td>8</td>
</tr>
<tr>
<td>HEE</td>
<td>Hogarth, Excavations at Ephesus</td>
<td>26</td>
</tr>
<tr>
<td>HFD</td>
<td>Hersfeld, Fels Denkmal Irahs</td>
<td>3</td>
</tr>
<tr>
<td>HH</td>
<td>Hogarth, Hittite Seals</td>
<td>8</td>
</tr>
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<td>HOC</td>
<td>Hall, H. R., Oldest Civil. Greece</td>
<td>1</td>
</tr>
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<td>HS</td>
<td>Hall, E. H., Sphinxgaras</td>
<td>1</td>
</tr>
<tr>
<td>HSI</td>
<td>Herbert, Schools of Illuminating</td>
<td>9</td>
</tr>
<tr>
<td>HSM</td>
<td>Hamada, Sunbitomo Mirrors</td>
<td>17</td>
</tr>
<tr>
<td>HU</td>
<td>Hoernes, Urgeschichte Menschen</td>
<td>26</td>
</tr>
<tr>
<td>HW</td>
<td>Hayes Ward, Seal Cylinders</td>
<td>26</td>
</tr>
<tr>
<td>HWU</td>
<td>Hall &amp; Woolley, Al Ubaid</td>
<td>8</td>
</tr>
<tr>
<td>ILN</td>
<td>Illustrated London News</td>
<td>2</td>
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<td>10</td>
</tr>
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<td>Jack &amp; Hayter, Kenchester</td>
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<td>Journal of Hellenic Studies</td>
<td>28</td>
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<td>Jahrb. Inst. Deut. Archäol.</td>
<td>18</td>
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<td>Jahrb. Oester. Arch. Inst.</td>
<td>9</td>
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<td>JRS</td>
<td>Journal of Roman Studies</td>
<td>7</td>
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<td>Janssen &amp; Savignac, Miss. Arabe</td>
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<td>Joyce, P. W., Social History, Ireland</td>
<td>2</td>
</tr>
<tr>
<td>KB</td>
<td>Kunstgeschichte in Bildern</td>
<td>51</td>
</tr>
<tr>
<td>KM</td>
<td>Kircherian Museum</td>
<td>21</td>
</tr>
<tr>
<td>KSA</td>
<td>King, Hist. Sumer and Akkad</td>
<td>1</td>
</tr>
<tr>
<td>KT</td>
<td>Koch, Dachtarrakoten Campanien</td>
<td>40</td>
</tr>
<tr>
<td>KUE</td>
<td>Körte, Rel. Urne Etrusche</td>
<td>2</td>
</tr>
<tr>
<td>KWE</td>
<td>Koldeway, Wieder Ersteh. Babylon</td>
<td>2</td>
</tr>
<tr>
<td>PAH</td>
<td>Pottier, Art Hittite</td>
<td>RV</td>
</tr>
<tr>
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<td>---------------------------------------------</td>
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<tr>
<td>PAT</td>
<td>Petrie, Athribis</td>
<td>SA</td>
</tr>
<tr>
<td>PBS</td>
<td>Buttons and Scarabs</td>
<td>SAA</td>
</tr>
<tr>
<td>PC</td>
<td>Perrot &amp; Chipiez</td>
<td>SAC</td>
</tr>
<tr>
<td>PD</td>
<td>Petrie, Defennah (in Tanis, II)</td>
<td>SAE</td>
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<tr>
<td>PDN</td>
<td>Denderah</td>
<td>SAK</td>
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<td>Elamaya</td>
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<tr>
<td>PG</td>
<td>Gerar</td>
<td>SB</td>
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<tr>
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<td>Gizeh and Rifeh</td>
<td>SBC</td>
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<td>PHBA</td>
<td>Hawara, Biahmu, Arsinoe</td>
<td>SCV</td>
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<tr>
<td>PFK</td>
<td>Illahun, Kahun</td>
<td>SCM</td>
</tr>
<tr>
<td>PKG</td>
<td>Kahun, Gurob</td>
<td>SGLC</td>
</tr>
<tr>
<td>PKP</td>
<td>Koptos</td>
<td>SHAC</td>
</tr>
<tr>
<td>PM</td>
<td>Petersen &amp; Domazewski, Marcus-Säule</td>
<td>SHET</td>
</tr>
<tr>
<td>PMH</td>
<td>Petrie &amp; Mackay, Heliopolis</td>
<td>SHIR</td>
</tr>
<tr>
<td>PN</td>
<td>Place, Ninève</td>
<td>SI</td>
</tr>
<tr>
<td>PNB</td>
<td>Petrie, Naqada &amp; Ballas</td>
<td>SKA</td>
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<tr>
<td>PNK</td>
<td>Naukratis I</td>
<td>SM</td>
</tr>
<tr>
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<td>Poulsen, Orient fruhgriech. Kunst</td>
<td>SOO</td>
</tr>
<tr>
<td>PP</td>
<td>Etruscan Tomb Paintings</td>
<td>SP</td>
</tr>
<tr>
<td>PPA</td>
<td>Parkyn, Prehistoric Art</td>
<td>SS</td>
</tr>
<tr>
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| H | Chinese dragon         | 4          | F | Palmetto and Formal | | }

### Palmetto and Formal

| A | Egypt, Assyria | 8 XIII |
| B | Compound, as capital | 7 |
| C | Repeated border | 18 |
| D | Acanthus       | 9 XIV |
| E | " border       | 5 |
| F | " debased      | 7 |
| G | Fleur-de-lis   | 6 XV |
| H | Formal flowers | 9 |
| J | " borders      | 10 |
| K | Radiate flower | 12 XVI |
| L | Stern flower   | 9 |
| M | Geometric flower | 15 |
| N | Vine border    | 6 |
Angular plait

N Lombard

N circled plait

L Dragon plait

Q Chain

R Wire plait

P Pentagon

S Feather surface

Divided circles.

F Parallel cross filling

O " later

BC Triangle hatched, cross lines

Def Inner circles

GH Spotted circles

HI Late divisions

JK Two inner circles

LM Three inner circles

NO Four arcs

PO Five arcs

Six arcs, early

MN Seven, eight, and ten

Skirts, earliest

Skirts, early

QS XVIII Egypt

ST XVIII Greece

UV Wheel

WX XXVI

YZ Hooked

"Multiple

"Italian

Shields.

CD Dacian, foliage

E Lunar

FG Torques of rank

H Marcomanni

K Quadi, etc.

L,M Galli

P Hour-glass form

R Roman, etc.

G Greek, Roman, disc

A Galli, disc

Scythian

YZ Formal

Scottish (see LXXXVII)

R Band of balls.

N 2500 to 600 B.C.

O 600 to 1 B.C.

P A.D. 1 to 500

Q Northern to 700

R A.D. 700 to 900

S A.D. 900 to 1100

Architectural beginnings

Early arch

Spiral pillar

Cross.

A 3000 B.C.

B 2000 B.C.

C Early Cretan

D Decorated Cretan

E Radiated

F Square block, Cretan

G Woven

H Simple cross, Greek

I Cross and circle, Cretan

J Cross with terminals, Assyrian

K Maltese cross, etc.

L Northern, decorated

M Northern, from pagan types

N Decorative cross

O A.D. 500-800

P A.D. 800-1200

Q Chi-Rho monogram

R Radiate forms

S Cross to A.D. 450

T Cross to A.D. 540

U Cross to A.D. 740

V Cross, A.D. 800-915

W Decorated cross

X Frankish

Y Second cross-bar

Z Triangle and Rhomb.

A Hatched

B Zig-zag

C Reciprocal

D Internal

E Parallel

F Long

G Divided

H Fretted bands

I Various

J Solid

K Vertical hatch, etc.

L Stepped, half rhomb

M With disc

N Rhomb parallel lines

O Diagonal

P Vertical, early

Q Parallel, spotted

R Wide

S Subdivided

Wavy and Zig-zag.

R Wavy

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<td>C</td>
<td>Toggle lines</td>
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<td>D</td>
<td>&quot; bars</td>
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<td>E</td>
<td>Square turns</td>
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<td>F</td>
<td>Key patterns</td>
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<td>G</td>
<td>Parallel squares</td>
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<td>H</td>
<td>Fret lines</td>
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<td>I</td>
<td>L groups</td>
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<td>J</td>
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<td>K</td>
<td><strong>Emblems.</strong></td>
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<td>Hittite</td>
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<td>P</td>
<td>Waves</td>
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<tr>
<td>Q</td>
<td>Blobs, Persian</td>
<td>16</td>
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<td>R</td>
<td>Chinese</td>
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<td>S</td>
<td>Scottish shields</td>
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<td>T</td>
<td>Odds</td>
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## APPROPRIATE RELATIONS OF PERIODS.

<table>
<thead>
<tr>
<th>EGYPT Dynasty</th>
<th>B.C.</th>
<th>CRETE Bronze.</th>
<th>IRELAND</th>
<th>CHINA</th>
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<tr>
<td>IV VI</td>
<td>3784</td>
<td>EM II</td>
<td>2500</td>
<td>Br. I</td>
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<tr>
<td>VII XI</td>
<td>3684</td>
<td>MM I</td>
<td>Br. II</td>
<td>2203</td>
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<td>XII</td>
<td>2588</td>
<td>MM II E-B</td>
<td>1900</td>
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<td>XIII,XV</td>
<td>2375</td>
<td>MM III M-B</td>
<td>1764</td>
<td>Sheng</td>
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<td>XIV,XVI</td>
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<td>LM I</td>
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<td>XVII</td>
<td>1589</td>
<td>LM II Montel. III Br.</td>
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<td>XVIII A'mhpt. III</td>
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<td>LM III L-B M. IV Br.</td>
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<td>XXI</td>
<td>950</td>
<td>E-I Hallstatt</td>
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<td>XXII XXV</td>
<td>664</td>
<td>M-I</td>
<td>II</td>
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<td>L-I Tène</td>
<td>500 C</td>
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<td>Ptolemaic Hellenistic</td>
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<td>100 III</td>
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For the dating in years, see the recent results in *Ancient Egypt*, 1929, June.
HERO SUBDUING LIONS OR BULLS

AB4

B7

D3

S.D.63

5000?

GEBAK ELARIQ

M.P.

ELAMITE WORK IN EGYPT

AT THE CONQUEST S.D.63

GILGAMESH

D8

F2

F4

D8

PERSIAN CYL. HW.118

4001 DYNASTY

NAIA 1895 1

CRETE, IDEAN CAVE

ASSYRIAN INFLUENCE IN CRETE

GILGAMESH AND THE BULL

NINEVEH X 64

F6

F7

F8

SEALING MEMPHIS

PZW.M XXXVI

BRONZE, SABAEN

NAIA 47

F9

H1

H3

BRONZE, PERUGIA

M.I.252.17

-580

ATHENS, MARBLE THRONE, MAIA, PLA.124

730 NIRMROD

LN.XLVIII
VASE AND ANIMALS OR PLANT

ROME CONSERVATORI
ST.A.Z. ST.CIV.

CASILINUM K.T.XXI

CHINA 509-609

ROMA SACA

EG. 6436

W3

CHINA SACA

-204-215

W4

+330 RAVENNA, S.VITALE
+420 MATRUM, S.FRISCO W175

W5

+500 VENICE (BERLIN)

ANC. EG. 1932, 97

W8

+500 PALESTINE, SHELLAL, MOSAIC

+620 MSHITTA TRISTRAM, MORB, 372

V6

+829 VENICE S.MARCO

Rome. S. Giovanni Lateran, w16d
also parrots, pheasants or chicks.

+461-6

+668 COMMINGS EG. 255, 691,

+546 RAVENNA S.VITALE

W9

BAHRAIN JAHN AL KHORASI SHEIKH XJU
PALMETTO ACANTHUS

- 670 CERVETRI M.I. 399.10
- 42
- 17
- 319.2
- 118
- 111.19

+ 560 NYDAM L.A.V. 71

HANGEBEKENS, SWEDEN
M.L.S. V

NAGYSZENT MIKLÓS
GOLD BOTTLE
S.A. 65

+ 800 AGAUNE, RELIQUARY
(see DACIAN Q.C. 49)
BAS.XXV

CAPUA KT.XXVIII

MONTE CALVARIO
N.S. 1905. 232. 49. 26

ACANTHUS

AKANTHOS BRACT
NATURAL J.1. 1994. 149

- 400 CAULONIA, MA.1923.VII

- 400: CAULONIA. MA.1923.VII

- 800: CAULONIA. MA.1923.VII

- 300: P.L. 1924. 71

- 400: ATHENS. J.1-1894 ARKOPOLIS. 157

- 300: ERECHTHEION. KB. 129

- 300: CAPUA. KT. XXX

- 300: CAPUA. KT. XXV

- 300: CAPUA. KT. XXV

- 500: CAULONIA, MA.1923. IV

CORNETO W. M. VIII

CORNETO W. M. VIII

CAPULIA MAJORIII. 3

CAPULIA MAJORIII. 3

CAPULIA R.M. 1. 66

CAPULIA R.M. 1. 66

CAPULIA KT. 45

FOSCHE RADI BOLOGNA

YUDINA M.M. XV

+ 660 SYRACUSE JAMB

+ 660 SYRACUSE JAMB

+ 660 SYRACUSE JAMB

+ 660 SYRACUSE JAMB

+ 180 BAALBEK, ALTAR COURT.

+ 180 BAALBEK, ALTAR COURT.

+ 180 BAALBEK, ALTAR COURT.

S.B. III. 1703 + 200 COTTAREUM J.R.S. 1935.XVIII

+ 180 BAALBEK, ALTAR COURT.

+ 180 BAALBEK, ALTAR COURT.

+ 180 BAALBEK, ALTAR COURT.

+ 180 BAALBEK, ALTAR COURT.
FLEUR-DE-LIS, FORMAL FLOWERS

FLEUR-DE-LIS

MONTÉE CALVARIO
HSD 1905 237

S. MARIA CIVIDALE

S. CATTINA ROME

CIVIDALE
RAL.176

MILAN SAMBROGO

FORMAL FLOWERS

H1

LMII
KNOSOS LEPM 281

SEE L556

LATE HEL. II
KORAKOU, DK-VII

H2

H3

H4

MYKENAE, JRS XXIV

CRETE
MOSSOKB.84

LMII
KNOSOS LEPM 281

LMII
KNOSOS LEPM 1914

H5

H6

H7

H8

H9

H10

H11

LMII
KNOSOS LEPM 1913

CIVIDALE

ABQ. 1923 SUPP. XXIII

SPATA
FLM XVII

CUMA

LMII
KNOSOS LEPM 1919

CUMA MA 1913 30, RML 113 36

ARCHENA, MURCIA RVI XLI

J9

J4

J5

J7

J8

J6

J3

J10

J98

XII KAMEX SPAR
RSD 30

XII KAMEX SPAR
RSD 30

XII KAMEX SPAR
RSD 30

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XII KAMEX SPAR
RSD 30

XII KAMEX SPAR
RSD 30
SYRIAN VINE BORDER Brought to Italy and Lower Rhine by +100 hence taken by Anglians to England
ROSETTES. 3 TO 8 PETALS.

4

B3
TELL LO, DCL, 14
ARCHAIC
TELL LO, DCL, 10
ARCHAIC, SUSA, DCL, XVII

B6
CAPPADOCIA
GCC I 9810

C9
GELA
MA 1906, 835

D8
MYKONOS
FLM XXVIII

D9
-550 PIRAEUS ATTICA
RELIEF, MA 1924, 12

D4
-550 PIRAEUS ATTICA
RELIEF, MA 1924, 12

D4
-550 PIRAEUS ATTICA
RELIEF, MA 1924, 12

D5
-550 PIRAEUS ATTICA
RELIEF, MA 1924, 12

D7
WOOD HEETER
L.N. VII

D8
WORMS
L.N. 12, 1008

5

E3
XVII AMARNA
PA. XVIII

E4
AM. 1905, 3187

E5
NIMUD BELT
L.N. XXVI

F4
ARCHAIC, SUSA
DCL, XVII

F5
ARCHAIC, SUSA
DCL, XVII

E8
CA. 95, III

F6
CA. 95, III

F6
CA. 95, III

E8
CA. 95, III

F6
CA. 95, III

G1
-550 NOCERA
MA. 1918, 243

G2
-550 NOCERA, A DISK
MA. 1918, 343

G3
COMMINGERS
E. 882

G4
XVII AMARNA
PA. XVIII

G5
TROY II
O. D. 19

G6
TROY II
O. D. 19

G7
SASSANIAN PERSIAN
E. TURKESTAN

H3
CRETE. HS. 52

H4
CRETE. HS. 52

H5
CRETE. HS. 52

H6
CRETE. HS. 52

H7
CRETE. HS. 52

H8
CRETE. HS. 52

H9
CRETE. HS. 52

J1
PORTI
X. M. VIII

J2
MM. KN 5505, EPM. 194

J3
XVII AMARNA
PA. XVIII

J4
GUROB, PIK.
XXVI

J5
GUROB, PIK.
XXVI

J6
GUROB, PIK.
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J7
GUROB, PIK.
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XXVI

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GUROB, PIK.
XXVI

J8
GUROB, PIK.
SPIRAL: TRUMPET ENDS, BULBOUS, INFLATED

LATE FORMS, SEE BELOW

TENCI MARNE HELMET DF2 490
W4
TENCI 300 MARNE B M
PYLOS DCR 128
W8
-50 SARAGOSA 700 1300
X8
SPRAL IN COMMON USE +600
AV X 5
WARWICKSHIRE 127
700 "TARA" BROOCH A 1914 218
+850 BOOK OF KELLS RCA 287
+600
X 8
X 6
X 3
X 2
X 4
X 5
X 1
X 2
X 3
X 4
W5
W6
W7
W8
W9
-50 SARAGOSA 700 1300
KELTIC BMCE 85
CANTERBURY HS 1 VI
LINDISFARNE 1700
SHEILD BMCE
BRONZE 10 BC
MIRROR BIRD LIP S LOS.
A LVI XLII
X 8
X 7
X 6
X 5
X 4
X 3
X 2
X 1
W55 PLXL
W5
W4
W3
W2
Celtic Siedenwagon Ru X Innenrei
AYLESFORD BMCE 94
TENCI II ANTRIM DF2 464
ANTRIM TENCI II DF 2 464
ALBANIA SA TO 16
V6
V3
BOLOGNA BRACELET 146
V4
V7
V8
SPIRAL: C BLOBS. JUNCTION CIRCLES

Y2
FE: NORWAY RM-835

Y25
FE STIECHEL WPS181

Y3
KURZUD BRIGHT DRAWING WPS132

Y35
LINZ MUS. R5.XIII.1

Y40
LINZ MUS. R5.XIII.1A

Y43
KLÆSBERG MUS. R5.XIV.2

Y47

Y5
400: IRELAND BMCE144

Y80
BROCH JSH:III WILDE CATAL.

Y8
STOKESTOWN

Y104
GOETHE BOHEMIA AFW18

Y107
COPTIC CHURCH OLD CAIRO R5.87

Y90
MODERN LOUIS QUINZE

Y96
RACIAL REVIVAL OF C BLOBS

Z2
BR. LÓCHAR MOSS TORC WRS9X

Z4
-50 GLASTONBURY BCP LXXIV

Z5
-50 GLASTONBURY. BCG LXXIII

Z6
-50 GLASTONBURY BCG LXXIII

Z7
+100 PORTLAND DORSET 127

Z8
-50 GLASTONBURY. BCG LXXI

W55
-50 GLASTONBURY BOWL BMCE107
SHIELDS: ROMAN, GALIC, SCYTHIAN

FOR SCOTTISH SHIELDS
SEE LXXXVII Q2
METOPIC LINES, JOGGLES

METOPIC ZA

LATE PHILISTINE

SUSAN

TENNIS TARN

HERAKLON NAGOS

HONEYCOMB HOUSE MODEL

(BRITISH) MAI 1923-24

-1000 Bologna M-1-152

-600 Bologna M-1-912

-600 BOLOGNA M-1-1695

-700 VETULONIA M-1-2006

-1000 CAPRAI M-1-393

-700 CAPRAI M-1-2006

-1100 Bologna M-1-175

-700 BOLOGNA M-1-156

-700 BOLOGNA M-1-126

-600 TARRACO FORLI KM

-600 TARRACO FORLI KM

-700 TARRACO FORLI KM

-600 CUMA M-1-162

-500 CUMA M-1-162

-500 CUMA M-1-162

-700 TARRACO FORLI KM

-600 TARRACO FORLI KM

-1100 CUMA M-1-162

-700 TARRACO FORLI KM

-600 TARRACO FORLI KM

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