SELECTED DECORATIVE MOTIFS

OF THE ANCIENT WORLD

By

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CHAPTER I

INTRODUCTION

Purpose of the Study

Numerous books devoted to the study of ornament have been published. The student attempting research in the field of ancient decorative art will be surprised at the great amount of material that is available, but disappointed to find how little of this material provides comprehensive data on decorative motifs. There are a few art histories which deal succinctly with ornament but no single volume contains the major motifs of the ancient world arranged for a quick and convenient reference. For this purpose this thesis was undertaken.

Objectives

Almost all motifs find their origin in the styles of the ancient world. Therefore, it is proposed to limit this study to the historical development and definition of selected motif produced during the periods of ancient Egypt, Assyria, Greece and Rome.

This work is intended to be practical in nature. It is purposely limited to brief definitions and descriptions of each of the motifs. Instead of listing all the illustrations under the different styles of ornament, they are classified according to the motif.

The reader will have an opportunity to compare what has been done by the most prominent ancient cultures in the different motifs.

Procedure

In order to understand decorative ornament the reader must first have knowledge of the terms related to the subject as well as a feeling for the character and purpose of the style to which the motifs belong. Also, it is impossible to understand the art of any culture without knowing something about the religion, customs, and characteristics of the people. For this reason the first steps in this study were to define the terms and to research the motifs belonging to the ancient world. A review of the literature produced the brief summary of the ancient styles which is the first part of this thesis.

The similarities and the differences of the motifs, as expressed by these ancient cultures, became apparent as the research continued. Thus a study of a single motif as used differently during each period became the focus of the major part of this work. Varying amounts of information emerged for each motif. For some, such as the lotus, there is an abundance of material, for others, such as the knop and flower, very little information is available.

CHAPTER II

HISTORICAL BACKGROUND

Definition of Terms

Decorative art is "the adornment or embellishment of an object by purposed modification of its form or color."[1] When decoration is accomplished by the "repetition or combination of specific form-elements according to a predetermined scheme, the form-elements are called motifs. Collectively they are denominated ornament."[2] When the decorative purpose dominates the design we have pure ornament. When the decorative purpose is subordinate to the pictorial or sculptural representation of an idea the result is decorative painting or sculpture.[3] Therefore, decorative art is primarily what may be used properly in a certain position.[4]

A sharp line cannot be drawn between decorative art and fine art. A large portion of ornament can be assigned to one or the other groups according to the way it is used. In many cases, the purpose of representation and decoration are so evenly balanced that they may be assigned to either group.[5]

All decorative art is either symbolic or aesthetic. Forms are chosen basically for their significance in symbolic art, while they are chosen for their beauty alone in aesthetic art. No work can be adequately evaluated until we know whether it should be regarded as an appeal to our knowledge or to our taste. Lack of knowledge may

cause a given work to seem grotesque when the artist intended no such implication. We must strive to understand what the designer meant to convey rather than criticize his shortcomings.[6] Ornament of the Egyptians and Assyrians is primarily symbolic while that of the Greeks and Romans is purely aesthetic.[7]

Ornament should follow the lines of the object which it adorns and should never over-power it, but remain subordinate to it. Ornamentation is never based on one's preference or whim. Not only does it depend on the form of the object it decorates but is influenced by the material used and the style in which it is made. "The art of ornamentation, therefore, stands in intimate relationship with material, purpose, form, and style."[8] The earliest patterns were geometrical in character consisting of small circles, bands, straight and curved lines. As man developed intellectually and artistically he made use of animal and plant forms and then the human figure.[9]

Ornament may be natural or conventional. Natural or imitative ornament is the reproduction of forms just as they are found in nature so that they are principal, rather than secondary as perfect ornament should be. Conventional or stylized ornament is the changing of natural forms by simplifying or exaggerating them to make them more acceptable or interesting when reproduced. Inventive ornament consists of elements not taken from any natural source.[10]

As each writer or painter has certain peculiarities or features which distinguish his work, so each culture has individual characteristics in its ornamental expression. These characteristics, which constitute style, are interesting as they exhibit qualities of the religion, customs, and personality of the different people.[11] Style

is often thought of as having a "definite beginning and ending; as if they sprang into existence in full development, and then . . . ceased to be, and were at once supplanted by something else."[12] Each age or culture does have certain characteristics in its ornament which are peculiar to it and, therefore, may be called a style and given a title.[13] Style of ornament is much easier to understand when we realize that each period grew out of the one preceding it. "The ornament of every age is nearly always traceable to that of some older civilization."[14] Each culture gradually adds new forms and characteristics of its own until a style is developed.[15]

All the styles are not of equal importance because some are simply modifications of others. The ancient styles which have the most distinct characteristics are the Egyptian, the Assyrian, and the Greek. Roman art is just a modification of Greek art, but because of its great influence on western civilization, it is included in this paper.[16]

Geographically and chronologically this review begins with Egyptian art. The arts of Sumeria, Babylon and Chaldea in Mesopotamia were older than that of Egypt but are less important in the area of ornament. There are very few remains and its influence on the art of other cultures is doubtful. Assyria which developed later in the same area is more important because of her interaction with the Egyptians and Greeks. Greek art inherited and borrowed from both Egyptian and Assyrian art. The Greek artists completely transformed all borrowed elements into their own style and then passed them onto the Romans where they were again transformed. Greek and Roman art has influenced the art of all subsequent ages of the European and Western

nations. After the fall of Rome the growth of Christianity brought new conceptions in art. Roman art appeared to be forgotten for a thousand years then was reviewed with the Renaissance during the fifteenth century in Italy, and has had a great influence on Western art ever since.[17]

Egyptian Art

Egypt was one of the greatest, most powerful, and most refined cultures of all time. She developed a native art independent of foreign influence which reflected the character of her people. Its geographic location was a natural barrier against invaders and gave the Egyptian people an opportunity for a "continuous and unadulterated racial and cultural development."[18] This isolation resulted in a constant repetition of art forms during her entire history. The apparent changelessness of Egyptian art is one of its most striking characteristics. The culture of Egypt was so firmly established that the few foreign invasions that did occur had almost no effect on her people.[19]

The material and spiritual needs of the people influenced the beginnings of ancient art. All Egyptian art was a form of expression of life. The creation of a piece of art for its beauty alone is founded on an attitude of aloofness to actual life. This idea was developed much later and was completely unknown to the people of Egypt.[20]

It is impossible to understand the art of any people without knowing to what extent religious beliefs governed their life. All the greatest works that have ever been done are the result of man's

need to propitiate some higher power than himself. The character "of Egyptian art was profoundly religious and symbolic."[21] The priesthood dominated all areas of life and enforced strick orthodox requirements. This hampered the artists' creative ability as only certain characteristics were allowed and "it was penal and heretic to deviate from them."[22] No doubt the artists could have produced even finer work if they had not been so fettered. For example, the appointed position for representing walking was that the left leg should be in advance. Therefore, of the many statues and paintings, not one has been found which has the right foot forward.[23] By examining their representations of the lower animals, which were not limited by the religious laws, one can realize they had greater artistic ability than they were allowed to demonstrate.[24]

The major buildings of ancient Egypt consisted of colossal palaces, temples, and tombs. In the area of design sculptural art was second only to temple architecture. The Egyptians believed that the soul was immortal and that preparation should be made for external existence in the life after death. They designed the pyramids and mastaba tombs to be inviolable and to last for eternity. Pictures of scenes of everyday life decorated the inside. Household goods, clothing, and food were included for the Ka[25] to use in the afterlife. A large part of our knowledge of the art and customs of the Egyptians has been derived from these tombs.[26]

Clearness, exactness, and dignity distinguishes Egyptian art. This is the result of distinctly marked order and regularity of the life of the people. The warm spirit which animates Grecian art is missing and as a result their work is cold and stiff.[27] But there

is evidence of a highly developed decorative sense. The artisans employed both form and color in the most effective and appropriate manner.

Egyptian ornament is characterized by a rigid, formal, and systematic arrangement of plant, animal, and geometric motifs. There is no significant change of style as found in the development of Greek ornament. There is, however, a great variety of detail in the treatment of a limited number of basic motifs.[28]

The lotus-flower, lily, papyrus-flower, date-palm, and reeds were the five plant models used in ornament.[29] The Egyptians used the lotus and papyrus flowers most often. The lotus, which grew in abundance in the Nile Valley, has been called the sacred flower of Egypt. It was the largest and most beautiful of all flowers known to that land. As a product of the life-giving, wealth-bestowing Nile, it was the symbol of the river and of fertility. The lotus decorated the capitals[30] of columns, pottery, and jewelry. It was also used for food. Its fruit was similar to that of a poppy and bread was made from the dried seeds.[31] The papyrus flower and reed were "an emblem of the provisions of sustenance for the mind, since it supplies the paper upon which all records were made."[32] Many of these records still exist and are in very good condition. Papyrus stems are three-angled, therefore, in all papyrus columns three lines were placed down the shaft to represent these edges. When columns were composed of several reeds bound together a series of horizontal bands were placed just below the capital which represented the cords that bound them together[33] (Figures 50-51).

The conventionalizing tendency is obvious in all areas. Natural

objects were rarely pictured realistically. No object was ever painted as it naturally appears even in wall-paintings. They are only intelligible representations. The lotus appears in nature as shown in Figure 1a. It is usually portrayed in a stylized side elevation as shown in Figures 1b and 1c.[34] Lotus borders are pictured in Figure 43.

The Egyptians used symbolic conventions rather than principles of perspective in drawing the human figure. Because the artist wanted to show all the principal parts of the body, he combined front and side view. The face, legs, and feet were in side view, while the shoulders and one eye were in front view. Both feet were flat on the ground, one behind the other. Placing one figure above the other indicated depth. Slaves and enemies were drawn smaller than important persons. Men were usually shown larger than women.[35]

"Continuous repetition of simple units"[36] was another outstanding characteristic of Egyptian ornament. The most favored forms were the lotus flower or parts of it. All cultures used repetition as a principle of design. The regular sequence of units has a certain charm. Simple forms are best suited for this repetition but the artists of the Nile Valley successfully employed this method in their colossal figures and avenues of sphinexes.[37]

Egyptian ornament "is predominately an art of surface-decoration by color."[38] Soft tints and subtle variation of surface would be lost in the blazing sun and dark shadow. Therefore, strong and bold relief was essential outside. The Egyptians used color with admirable judgment for decorative effect both outside and in the dim interiors. Because the range of ornament forms was very limited,

Source: A. D. F. Hamlin, A History of Ornament, Vol. I. (New York: Cooper Square Publishers, Inc., 1973), I:47.

Figure 1. Egyptian Motifs

color was the major decoration of buildings as well as smaller objects. The colors were limited in number and gradations indicating highlights, shades, or shadow were not used. The colors mainly used were red, yellow, blue, and green, with black and white occasionally used as accents. These colors were not the pure colors of the spectrum, but tones or shades, such as red-brown, dark blue, and dark olive. Gold was used very little.[39]

Art in Egypt reached a point when no further progress was possible. Limited as the craftsmen were in the number of tools and materials available to them and fettered by the rigid conservatism imposed upon them by the priesthood, their art was developed to the "limit of their possibilities. The Egyptian artists superbly skilled and imaginative, accomplished the most that they could with the means and knowledge they had; no greater compliment could be paid to any art."[40]

Assyrian Art

In the land of Mesopotamia, near the Tigris and Euphrates rivers, there was such a mixture of different races, one alternately conquered by the other, that the art of the period must be considered as belonging to the whole area. The Assyrians were victorious for centuries and, therefore, became the dominant race of the area.[41] Speltz refers to them as "sensible and practical, rather than of a peotic turn of mind."[42] They were commercial and warlike. "Material gain and their own supremacy"[43] was of utmost importance. Hulme goes so far as to call them "ruthless conquerors."[44] Proof of their power and cruelty can be seen in their art.[45] This is in great con-

trast to the gentle and peaceful nature of the Egyptians and the Greeks.

The keynote of Assyrian art is force. It is earnest and full of realism and vigor. "It is the art of a people who were brave and powerful, and of princes who were despotic and stern."[46] The Egyptian lion was shown in repose; the Assyrian lion was shown violent in action, roaring for his prey. The purpose of Assyrian art was for worldly uses and delights, Egyptian art was used in preparation for the life after death. The point of expression sought in all Assyrian art was "physical force, or personal force of will."[47] As was stated previously, the art of Assyria was primarily symbolic. It was used basically for religious purposes, to decorate temples and the priest. It also had a domestic use, not as a luxury, "but as a sign of the sanctification of daily life"[48] in the form of protecting amulets and symbols of ever-present powers. Therefore, Assyrian "ornaments were shrines set up in the house, or charms worn about the person, as a witness between God and man."[49] The ancient cultures were seriously religious and both deliberately and unintentionally expressed this characteristic in their art.[50]

The Assyrians used pictorial relief as a form of decoration, the purpose of which "was not to give the appearance, but the fact of nature; not attempting deception, but offering information; not imitative, but symbolical."[51] This type of art, which is called conventional, is supposed to be a deliberate simplification or exageration of nature. For the Assyrians it was natural and necessary, because of the limitation of materials used and their childlike imagination, which was satisfied with the crudest suggestion of life-

likeness, as long as the meaning remained clear.[52]

The Assyrians used color with great advantage in their paintings, plaster, enamelling, architecture, sculpture, and wherever in decoration it was appropriate. The colors which were always in flat tints, were blue, yellow, white, black and red. One outstanding characteristic in Assyrian ornament was the very strong black outline. They liked strong contrast and the use of only two colors in a piece of ornament. This combination produced a very rich effect.[53] Gold gilding was used abundantly in decoration.[54] Bronze was used for household articles and for covering gates. The gates of Bolawat were decorated with bands of bronze containing repousse reliefs.[55]

The entire area of Mesopotamia had no building stone or timber but was plentiful in clay. Therefore, all buildings were in sun-baked or kiln-burned brick. For this reason few have remained intact. The brick walls were coated with stone slabs, asphalt, or plaster, and then covered with mosaic-work made from glazed pieces of terra-cotta. A sulphate chalk stone called alabaster, which was easy to work, formed the clay deposits substructural bed. This material was used for the basreliefs and carved statuary. Timber was also very scarce. Some was transported from the mountains and the Lebanon forests for beams in the temples and palaces.[56]

The Assyrians obviously borrowed some of their art elements from the Egyptians, but whatever they borrowed was transformed into a style which was truly Assyrian in character. Egyptian art contained a stately dignity and repose while that of Assyria was full of life and liberty.[57] The lotus, which was used abundantly in Egyptian art, developed an entirely new form in the hands of the Assyrians. The bud and

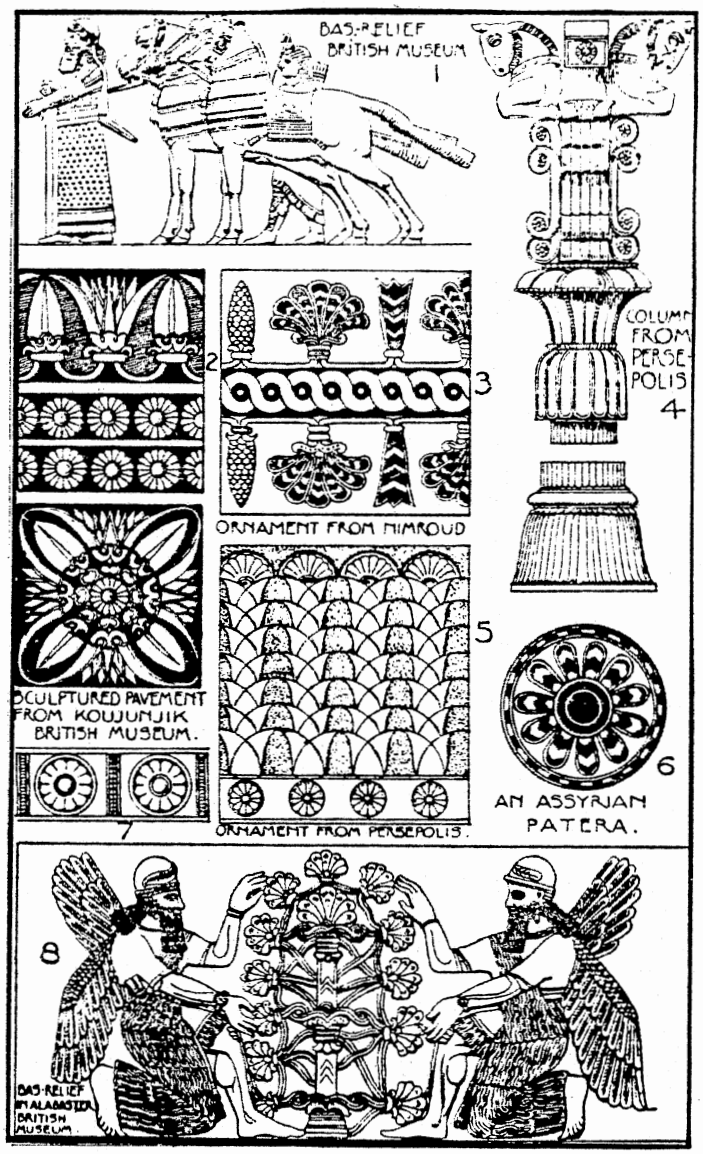
the pine-cones were used in alternation with the lotus and combined into fancy rosettes (Figure 44 and 52). Voluted bands connect the units in all border decoration.[58] This technique is purely Assyrian, and the "organic linking of the units no longer merely strung along a straight line as in most Egyptian examples - marks a decided decorative advance."[59] The lotus-palmette was used as the major detail of the Sacred Tree[60] (Figure 56 and 57).

The Rosette was used more in Assyrian art than in any other art. It is often referred to as "the Assyrian motif par excellence."[61] The pomegranate is exclusively Assyrian but was used less frequently than the rosette. The human figure combined with animal forms resulting in grotesques or monsters were important in Assyrian art.[62]

Assyrian art disappeared entirely due to the materials used. The imperfectly burnt bricks returned to the clay from which they were made. For almost two thousand years the location of the ruins of this ancient culture have been the sites for peasant villages and farms.[63] The influence of Assyrian art reached eastward to India, China, Persia and westward particularly in the Mediterranean islands.[64]

Greek Art

Greek art was in the early period of its existence when Nineveh fell in 606 B.C. Egyptian and Assyrian art strongly influenced the early art of the Hellenic people. But unlike their predecessors they were not fettered by tradition and religious laws. They were free to create to their greatest ability.[65] The Greek "people were gifted with an especial endowment of artistic faculty.. . . Their own aesthetic aptitude enabled them to assimilate all they borrowed, and in



Source: Richard Glazier, A Manual of Historic Ornament, 5th ed., (London, 1971), p. 8.

Figure 2. Assyrian Motifs

transforming it, endow it with a wholly new elegance and refinement."[66] Persistent inquiry and pursuit of ideals are two characteristics obvious in all intellectual and artistic activity. They worked to attain perfection in every undertaking. Therefore, the progress of Greek civilization is in sharp "contrast with the slow advance and slow decline of Egyptian art bound by ancient and sacred traditions, and with the stagnation of Assyrian art."[67]

The Greek national character differed greatly from that of the Egyptians or the Assyrians. The cold severity characteristic of Egyptian art and the power and cruelty peculiar to Assyrian art were alien to the aesthetic qualities of the Greeks.[68] The remains of Grecian art show their artistic feelings and culture, with their religious sentiment, in which the interest of the gods and goddesses was a part of their life and customs. "Their myths and traditions, their worship of legendary heroes, the perfection of their physical nature, and their intense love of the beautiful" were characteristic of the Hellenic race.[69]

"Greek ornament is distinguished by simplicity of line, refinement of detail, radiation of parts, unity of composition, and perfect symmetry."[70] The Hellenic people were the "first people to delight in pure beauty of form and of line-movement part from symbolism."[71] Their constant striving after perfection of form gave their work immortal grace and beauty. The idea of structure is present in every work, not only in the framework of the object decorated, but in a systematic and analytical relation between the object and its ornament, and between the elements of decoration. The elements were systematically combined into a coherent design; never just strung

together[72] (Figure 3[73]).

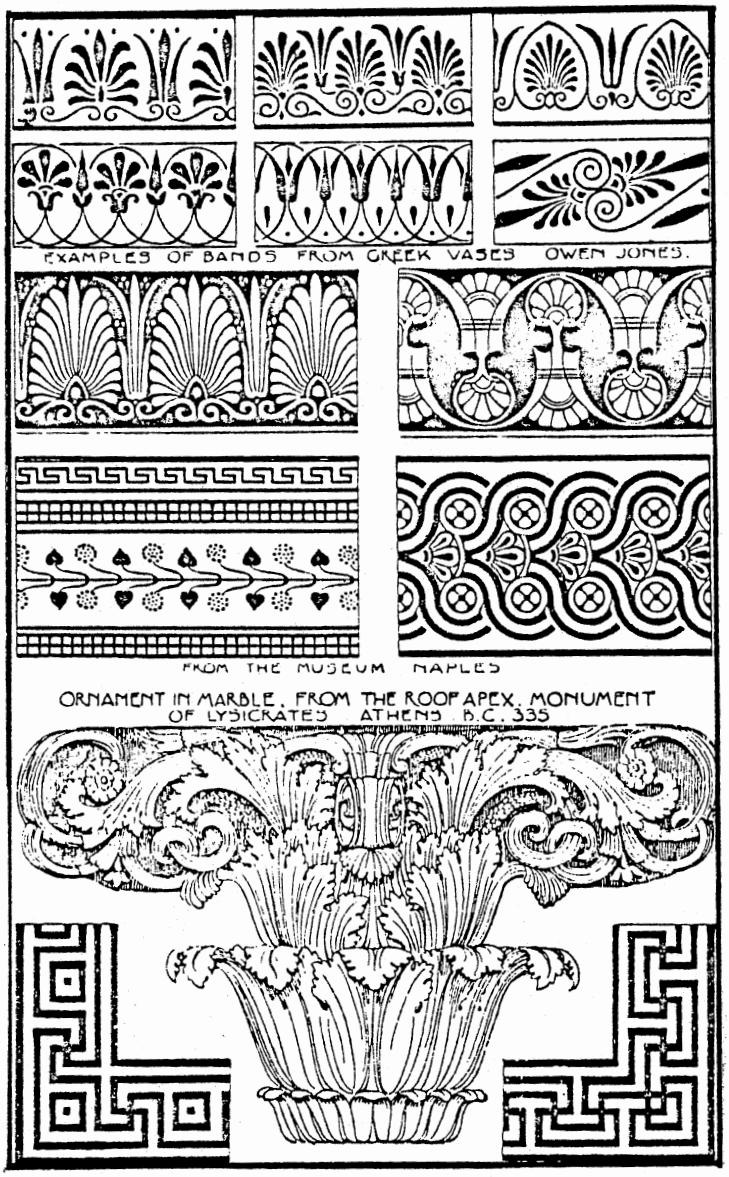
> These qualities of plastic[74] beauty, grace and vivacity of rhythmic movement, structural fitness and artistic reserve, impart to Greek ornament a distinction which sets it apart from all other decorative styles.[75]

Like the Egyptians and Assyrians, the Greeks used a limited number of motifs. The greatest of Hellenic ornament was the result of the variety and originality of the combination of these few basic forms. The variations of these are so endless that exact duplication of any motif on a different object rarely occurs.[76]

The Greeks used the human figure extensively for decorative purposes as well as for sculpture. They represented the human form naturally and easily in action or at rest. They were mainly interested in portraying gods, who were considered as being people, but grander and more beautiful than any human. They strove to portray ideal beauty rather than particular person. Figures used in the frieze are full of life and motion and have an individuality of action and expression.[77]

The Greeks, like the Assyrians and Egyptians, used a lot of color. While the Egyptians depended on boldness and the Assyrians on strong contrast, the Greeks made use of light, shade, and shadow in accentuating form and line.[78] The Greeks used marble in the construction of temples as well as for sculpture. Its cold whiteness was not pleasing to them, therefore, they painted both their statues and their buildings. Some statues have been found with their bright colors still preserved, but most of them lost their paint through weathering.[79]

Greece has had more cultural influence upon western civilization



Source: Richard Glazier, A Manual of Historic Ornament, 5th ed., (London, 1933), p. 20.

Figure 3. Greek Motifs

than any other race of people. Its art has represented perfection for centuries. The beauty of Greek art "is attributed to exquisite proportions and graceful lines."[80]

Roman Art

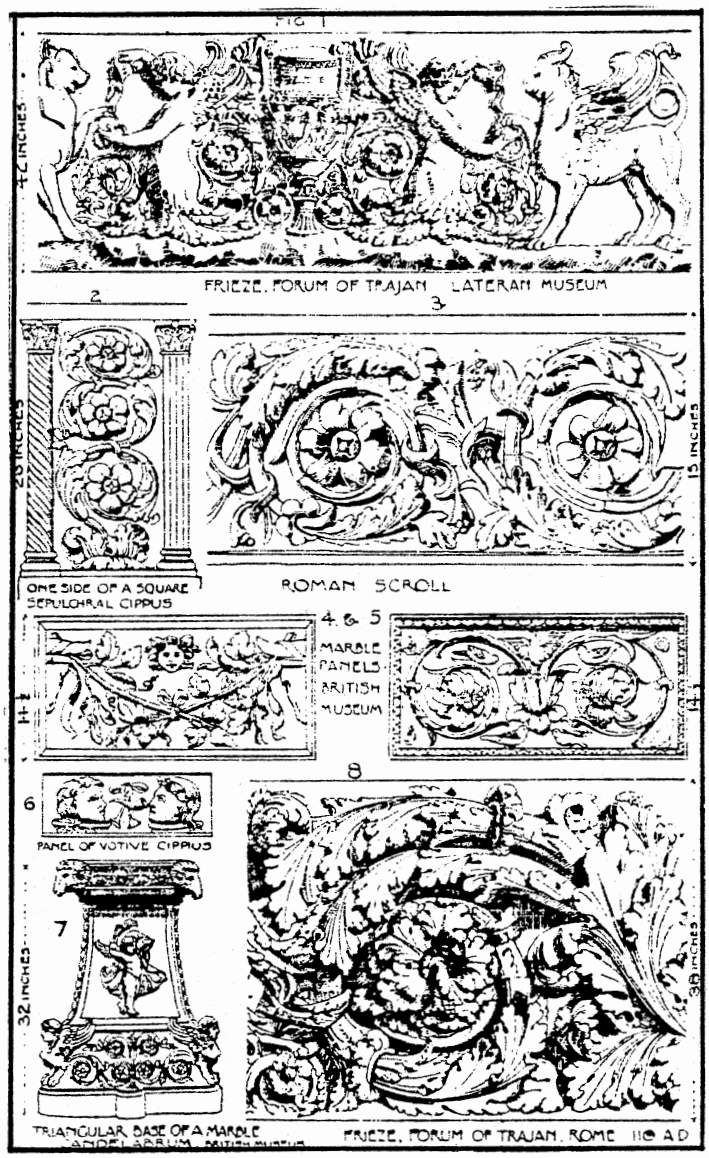
The Greeks conquered the world with their art; the Romans conquered the world with their laws and armies. This sums up the difference in character of the two nations. The Romans were not an artistic people, but they were a powerful military nation. Art of previous cultures, especially that of the Greeks, was assimilated and developed into a national style of their own.[81] The Romans used the borrowed elements "with greater exuberance and elaboration, together with bold and vigorous carving, yet lacking the simplicity, refinement,"[82] and grace found in Greek art. Wornum states that Roman art is "simply an enlargement or enrichment of the florid Greek. It was, therefore, original only in its treatment of the Greek materials."[83]

The Romans were very active and their art reflects this characteristic. Also, their love of grandeur and splendor often resulted in design that was ostentatious. Roman art lacked the refinement and restraint so characteristic of Greek art. It was more involved with self-glorification.[84] The intention of Greek art was dignified simplicity; the purpose of Roman art was florid enrichment and splendor.[85]

Roman ornament is composed mainly of continuous spiral lines, flowing from a sheaf of acanthus foliage and terminating in a rosette. The arabesque or scroll is an example of this type of ornament (Figure 14). Birds, reptiles, cupids, and griffin were usually interwoven with the foliage, thus creating largeness of mass, and a striking dif-

ference in form, which is the main characteristic of Roman art. Festoons, monsters, and animals were also part of Roman ornament, but the acanthus leaves were used more than any other element.[86]

Even though the Romans never approached the artistic abilities of the Greeks, they did make two contributions to the world in the area of art. First, they were masters at "combining numerous elements in a homogenous whole, and developing them further"[87] (Figure 4a). They passed this concept on to the generations of artists who followed.[7] Second, the Romans copied the Greek art forms and principles and thus carried on the Greek concepts which otherwise may have been lost.[88]



Source: Richard Glazier, A Manual of Historic Ornament, 5th ed., (London, 1971), p. 26.

Figure 4. Roman Motifs

FOOTNOTES

[1]Alfred Dwight Foster Hamlin, A History of Ornament Vol. I (New York, 1973), I:3.

[2]Ibid., p. 3

[3]Ibid.

[4]Frederick Edward Hulme, The Birth and Development of Ornament (London, 1893; New York, 1893), p. 5.

[5]Ibid., pp. 3-5; Hamlin, p. 4.

[6]Hulme, p. 17; Ralph N. Wornum, Analysis of Ornament (London, 1884), p. 13.

[7]Richard Glazier, A Manual of Historic Ornament, 5th ed. (London, 1933; Detroit, 1971), p. 175.

[8]Alexander Speltz, The Style of Ornament (Leipzig, 1910), p. 1.

[9]Ibid.

[10]Ibid.

[11]Wornum, pp. 13-22, 32.

[12]Hulme, p. 6.

[13]Ibid.

[14]Sherrill Whiton, Interior Design and Decoration, 4th ed. (Philadelphia, 1974), p. 490.

[15]Ibid.

[16]Hulme, p. 7; Wornum, p. 31.

[17]Hamlin, pp. 15-16; Whiton, p. 6.

[18]Whiton, p. 8.

[19]Ibid., pp. 7-8.

[20]Herman Ranke, The Art of Ancient Egypt (Vienna, 1936; London, 1936), p. 10.

[21]Hulme, p. 29

[22]Ibid., p. 30.

[23]Ibid., pp. 29-31.

[24]Hulme, p. 48.

[25]Ka. The shadow or half spirit of the deceased.

[26]Whiton, p. 8; Hamlin, pp. 33-34.

[27]Speltz, p. 13; Chril Aldred, The Development of Ancient Egyptian Art From 3200 to 1315 B.C. (London, 1952), p. 5; Lewis Foreman Day, Nature In Ornament 3d. ed. (London, 1898), p. 151.

[28]Hamlin, p. 39.

[29]Speltz, p. 13.

[30]Capital. "The head of a column or pillar. The capital is placed directly over the shaft and immediately under the entablature." Martin Pegler, The Dictionary of Interior Design (New York, 1966), p. 87.

[31]Hulme, p. 34; Whiton, p. 14.

[32]Hulme, p. 36.

[33]Ibid.

[34]Hamlin, p. 38; Wornum, p. 40.

[35]Whiton, p. 14; Hulme, p. 27; Mary Jean Alexander, Handbook of Decorative Design and Ornament (New York, 1965), p. 93.

[36]Hulme, p. 31.

[37]Ibid., pp. 31-32.

[38]Hamlin, p. 39.

[39]Ibid., pp. 34-39.

[40]Whiton, p. 17.

[41]Hulme, p. 43; Speltz, p. 23.

[42]Speltz, p. 22.

[43]Ibid.

[44]Hulme, p. 44.

[45]Ibid.

[46]James Ward, Historic Ornament, Vol. I (London, 1897), p. 116.

[47]Ibid.

[48]W. Gershom Collingwood, The Philosophy of Ornament (Michigan, 1883), p. 29.

[49]Ibid.

[50]Ibid., p. 31

[51]Ibid., p. 34.

[52]Ibid.

[53]Ward, pp. 155-156; Hulme, pp. 55-56; Hamlin, p. 63.

[54]Hulme, p. 55.

[55]Hamlin, p. 63.

[56]Ibid., p. 56; Ward, pp. 128-130; Speltz, p. 23.

[57]Hulme, p. 49; Hamlin, pp. 58-59.

[58]Compare the Assyrian lotus borders (Figure 44) with those of the Egyptians (Figure 43).

[59]Hamlin, pp. 59-60.

[60]Ibid., p. 60.

[61]Ibid., p. 61.

[62]Ibid., pp. 61-62.

[63]Hulme, pp. 45-46.

[64]Speltz, p. 23.

[65]Hulme, p. 77.

[66]Hamlin, p. 88.

[67]Ibid.

[68]Speltz, p. 44.

[69]Glazier, p. 15.

[70]Ibid., p. 19.

[71]Hamlin, p. 93.

[72]Ibid., pp. 93-95.

[73]The character of repetition in Egyptian ornament is one of strength and stability. The character of organic combinations in Greek ornament is harmony and gracefulness.

[74]Plastic is one way of producing ornament. It depends on light and shade for effect. It is the result or raising of depressing the surface, as by molding, carving, hammering or stamping. Hamlin, p. 4.

[75]Ibid., p. 95.

[76]Ibid., p. 96.

[77]Glazier, pp. 15-17; Hulme, pp. 77-78.

[78]Whiton, p. 26; Alexander, p. 97; Glazier, p. 21.

[79]Hulme, pp. 83-84.

[80]Whiton, pp. 30-31.

[81]Hulme, p. 115; Speltz, p. 71; Alexander, p. 100; Hamlin, p. 127.

[82]Glazier, p. 27.

[83]Wornum, p. 66.

[84]Alexander, p. 100; Hamlin, p. 139.

[85]Hulme, p. 117.

[86]Glazier, p. 27; Alexander, p. 100; Hamlin, p. 152.

[87]Speltz, p. 71.

[88]Whiton, p. 31.

CHAPTER III

SELECTED DECORATIVE MOTIFS

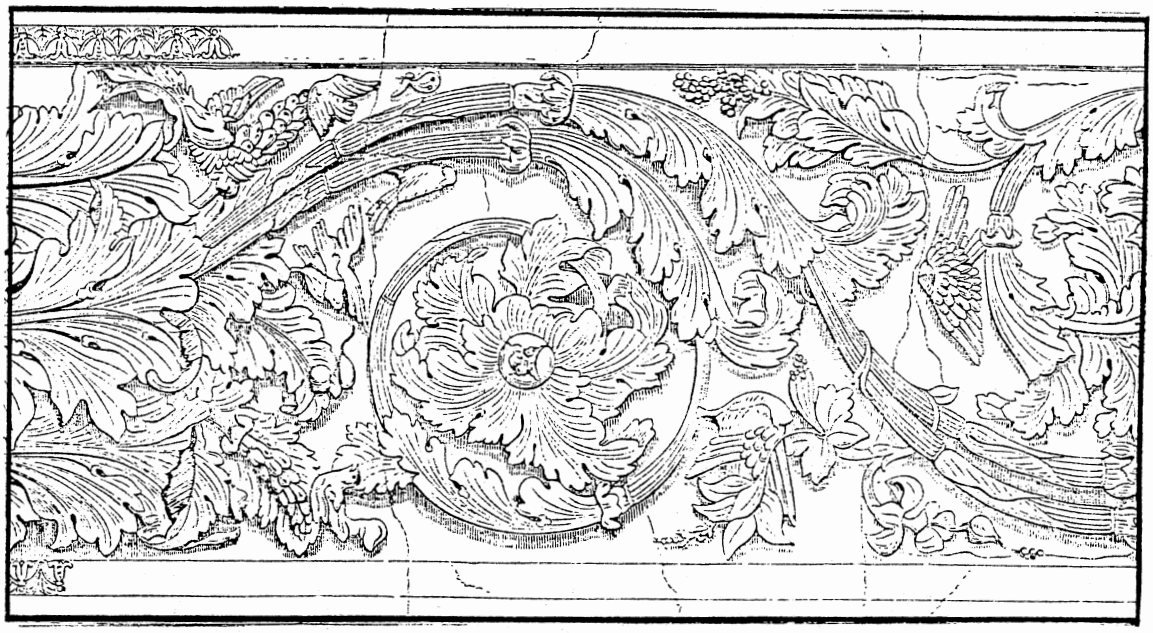
Acanthus

The acanthus plant, also known as akanthon, is common in both Greece and Italy. The Greeks introduced it into ornament and it has appeared in every Western style since that era. The acanthus has no symbolic significance; its frequent use is due to its beauty and artistic possibilities alone. The Greeks used the narrow prickly-leaved acanthus or spinosus, the Romans used the soft leaved acanthus or mollis. Although the acanthus did appear in Greek art, it is much more characteristic of Roman art. It is so exclusively Roman that its presence in an ornamental work is a fairly good indication of its being of the Roman period. This is also true of the scroll, which is truly Roman and always with acanthus leaves (Figure 5).[1]

The acanthus is found in many different forms--as up-right leaves in capitals, as a molding motif (Figure 6), as a major part of the scroll, as the petals of a rosette (Figure 68), and as a decoration for objects such as candelabras and vases.[2] "Roman ornament is alive with acanthus leaves."[3]

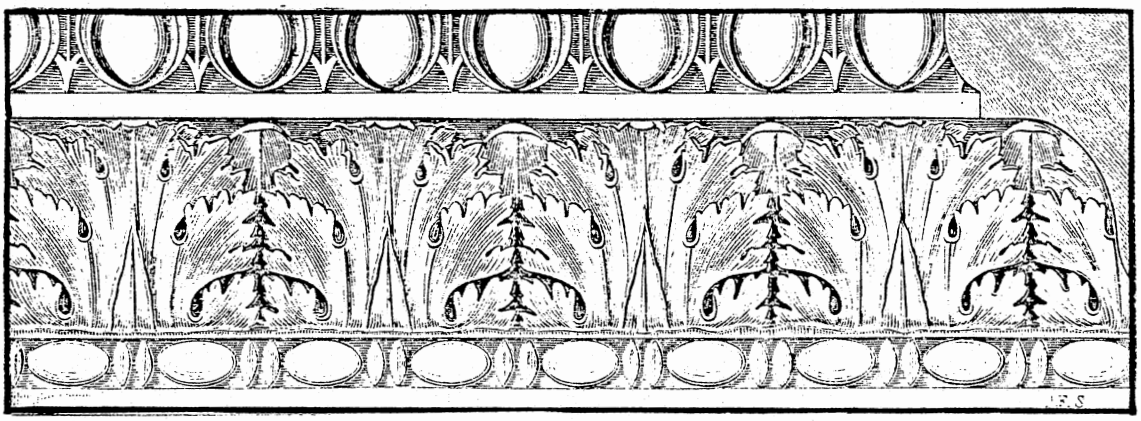
Anthemion

The anthemion, also known as homorand honeysuckle ornament, is the most significant of all Greek motifs (Figure 9). Its beauty is



Source: Ralph N. Wornum, Analysis of Ornament, (London, 1884), p. 74.

Figure 5. Roman Scroll Wirh Acanthus Leaves

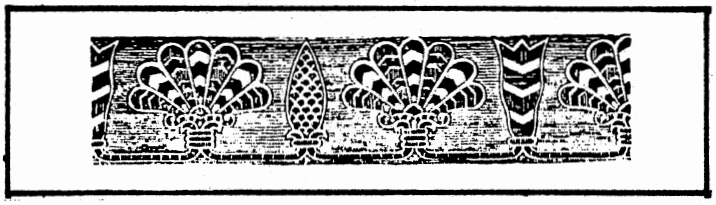


Source: Ralph N. Wornum, Analysis of Ornament, London, 1884), p. 66.

Figure 6. Acanthus Molding

the result of radiation from a single point. It is a stylized palmette ornament (see Palm p. 68). The anthemion is sometimes misnamed the "honeysuckle ornament" but its slight resemblance to this plant is accidental. Its history can be traced back to the Egyptian lotus palmette.[4]

The Assyrian anthemion has bold lateral markings which resemble a chevron. In border patterns it is usually alternated with a bud and fir-cone and voluted bands connect the units (Figure 7).[5] The

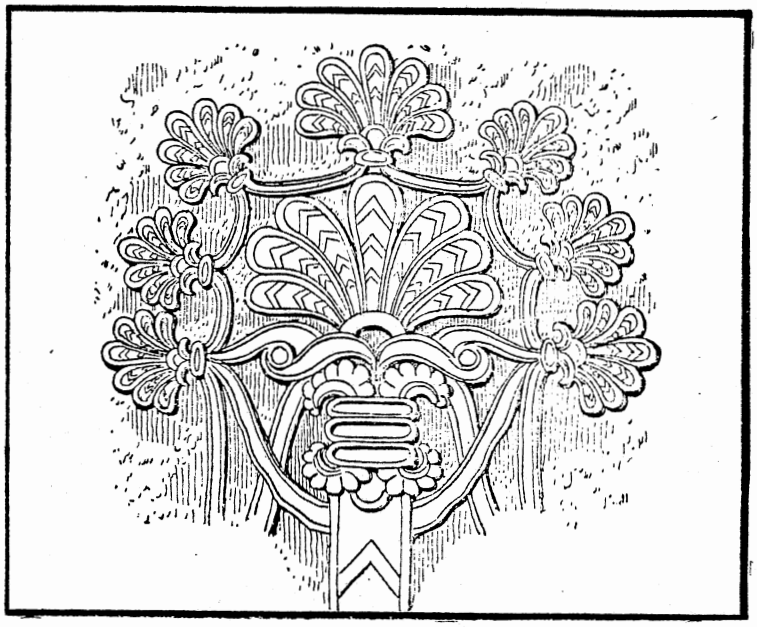


Source: Lewis F. Day, Nature in Ornament, 3rd. ed., (London, 1898), p. 151.

Figure 7. Assyrian Anthemion

Assyrian sacred tree consist of numerous anthemians connected by voluted bands (Figure 8).

The Greeks used the S-Scroll to connect the units of the anthemion ornament instead of voluted bands. This added "grace and rhythmic movement"[6] to the pattern. They designed the petals of the palmette in numerous ways, developed the connecting scrolls in great detail, and refined the general structure in an "extraordinary variety of ways, creating out of the somewhat monotonous and lifeless Oriental



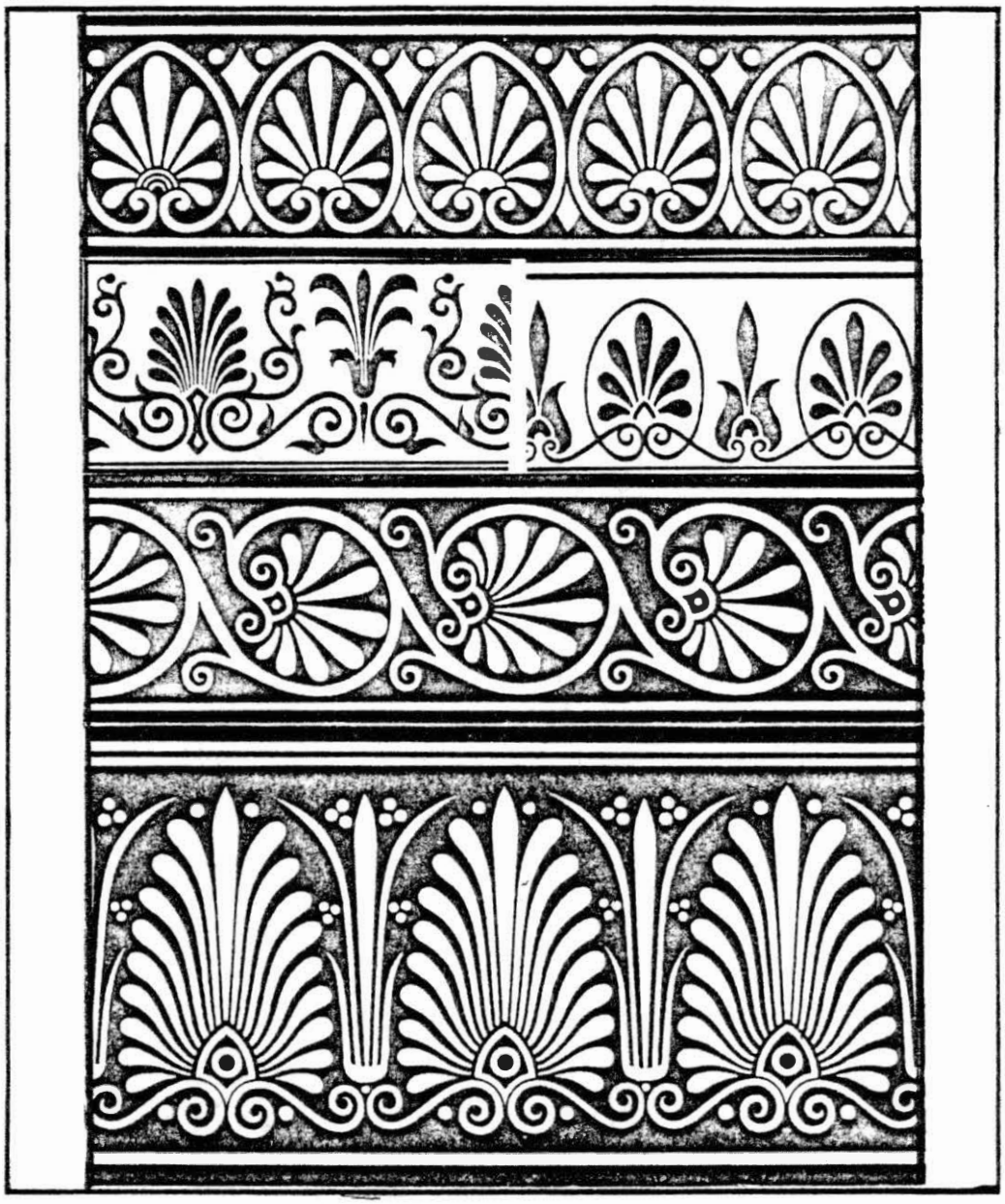
Source: James Ward, Historic Ornament, Vol. I, (London, 1897), p. 149.

Figure 8. Upper Portion of Assyrian Sacred Tree

palmette an entirely new and exquisitely beautiful ornament"[7] (Figure 9). The Greek anthemion is usually alternated with a lotus motif.

Arabesque

The arabesque, also known as rinceau and scroll pattern, is "a scroll and leaf pattern with stems rising from a root or other motif and branching in spiral forms."[8] It is often combined with animal and human forms as well as cartouches and grotesques.[9] Hulme defines the arabesque as "various animal and floral forms, vases, weapons, masks, musical instruments, and so forth, [which] are strung together into one composition with more or less happy effect."[10] This motif



Source: W. G. Audsley, Designs and Patterns From Historic Ornament (New York, 1968), p. 58.

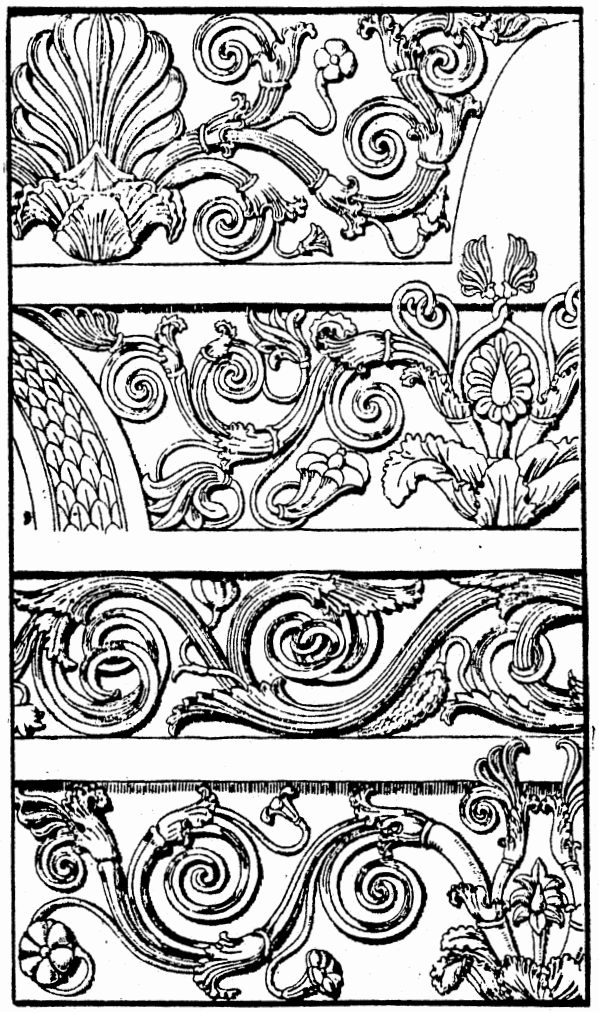
Figure 9. Greek Anthemion

was used for pilasters, friezes, and bands.

The arabesque is the most important of all Roman motifs. The Greeks developed it but the Romans refined and elaborated this pattern. The arabesque is peculiarly Roman and is rarely without the acanthus leaves which are also very characteristic of Roman ornament. The Greek arabesque (Figure 10) is simple and graceful compared to the elaborate Roman versions which seem to burst out with foliage (Figures 11 and 12). Some Roman examples are heavy and overdone, others are delicate and elaborate in detail (Figure 5). The Greek arabesque consists mainly of branching spirals, with only enough leafage to cover the beginnings of the stems. It lacks the cup-flower at each branching which is so typical of the Roman arabesque. The few leaves are simple, somewhat flat and thick. The scrolls are made of grooved bands in the Greek type where as the Romans used round stems which sprang from a cluster of acanthus leaves and terminated in a rosette rather than a point. The Romans usually filled the bare spaces with smaller scrolls, animals, and other motifs.[11]

Asp

The Egyptian asp, also known as cobra and uraeus, is a "symbol of death, hence of the royal power of life and death, and hence of royalty itself."[12] The Egyptians used capital punishment. Because the king had the power of death, the asp was always on his head-dress. A cornice of asps (Figure 16a) decorated the royal court of justice suggesting that "there resided the royal right of judgment and of condemnation."[13] This cornice was not considered as royal until later times, because at first, it was used to decorate any royal



Source: Lewis F. Day, Nature in Ornament 3rd. ed., (London, 1898), p. 32.

Figure 10. Greek Arabesque

Source: A.D.F. Hamlin, A History of Ornament, Vol. I, (New York, 1973), I: 138.

Figure 11. Roman Arabesque

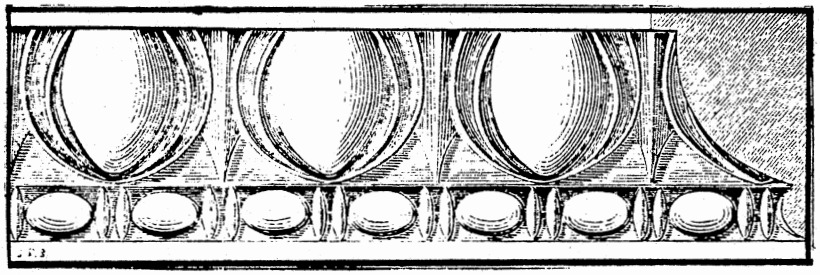
Source: Lewis F. Day, Nature in Ornament, 3rd. ed., (London, 1898), p. 34.

Figure 12. Roman Arabesque

building. The asp was also used in bands around columns and on each side of the king's name in a cartouche or shield (Figure 16b).[14] Two asps with heads erect were twisted symmetrically around the globe in the winged-globe. In some examples the asps are wearing a crown (see the Winged Globe, p. 82).[15]

Bead and Reel

The bead and reel, also known as astragal, is composed of half-round circles alternated with elongated oval shapes. It was used to decorate the surface of a molding.[16] Bead and reels were usually combined with other bands such as the ovolo or egg and tongue (Figure 13 and 6). They were used as intermediate motifs between the shaft and the capital of columns.[17]



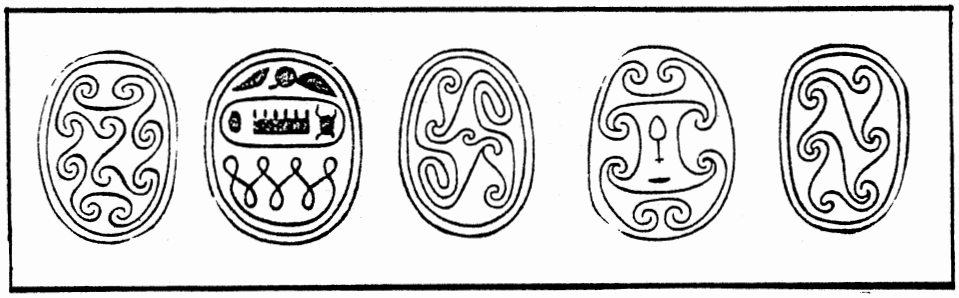
Source: Ralph N. Wornum, Analysis of Ornament, (London, 1884), p. 70.

Figure 13. Bead and Reel below the Egg and Dart

Beetle

The beetle, also known as scarab, is peculiar to Egyptian art. It symbolized creation and life. The beetle would roll a pellett containing an egg until it reached a safe place where the pellet was then buried. The burial of the pellet represented the setting sun, which would rise bringing forth new life in due time.[18]

The beetle was used as an amulet for the living as well as for the dead. It was also used in various pieces of jewelry and on mummy cases. Seals representing the beetle were set in rings. The owner's name was placed on the flat bottom. These seals enabled people to stamp their signature on documents (Figure 14).[19]

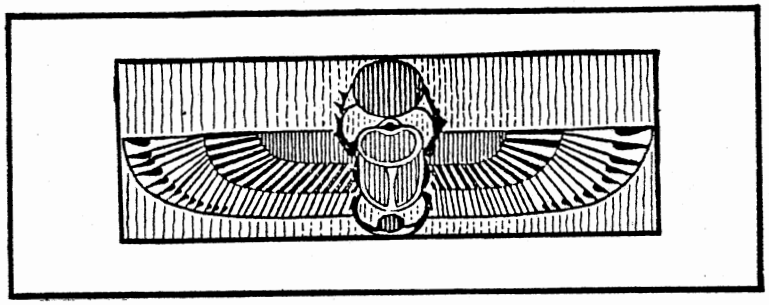


Source: W. M. Flinders Petrie, Egyptian Decorative Art, (London, 1895), pp. 26-27.

Figure 14. Beetle Seals

The Egyptians added wings to the beetle and placed a disc between the claws. This design appears as a ceiling decoration in

tombs, as a border on the cover of a shrine and on mummy cases (Figures 15 and 16f).[20]



Source: Lewis F. Day, Nature in Ornament, (London, 1898), p. 237.

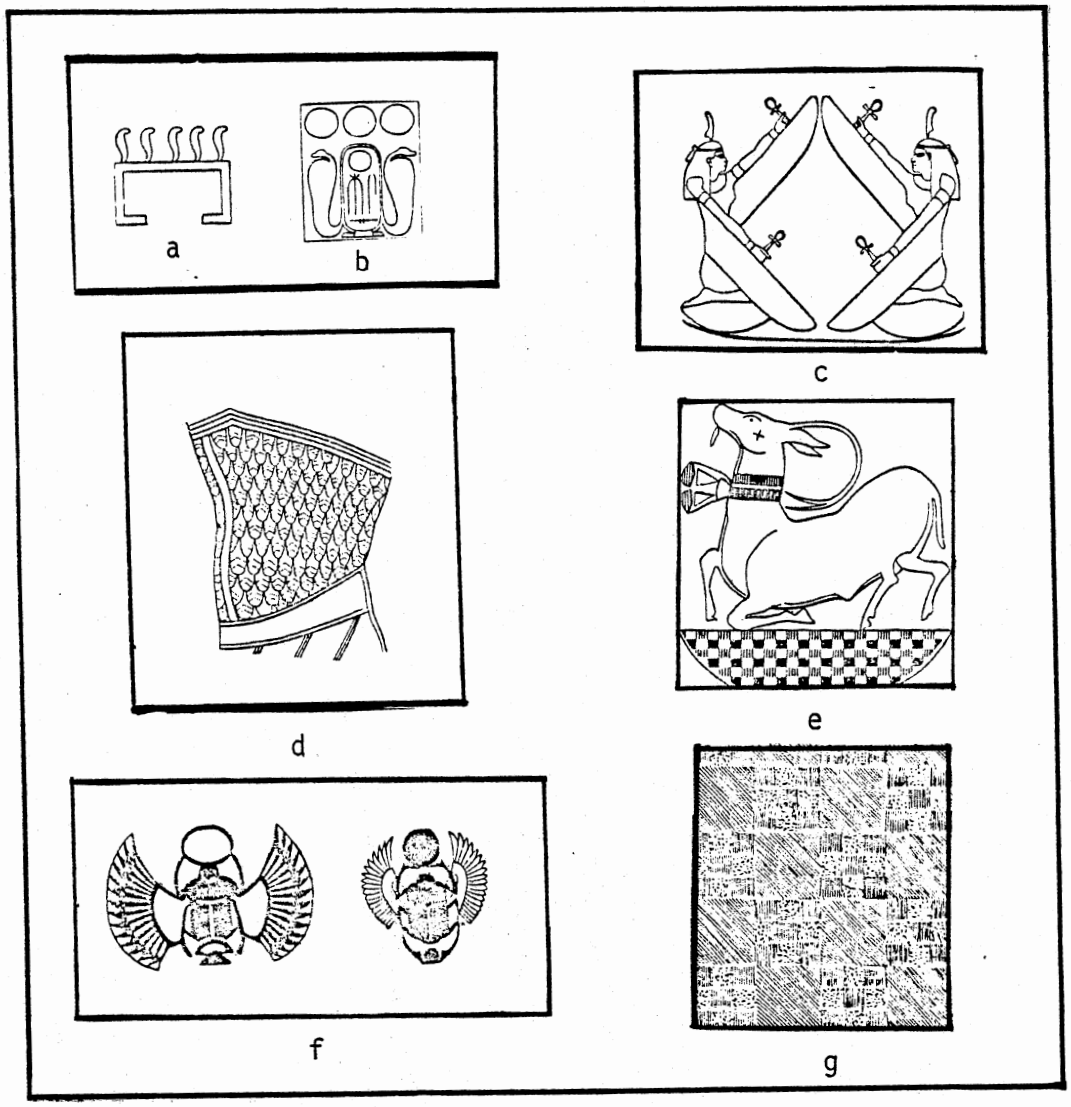
Figure 15. Scarab with Wings

Chequers

Plaiting and weaving inspired the chequer pattern. It is seen in all periods in Egypt, but was most common in the Ptolemaic age. The Egyptians of the Old Kingdom developed many interesting patterns with the chequers. In later periods the pattern was still common but was rarely treated with originality. The only new development was the alternation of whole and divided squares of colors (Figure 16g).[21]

Chevron

The chevron is a V shape motif which is popular in surface decoration. It is found in Egyptian art but the Assyrians used this motif



Source: W. M. F. Petrie, Egyptian Decorative Art (London, 1895), pp. 46, 52, 87, 108, 112, 114

Figure 16. Egyptian Motifs

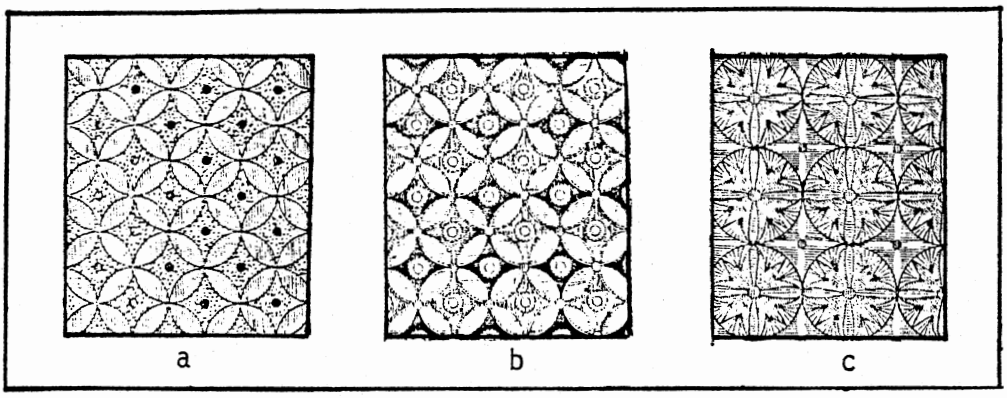
most extensively. It appears on the tree of life (Figure 56 and 57), the knop and flower (Figure 40), and many other Assyrian motifs.

Circle

The circle is defined "as a continuous, curved line every point of which is equidistant from a central point."[23] It is the basic form in a number of patterns. The circle has several symbolic meanings. Because it has no beginning or ending it has always symbolized eternity. Savages and primitives used the circle to signify spiritual power. A point within a circle was the Egyptian hieroglyphic symbol for their sun god. This very sacred emblem may have represented the "seed within the egg, the 'orphic egg,' symbol of the universe, representing the globe of the sun floating in space surrounded by the enclosing vault of the heavens."[24] This same symbol is the astronomical sign for the sun in use at the present time.[25]

The Egyptians did not use the circle extensively in decoration. No examples have been found which date before the eighteenth dynasty, and only a few afterwards. The intersecting circles forming a rosette are of the eighteenth dynasty (Figure 17a and 17b). One interesting pattern of later periods was formed of continguous circles not intersecting with four lotus flowers radiating from the center of each circle (Figure 17c). The Assyrians divided the circle so that it would have six segmental arms. This design was very popular in Assyria but was not found in Egypt, which seems to indicate that the Egyptians used a string and points rather than a compass.[26]

In order to create an interesting pattern the circle is divided by curved lines or a combination of curved and straight lines.



Source: W.M.F. Letric, Egyptian Decorative Art (London, 1895), p. 48.

Figure 17. Egyptian Circle Motifs

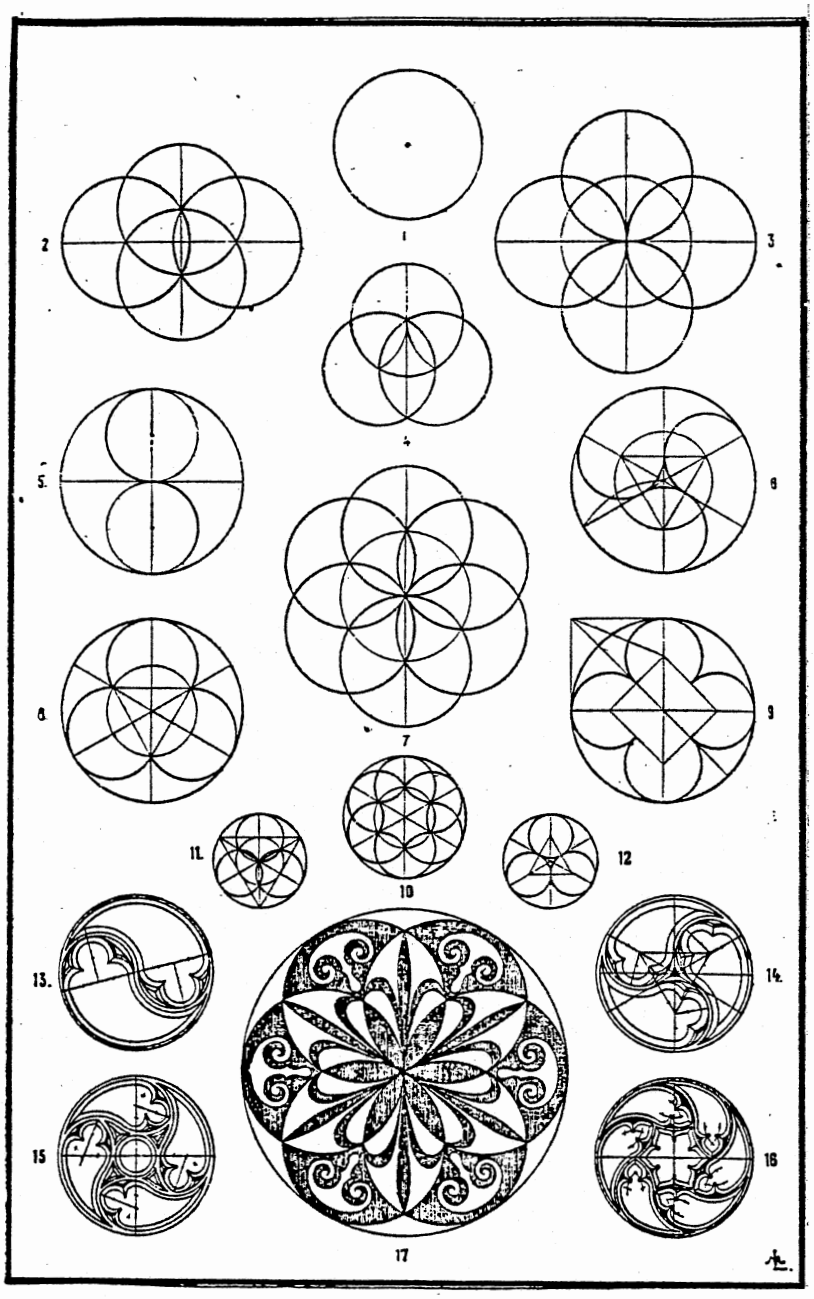
Figure 18 outlines the development of a design which was used in a Roman mosaic pavement located in Pompeii.[27]

Convolvules

The convolvules is an "indigenous climbing plant of ornamental appearance"[28] (Figure 19). The wild flowing stems of this plant were a popular element of art during the eighteenth and nineteenth dynasties. The Egyptians used the convolvulus as climbers on lotus and papyrus stems.[29]

Dolphin

The dolphin has been one of the most popular sea animals in decorative art. He is sometimes found on antique coins, on Pompeian mural paintings as well as on furniture, and in Greek and Roman architecture.[30] He is the symbol for love and swiftness.[31]

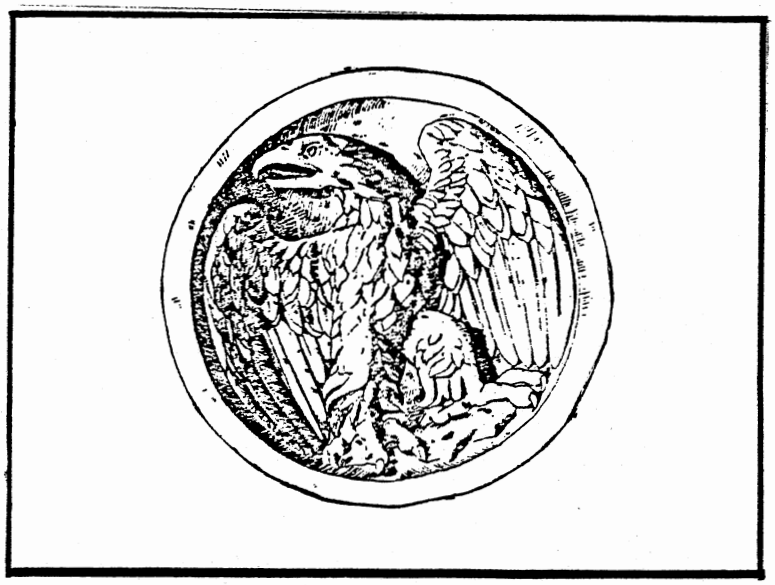


Source: F. S. Meyer, Handbook of Ornament (New York, 1957), p. 28.

Figure 18. Development of a Circle Pattern

Source: Grang S. Meyer, Handbook of Ornament (New York, 1957), p. 53.

Figure 19. The Convolvulus wrapped around a corn stalk



Source: F. S. Meyer, Handbook of Ornament (New York, 1957), p. 82.

Figure 20. Roman Eagle

Eagle

The eagle is the most important bird in decorative art. "His size and strength, his majestic flight, his keen vision, distinguishes him above all other birds"[32] and has assured him a place in art since the Egyptian era. In Greek art, "he was the companion of Zeus, whose thunderbolt he keeps and guards . . .. The Romans used him in the apotheoses of their emperons; and chose him for the standard of their legions."[33]

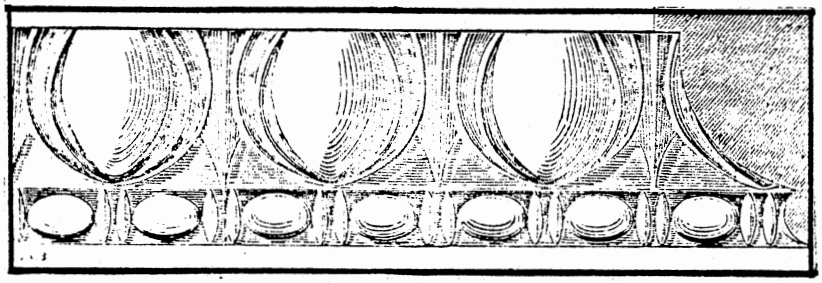
Egg and Dart

The egg and dart has a number of names including: echinus, horse-chestnut, egg and tongue, egg and anchor. This motif consists of oval shapes separated by dart like forms (Figure 21). Hulme writes that its variety of names may be taken as evidence that it has no resemblance to anything, but is simply based on one's preference or whim. The egg and dart is part of the classical capital, decorates the rim of vases, and frequently appears as a decoration on furniture from the Greek period to the present time.[34] The egg and dart is unknown in Egyptian art due to the absence of carved or incised ornament. The Egyptians used flat ornament in color.[35]

Feathers

The Egyptians used feathers as an emblem of sovereignty. In their adaption to design feathers often assumed the form of scale-like ornament or imbrications.[36]

Royal mummies are shown wrapped in protecting wings on the coffins of the Antefs. The Kings of the eighteenth through the twentieth



Source: James Ward, Historic Ornament, Vol. I (London, 1897), I: 268.

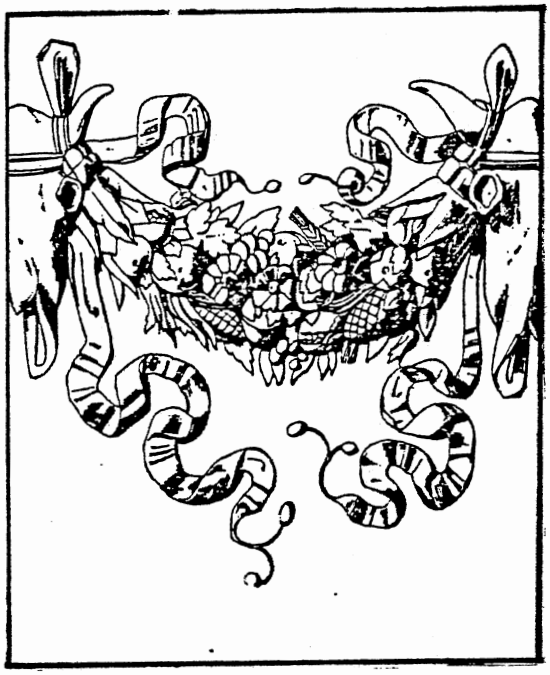
Figure 21. Egg and Tongue Molding

dynasties are often pictured wearing wide belts decorated with what appears to be the scale pattern (Figure 16d). But this occurs in non war-like scenes and in one scene the design is exactly the same as the feathers on the Antef coffin. Therefore, these belts must represent feather work. The feather design is also seen on the sides of the thrones. Later it was used around columns and on metal work.[37]

Festoons

Festoons are composed of fruit, leaves, and flowers suspended between two points and hanging in a curve (Figure 22). This was a popular motif of the Roman period.[38]

The Romans hung festoons of real fruit on the friezes of temples along with the actual skulls of sacrificial animals. This style was then adapted to secular architecture. Rosettes, masks, and figures filled the empty spaces in the center of the curve.[39]



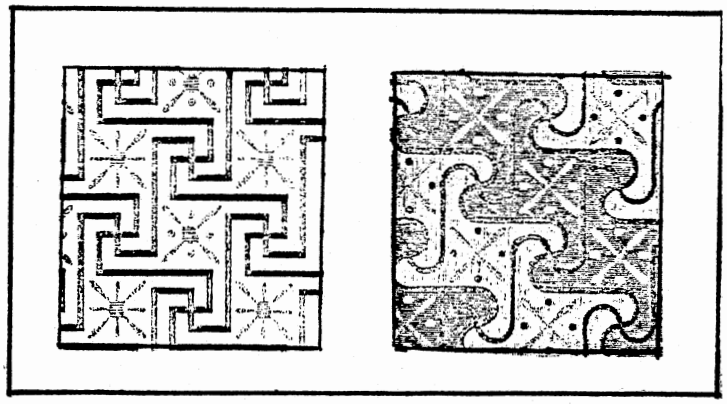
Source: Mary Jean Alexander, Handbook of Decorative Design and Ornament (New York, 1965), p. 100.

Figure 22: Roman Festoon

Fret

The fret is composed of "interlacing and interlocking lines and forms."[40] It is a modification of the spiral pattern (Figure 23a). This motif has a great variety of names including: labrinth, meander, key pattern, and chinese key. Meander, which is applied to Greek frets, is incorrect. This word indicates curved lines rather than angular.[41]

Simplicity, rhythm in detail, and great adaptability have made the fret one of the most popular motifs. The Egyptians used it in their tombs, the Greeks in their temples, the Romans in their civic



Source: W. M. F. Petrie, Egyptian Decorative Art (London, 1895), p. 37.

Figure 23. Egyptian Spiral and Fret

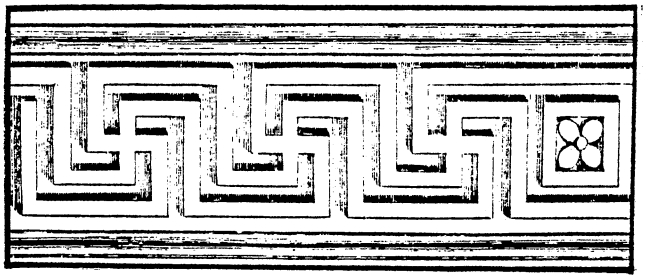
and domestic buildings.[42] The Greek fret is continuous, single and all parts are the same width as the spaces between the parts (Figure 24). The Egyptians usually made no effort to keep the lines continuous. The Romans made no changes in the design of the fret but merely continued to use the same designs as that of the Greeks.[43]

Guilloche

The guilloche, also known as cable ornament and snare-work, is a band or border design consisting of overlapping or interlacing circular forms.[44]

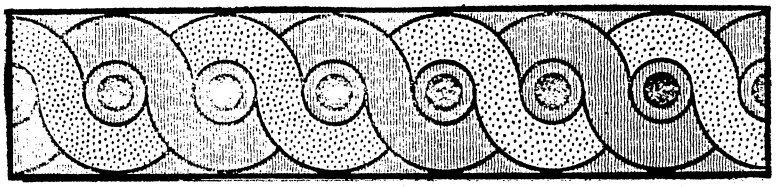
The Egyptians used twisted palms fibre cord to hold pottery together while it was dried in the sun before baking. These necessary but accidental markings resulting from the pressure of the rope in the wet clay is seen on pottery of all times. It is believed that the guilloche was developed from these markings.[45]

The Egyptians used the guilloche in simple forms (Figure 25).



Source: Ralph N. Wornum, Analysis of Ornamentation (London, 1884), p. 58.

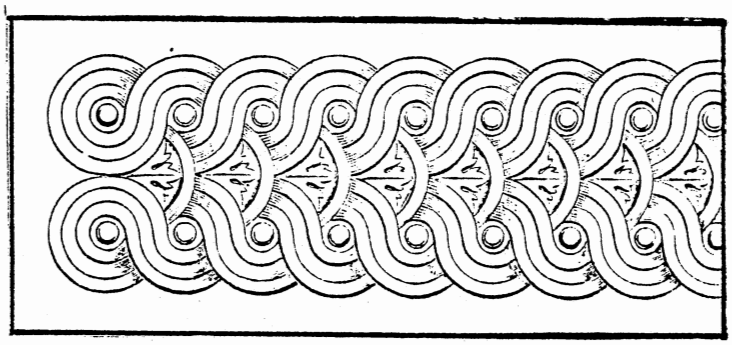
Figure 24. Greek Fret



Source: James Ward, Historic Ornament, Vol. I (London, 1897), I:149.

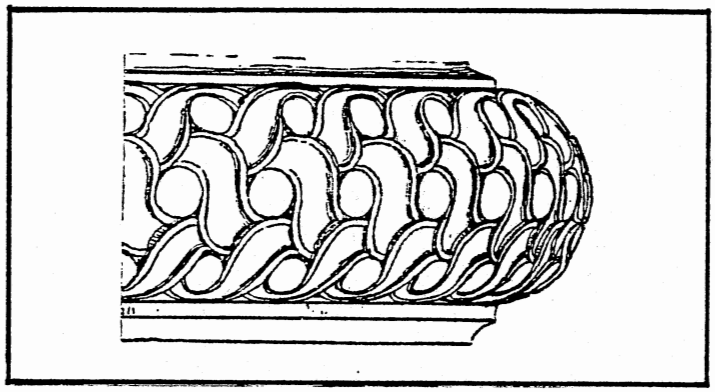
Figure 25. Assyrian Simple Guilloche

The Assyrians made much greater use of this motif than the Egyptians. It is usually seen in combination with other motifs and is often doubled. But it was the Greeks who developed the guilloche into an elaborate band-pattern by doubling and tripling the rows of interlacings (Figures 26 and 27). The simple forms are common on Greek pottery. Even though the guilloche is a simple design it is capable of many variations. The guilloche was also popular in Roman art.[46]



Source: Ralph N. Wornum, Analysis of Ornament (London, 1884), p. 58.

Figure 26. Double Guilloche

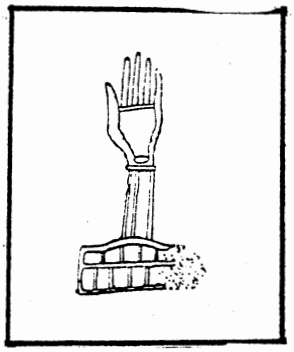


Source: A. D. F. Hamlin, A History of Ornament (New York, 1973), I:116.

Figure 27. Carved Triple Guilloche

Hand of Justice

The open or uplifted hand symbolizing divine power was common to all the Semitic races (Figure 28). A Babylonian cylinder shows an uplifted hand emerging from a pyramidal base. D'Alviella states that



Source: The Count Goblet D'Alviella, The Migration of Symbols (New York, 1894), p. 27.

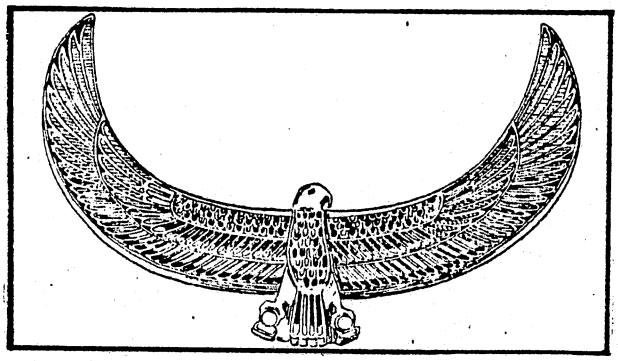
Figure 28. Hand of Justice

> according to M. Francois Lenormont, the celebrated pyramid of Borsippa was called 'the Temple of the Right Hand,' and one of the names of Babylon was that of 'the city of the Hand of Anu,' or, . . . 'the Celestial Hand.'[47]

The Hand of Justice or the uplifted hand was often used on the ex voto[48] of Carthage. Up to the present time it is used as a symbol on houses in Marocco and Palestine to ward off evil spirits.[49]

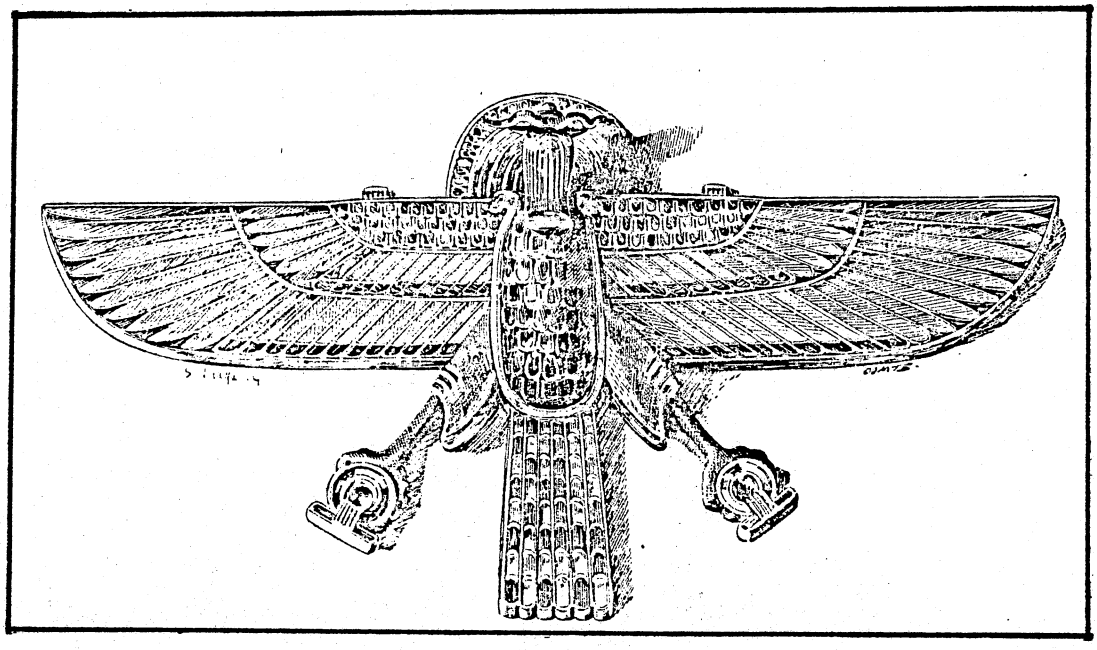
Hawk

The Egyptians used the hawk as an emblem of reproduction and eternity (Figures 29 and 30). Because he symbolized eternity he was part of the breast ornament for the dead. The breast ornament is a jewel in the shape of a little temple in which a uralus and a vulture are placed in the lower portion and the hawk floats above them (Figure 30). His wings are extended and seals are placed in his claws.[50]



Source: Lewis F. Day. Nature in Ornament 3rd ed. (London, 1898), p. 189.

Figure 29. Egyptian Hawk



Source: James Ward, Historic Ornament, Vol. I. (London, 1897), I:104.

Figure 30. Golden Hawk; Actual Size

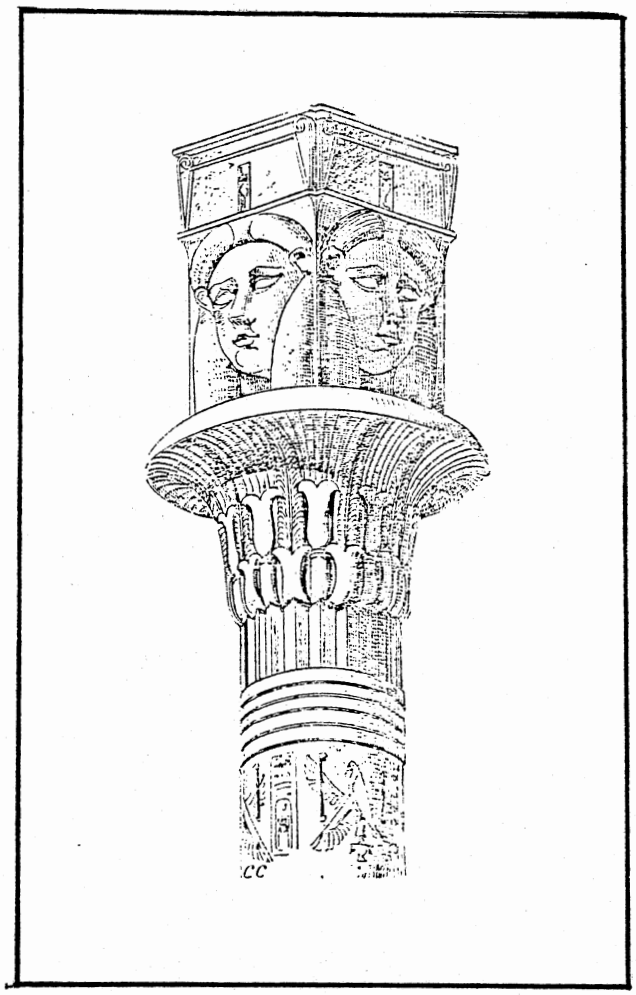
Head of Hathor

The Egyptians used some of their divinities in symbolic decorative ornament. Hathor, goddess of the sky and of joy, was one of these. She was carved in wood on a mirror handle and was often made in glazed pattern and worn as a pendant. Amenhotep III introduced the head of Hathor as a symbolic capital decoration (Figure 31). She was used most frequently in capitals during the Ptolemies age.[51]

Hieroglyphic Symbols

Hieroglyphics are ancient Egyptian writing in which the characters are recognizable pictures of objects.[52] The love of form was probably stronger in the Egyptian than any other culture. The Babylonians and the Chinese had a form of picture writing but gradually the pictures were dropped and easier abbreviations were developed. The unchanging Egyptians maintained their true hieroglyphic pictures for four or five thousand years.[53]

The Egyptians used the hieroglyphics as a decoration as well as writing. The decorative effect of the hieroglyphic dictated their position as in a frieze[54]or border. The Egyptians never cut an inscription across a sculpture as the Assyrians did. Their decorative effect also determined their arrangment within a group of hierogpyphics. Symbols were transposed in order to create a more graceful scheme. Many sounds had two different symbols, a tall one and a short one, which were used indifferently to combine more pleasingly with their adjoining forms. To summarize, the Egyptian "clung to his pictorial writing, modified it to adapt it to his designs, and was



Source: James Ward, Historic Ornament Vol. I. (London, 1897) p. 89.

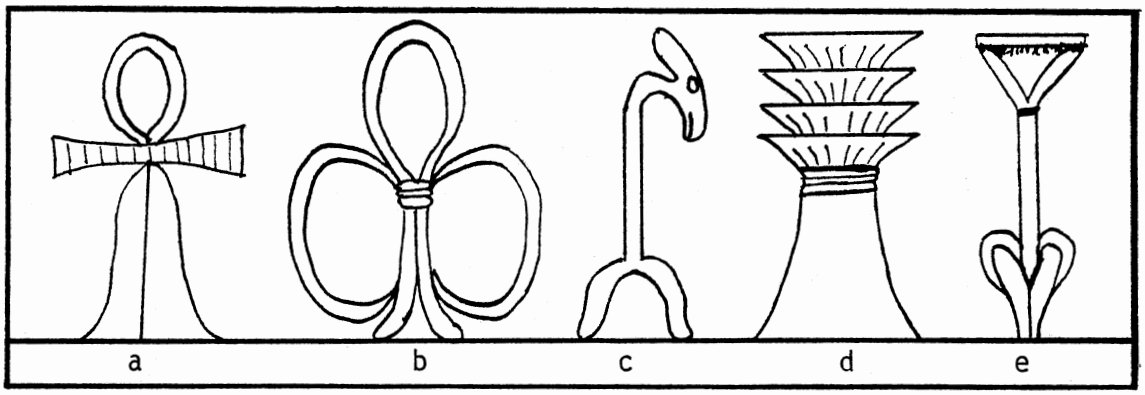
Figure 31. Head of Hathor

rewarded by having the most beautiful writing that ever existed."[55]

Many of the hieroglyphic symbols are found in great variety as costume and other decoration.[56] Some of the most popular ones are the ankh, a masculine girdle, "or symbol of life; the thet, . . . a primitive feminine girdle, . . . the uas, a stick of authority, or symbol of power; and the dad, a row of columns, or symbol of stability"[57]

(Figure 32).

The ankh is the most famous of all hieroglyphic symbols. It is better known as the key of life; other names include: ansate cross, handled cross, and crux ansata. This symbol for life means life or living. On monuments gods are pictured using it as an instrument for "awakening the dead to a new life." On a bas-relief the goddess Anuke-t is shown holding the key of life to the nose of King Usertesen III with this inscription: "'I give unto thee life, stability, and purity, like Ra for ever.'"[59]



Source: W. M. F. Petrie, Egyptian Decorative Art (London, 1895), p. 37.

Figure 32. Hieroglyphic Symbols: (a) ankh, (b) thet, (c) uas, (d) dad, (e) sam.

The dad is found as an ornament on wooden framings and lattices as early as the Old Kingdom. The combination of that dad uas, and of ankh dad uas, appears carved in relief on wood panels and doors. From the eighteenth dynasty to the Roman era the group appears as an archi-

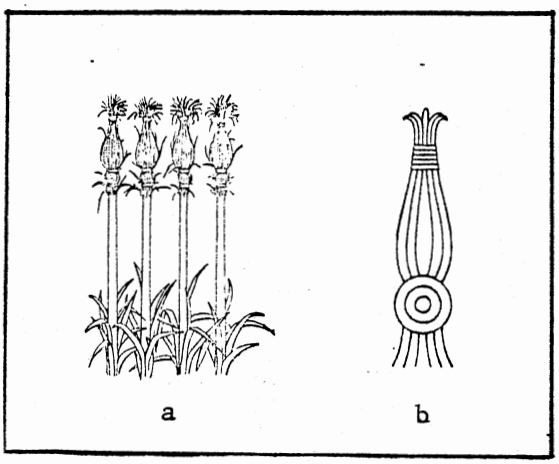
tectural motif at the base of scenes and groups, "thus forming a continuous border of good wishes."[60] The Egyptians used the ankh, dad, and uas as pendants for necklaces and combined them in ring settings. The thet, dad, and ankh were used as funeral amulets.[61]

The sam (Figure 32e) is a symbol of union. The origin is unknown but it is believed to be a column of palm sticks bound together with the tops loose. The base has no acceptable explanation. But the binding together of several parts resulted in its being adopted as a symbol of union. The sam was a favorite motif during all of Egyptian history.[62]

The khaker or rhomb, meaning to cover or to ornament, is another hieroglyphic used as an ornament (Figure 33b). This ornament is probably the result of structural necessity. In making a screen of papyrus stalks the leaves were gathered and tied together at the lower portion while the top leaves were tied upright (Figure 33a). This method of tying the leaves resulted in the khaker form. This design was used on the top of boats as early as the fourth dynasty, later it became one of the main types of Egyptian cornices.[63]

Horns

The Assyrians had a practice of attaching horns on trees and many other places (Figure 34). This usage was carried over into their art. Horns became a part of the sacred tree (Figures 56 and 57) and the winged circle (Figure 66). They were also used as decorative terminations on royal tent poles. They symbolized power against evil spirits.[64]

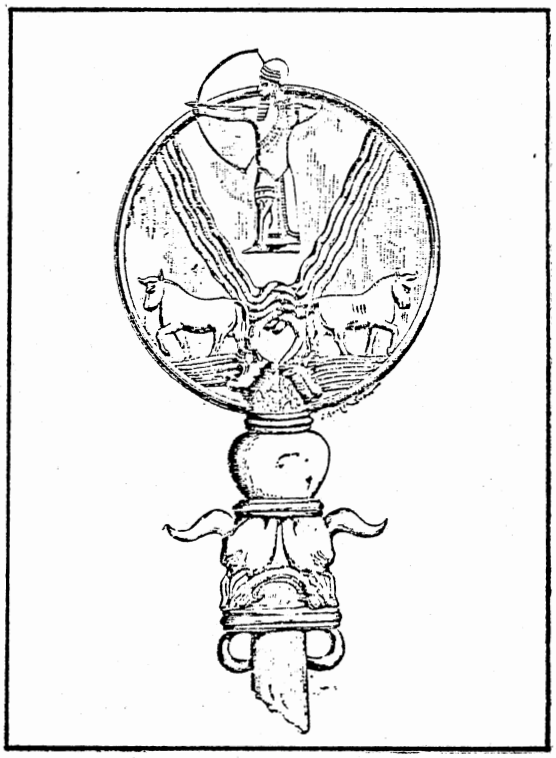


Source: W. M. Petrie, Egyptian Decorative Art (London, 1895), p. 101-102.

Figure 33. The Khaker and Its Origin

Human and Animal Forms

Each of the ancient cultures made great use of human and animal forms in their art. The major characteristic of Egyptian human forms is massiveness. The statue of Rameses the Great prostrate before his royal palace temple is twenty-two feet across the shoulders; a toe is three feet long.[65] The Greeks represented the human form naturally and easily. They strove to portray ideal beauty rather than only a particular person. The caryatid or female form was used as a supporting structural feature. They were "represented as tranquil and quiescent, bearing their burden with ease and quiet dignity."[66] They were realistically portrayed, clad in garments with draping vertical folds. Male figures called atlantics were usually shown bearing their burdens at the cost of great muscular effort.[67] The Assyrians used nat-



Source: James Ward, Historic Ornament Vol. I. (London, 1897), p. 120.

Figure 34. Assyrian Standard

uralistic representations of human and animal figures. These not only appear in sculpture but in subordinate decoration of buildings and in ornament of small objects.[68]

The Romans made use of infant figures called genii and amorini.[69] They were usually combined within other motifs such as the arabesque (Figure 37).

The Romans originated the grottesque and used these figures more than the Egyptians, Assyrians, or Greeks. Grottesques are odd, often extremely ugly, combinations of human, animal, and plant forms.[70]

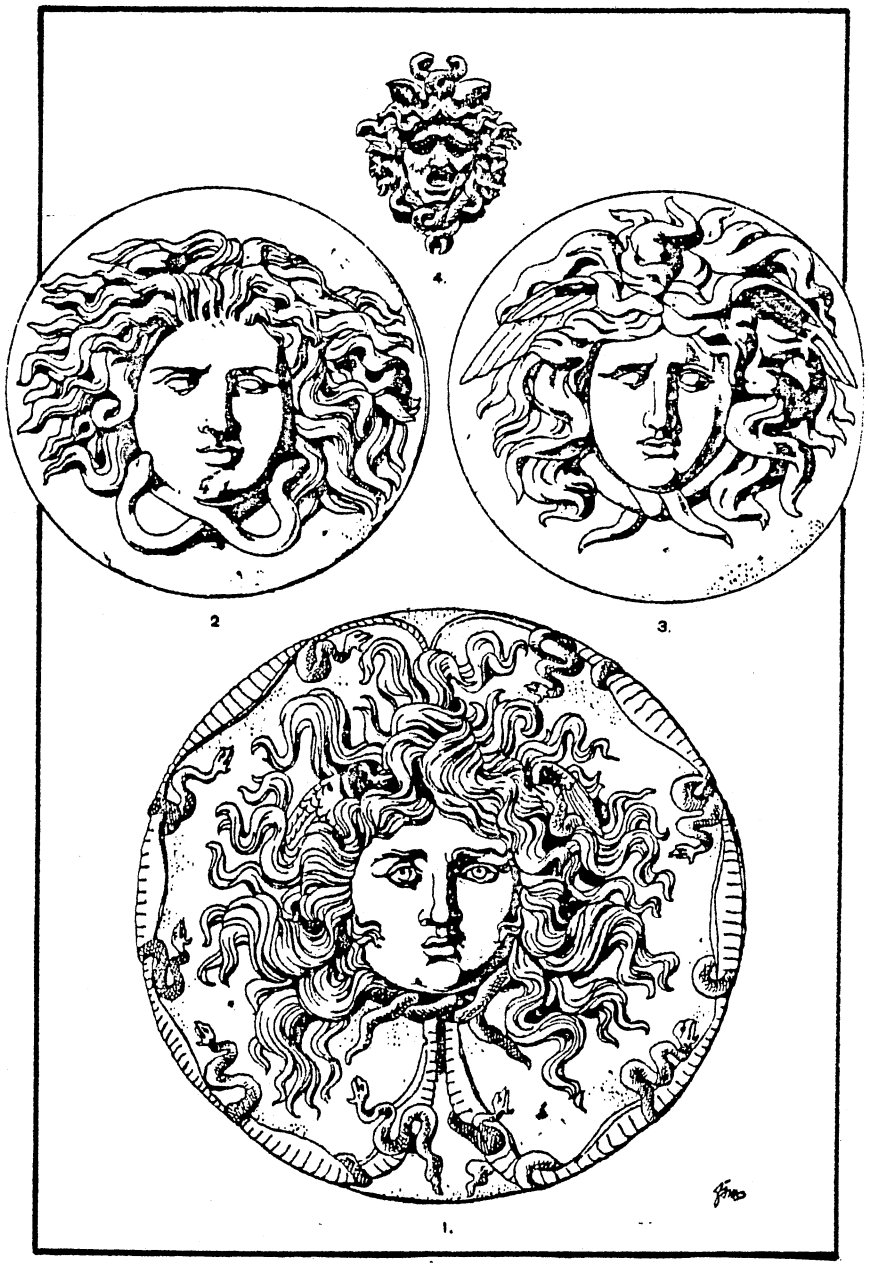
These include squatting, winged female; human bodies merging into fish tails or plants (Figure 36) and sometimes just the human head portrayed very ugly such as the Medusa Head (Figure 35). In mythology, Medusa was one of the three gorgons whose head was cut off and presented to Athene as an ornament for her shield. The expression of the Medusa is "that of the rigidity of death; its look is meant to petrify . . . The later Greek conception was of stern, grand, beauty."[71] This motif was used as a decoration for breatplates and shields, placed above doors and gates, and on dishes.[72]

Mythical figures are a third category of human and animal forms. These include the sphinx, the triton, the griffin, the chimera, and many other combinations of human and animal or bird forms. Mythical figures occur in the art of all the major ancient cultures, but they are much more abundant in Roman and Assyrian art.[73] The "colossal human-headed and eagle-winged bulls"[74] called cherubins, are very characteristic of Assyrian art (Figure 38). The human head symbolized wisdom, the body of the bull represented power, and the eagles' wings omnipresence. They were usually placed as though guarding an entrance.[75]

The griffin (Figure 38) has the body of a lion and the wings of an eagle. It originated in Mesopotamia then spread to Greek and Roman art. The griffin was associated with fire and frequently occurred with candelabra on friezes.[76]

The sphinx (Figure 39) is composed of a human bust and the body of a lion. It originated in Egypt then spread to Assyria, Greece and Rome. Wings were added during the Roman era.[74]

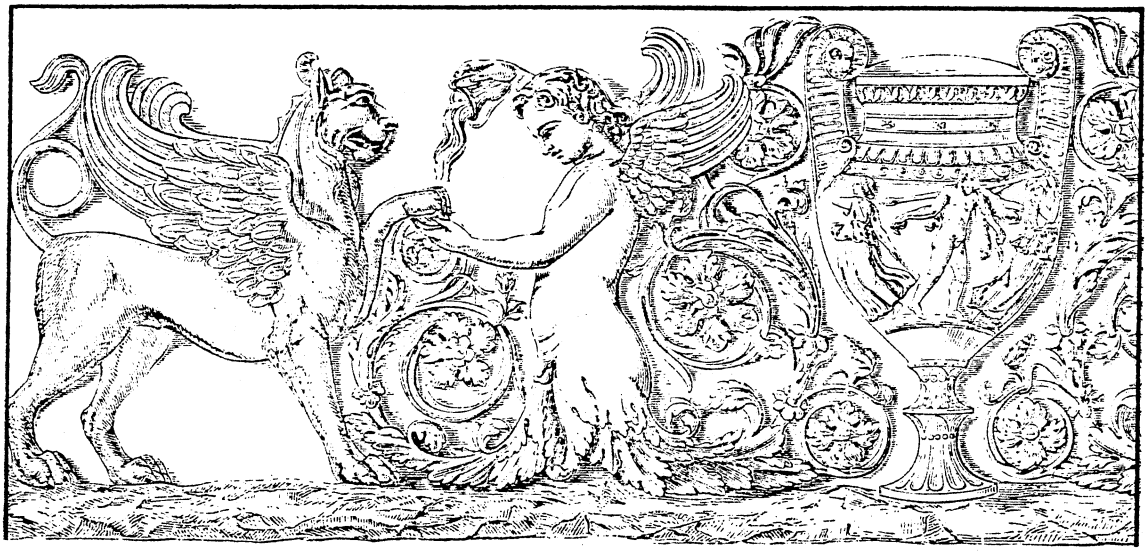
The centaurs are composed of the body of a horse and the head and



Source: F. S. Meyer, Handbook of Ornament (New York, 1957), p. 102.

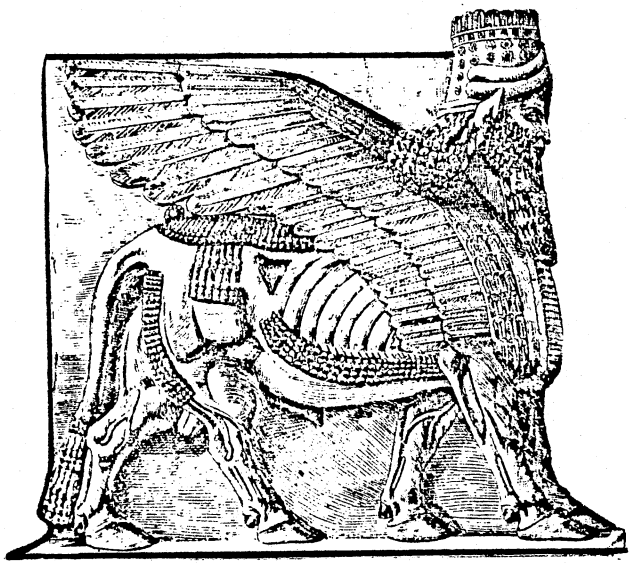
Figure 35. The Medusa Head

torso of a man. In Greece this imaginary monster originally symbolized the Thessalian race of famous equestrians.[78]



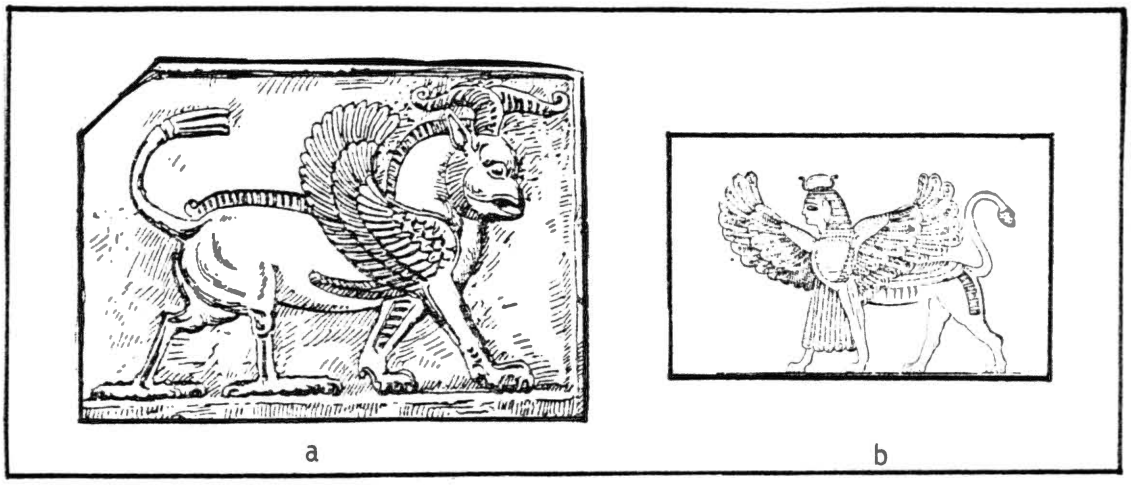
Source: Ralph N. Wornum, Analysis of Ornament (London, 1884), p. 80.

Figure 36. Example of The Grottesque



Source: James Ward, Historic Ornament, Vol. I. (London, 1897), p. 114.

Figure 37. Assyrian Winged Bull



Source: James Ward, Historic Ornament, Vol. I. (London, 1897), p. 116, 143.

Figure 38. The Griffin: (a) Assyrian Griffin, (b) Egyptian Griffin

Source: Cyril Aldred, The Development of Ancient Art from 3200 to 1315 B.C. (London, 1952), plate 23.

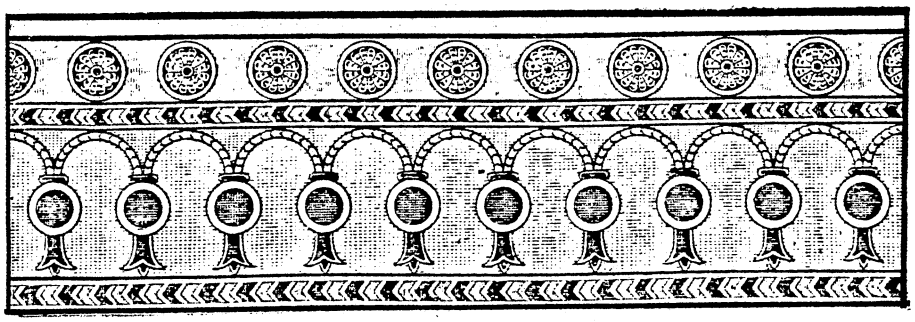
Figure 39. Egyptian Sphinx

Ibex

The ibex is a wild goat. The Egyptians adapted it for decoration during the eighteenth dynasty. It is found on finger-rings of Akhenaten's reign, and on the funeral tent of Isiemkheb. The Egyptians styled the ibex so that it would fit nicely within a square (Figure 16e).[79]

Knop and Flower

The knop and flower, also known as the pomegranta, is an Assyrian ornament which is found in a variety of forms in Egyptian, Greek and Roman art (Figure 40). The flower is of lotus origin and the bud or knop may be a conventionalized fir-cone or the closed lotus-bud.[80] It symbolizes fruitfulness and fertility.[81]



Source: James Ward, Historic Ornament, Vol. I. (London, 1897), p. 148.

Figure 40. Assyrian Knop and Flower

Lion

The lion's strength, courage, and nobility have earned for him

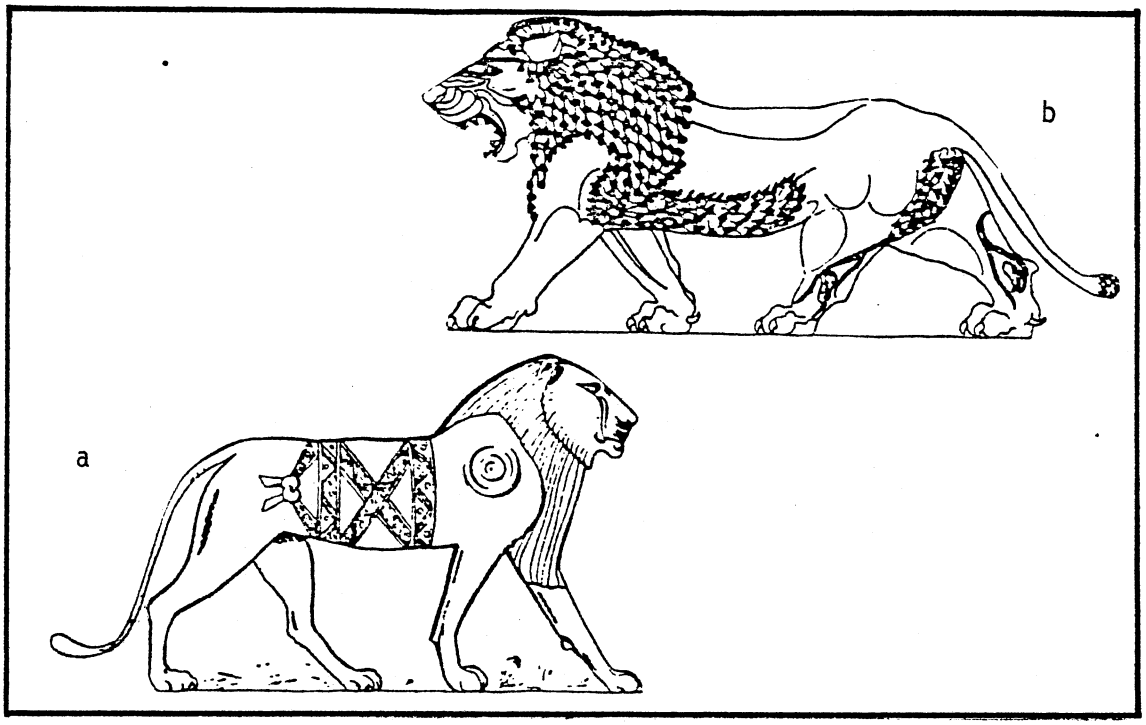
the title of "'King of Beasts.' His majestic stature, his compact, proportionate build, his striking muscles,"[82] lend themselves gracefully to art and have made him a favorite animal symbol in furniture, ornament, and architecture.[83]

The Egyptians had a tremendous instinct for taming animals and successfully trained lions to live as domesticated animals. The lion went with the king in battle, but lay down peacefully in camp. It was often carved on the sides of thrones and seated in pairs on the temple walls.[84]

The Egyptians used the lion as a religious symbol. The annual overflow of the Nile which was so important to them for sustaining life occurred when the sun entered the sign of the lion. This brought the lion into relationship with water and led to his representation on buckets and other water containers usually carved with a conventionalized rufflike mane. The Egyptian lion was usually portrayed at rest, always with an expression of dignity, and much more mild in character than the Assyrian lion (Figure 41a).[85] The Assyrian lion was portrayed naturalistically with distinct rendering of the muscles. He is often found in lion scenes and lion hunts on the walls of the palaces (Figure 41b).[86]

The Greek and Roman artists used the lion as the guardian of the gates and other entrances. The sleeping lion symbolized the fallen hero. In Christian art the lion symbolized several things: the Redeemer, evil principle, enemies of the church, and even the Devil.[87]

Carved representations of lion heads were popular motifs on architecture and furniture (Figure 42a). The head served as a gargoyle on temples during the Greek and Roman periods. Frequently, lion



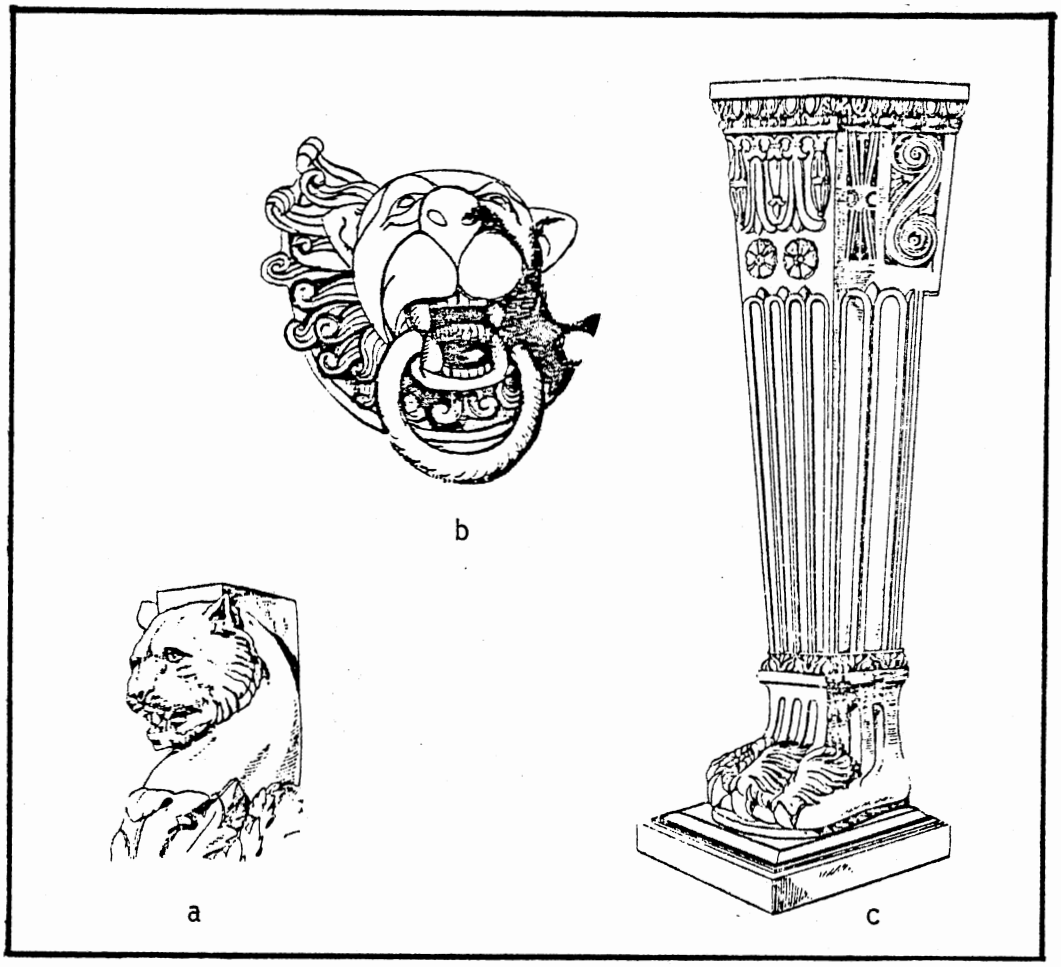
Source: Mary Jean Alexander, Handbook of Decorative Design and Ornament (New York, 1965), p. 52.

Figure 41. Lion Motifs: (a) Egyptian Lion, (b) Assyrian Lion

paws or the head and paws were combined and used in furniture supports (Figure 42c).[88]

Lotus

The lotus played an important role in the life of the Egyptians, the Assyrians, and other cultures. They used the dried stalks for fuel, or plaited them into mats and other articles. It was also used for food. The dried seeds made good bread and the fruit was similiar to that of a poppy. The lotus decorated the capitals of columns, pottery, and jewelry.[89] Examples of lotus borders are pictured in



Source: F. S. Meyer, Handbook of Ornament (New York, 1957), p. 234.

Figure 42. Lion Motifs

Figures 43, 44, and 45.

The lotus is one of the most characteristic and most used forms in Egyptian art. The lotus of the Nile is a large water-lily and is the most beautiful flower found in that land.[90] Few plants have affected the life of man as much as the lotus. Beauty and utility alone cannot establish a plant in decorative art. It is only when

they

> are provided with a soul, when an inner meaning is read into them, that they become immortalized. The best example of this is found in the history of the lotus.. . . Religion introduced it, symbolism established it and habit or expectancy retained it.[91]

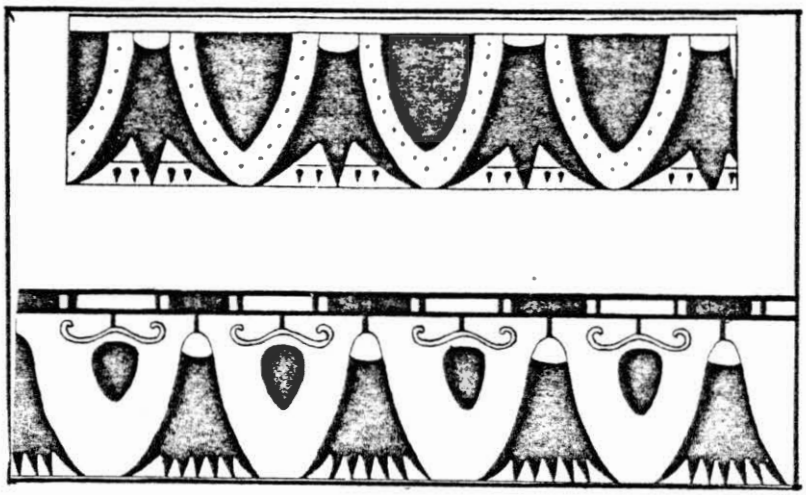
The Egyptians and Assyrians used the lotus to illustrate the cult of a god and as a sacred emblem. In later times it was used for decoration alone. The Greeks made great use of the lotus merely for decorative effect as their art is aesthetic rather than symbolic. The Romans rarely used the lotus.[92]

It seems that the lotus symbolized the sun in ancient Egypt and Assyria.

> A text at Denderah says, 'The Sun, which was from the beginning, rises like a hawk from the midst of its lotus bud. When the doors of its leaves open in sapphire-coloured brillancy, it has divided the night from the day.'[93]

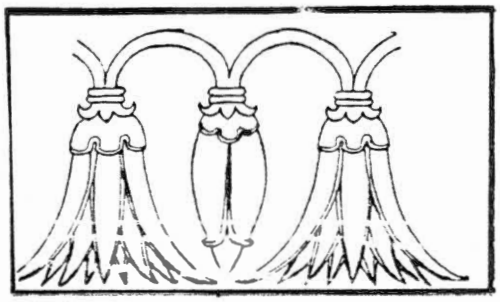
Animals which symbolized the sun were often associated with the lotus as though they were emphasizing its solar significance. Later symbolic associations of the lotus became more important than this early or primitive symbol.[94]

In Egypt the lotus was symbolic of life, resurrection, and immortality. Each fall it died and then in the spring sprouted to life again. Problems of death were constantly on the mind of the religious Egyptians and any evidence of immortality was elating. For this reason the flower which symbolized the resurrection, was used lavishly in the tombs and elsewhere.[95] It was also an emblem of fertility because of its close relationship with the river. Each spring the river overflowed and fertilized the land. The Egyptians worshipped this mysterious life sustaining river as the giver of all good.[96]



Source: Sherrill Whiton, Interior Design and Decoration, 4th ed. (Philadelphia, 1974), p. 16.

Figure 43. Egyptian Lotus Borders



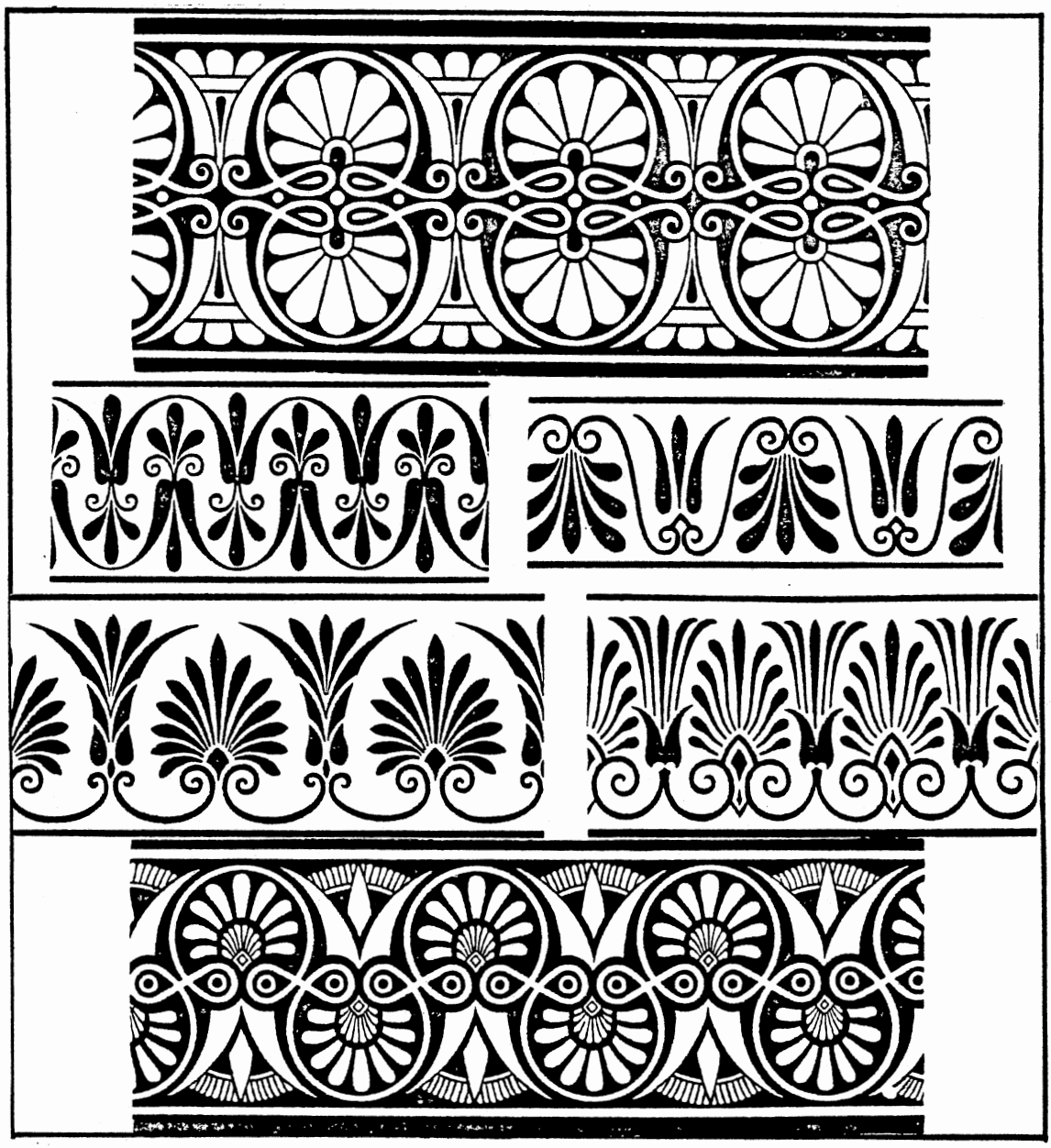
Source: A. D. F. Hamlin, A History of Ornament (New York, 1973).

Figure 44. Assyrian Lotus Border

Maat

Maat was an Egyptian goddess which was used in decorative art. The figure of maat decorated the ark of Amen-ra during the reign of

Tahutimes II (Figure 16c)[97] She was shown holding a key of life in each hand.

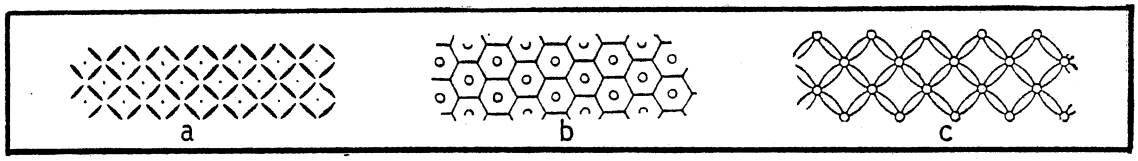


Source: William Audsley, Design and Patterns from Historic Ornament (New York, 1968), p. 58.

Figure 45. Greek Lotus Borders

Net-Work Pattern

The net-work pattern probably evolved from cross-stitch embroider placed on dresses, usually those of a goddess. A few examples are of the twelfth dynasty but they are not common until the eighteenth dynasty. A simple example is found on a horse-cloth of Ramesside era (Figure 46a). An elaborate hexagon form appears on the dress of Bost in the tomb of Seti (Figure 46b). The Egyptians first used the net-work pattern as an architectural motif on the columns at Tell el Amarma (Figure 46c). The design is painted yellow with alternate red and blue spaces.[98]

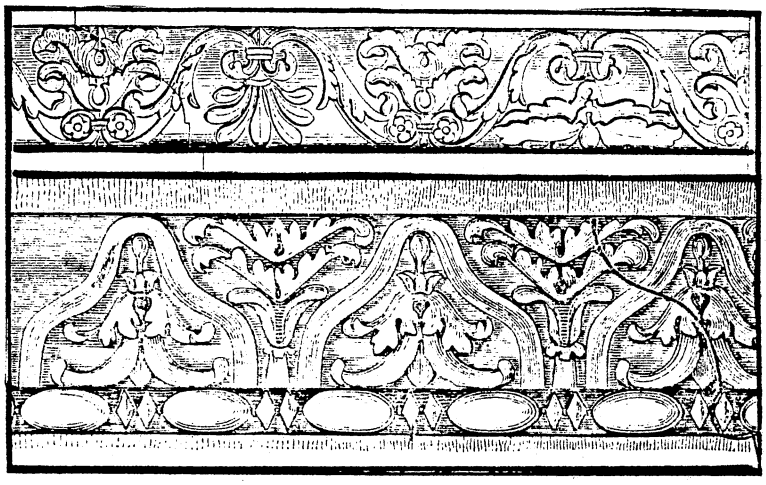


Source: W. M. F. Petrie, Egyptian Decorative Art (London, 1895), p. 47.

Figure 46. Net-Work Pattern

Ogee

An ogee, also known as ogive, is a pattern or decorative design consisting of two opposing cyma curves with the convex sides meeting in a point at the top (Figure 47). It was a popular molding decoration during the Roman period.[99]



Source: Ralph N. Wornum, Analysis of Ornament (London, 1884), p. 70.

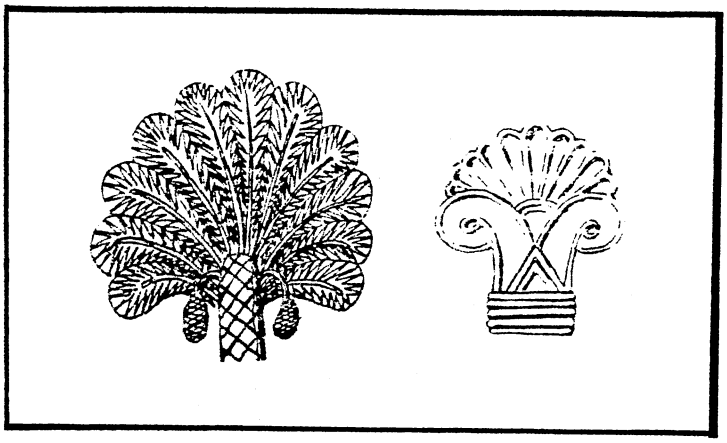
Figure 47. Ogee Pattern

Palm and Palmette

The Egyptians used palm leaves or branches at the feast of Osiris, the Greeks used them at the olympic games, the Romans used them in victory processions. Palm leaves symbolized peace and victory.[100]

The palmette was used as a terminal ornament (Figure 48) and as the major detail of the Assyrian sacred tree (Figures 56 and 57). Because they are similar in appearance there is some debate whether the Assyrian palmette is a lotus or a palm-tree. Hamlin suggests that it was inspired by the Egyptian lotus-palmette, but treated in detail like the palm-tree. In the singular sacred tree the purpose was to symbolize the palm, therefore, the palmettes which make up the design are in that since palm-tree forms, but are lotus-palmettes in origin.[101]

The Egyptians used the palm design in capitals from about

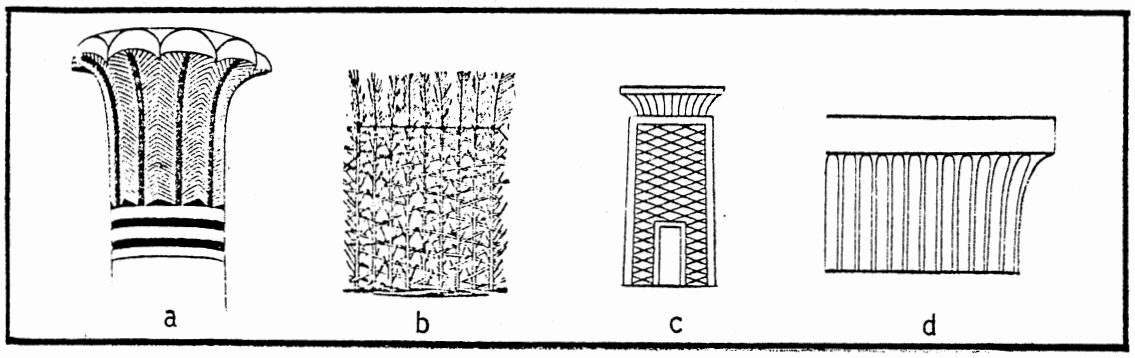


Source: A. D. F. Hamlin, A History of Ornament (New York, 1973), p. 62.

Figure 48. Terminal Palmette

1580 B.C. onward (Figure 49a). They also developed a cornice representing a palm-stick fence. The fence was constructed of upright palm-sticks with leaves left only at the top. The bushy tops were to prevent persons from climbing over into the courtyard. A rope or a cross stick secured the upright stick at the top then other palm sticks were woven in at an angle forming a lattice design which served to strengthen the fence. Finally it was plastered with mud as far as the tie level (Figure 49b). The cavetto cornice which represents the bent tops of the palm fence is pictured in Figure 49d. Even more interesting is the fact that the earliest drawings of the cornice is on figures of buildings that have the cross sticks exposed (Figure 49c).[102]

The stylized fan-shaped leaves of the palm were symbolized in the anthemion (Figures 7 and 9). The Greeks used this motif in endless variety.[103]



Source: W. M. F. Petrie, Egyptian Decorative Art (London, 1895), pp, 78, 98, 99.

Figure 49. Palm Motifs

Papyrus

The Egyptians used the papyrus to make paper. Because all records were recorded on the paper made from the papyrus it "was an emblem of the provision of sustenance of the mind."[104] Many of these records still exist and are in very good condition.

The great hall of the temple of Karnak has columns representing the papyrus which are forty-two feet high and have a diameter of nine feet. The capitals of these columns are copied from the unopened bud and the bases are stylized representations of the scales which are found at the base of the actual plant. The columns of the Central Avenue of Karnak are sixty-six feet high and twelve feet in diameter. Because these were intended to represent a more mature plant the capitals terminate in fully expanded flowers. The stem of the papyrus is three-angled, therefore, in all papyrus columns three lines were placed down the shaft to represent these edges. When columns were composed of several reeds bound together a series of horizontal

bands were placed just below the capital which represented the cords that bound them together (Figures 50 and 51).[105] Because Egypt had almost no wood, bundles of papyrus stems were often tied together and used for supports. The architects carefully copied these posts in stone.[106].

Ribbons

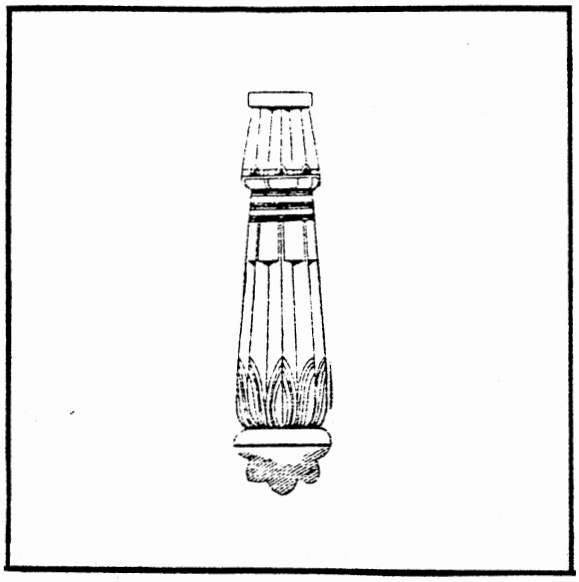
As a decorative ornament, ribbons were combined with flowers, fruit, and foliage in garlands and festoons (Figure 22). Roman artists were especially fond of ribbons. When they bear an inscription they are termed labels. Ancient labels were usually simple and terminate in a knot.[107]

Rosette

A rosette is a conventionalized floral design with petals radiating from a central point. The outer contour is usually round but may be elliptic or square.[108] It may consist of any number of petals, but three, four, five, six, eight, ten, twelve, and sixteen are most common; seven, nine, eleven, and more than sixteen are rare.[109]

Assyrian art is saturated with rosettes. Two of the most common types are the lotus rosette designed to fill a square (Figure 52) and the daisy rosette (Figure 54). Even though they are very characteristic of Assyrian art they are not peculiar to it. This motif originated in Egypt and spread to all the Mediterranean countries and then to Europe.[110]

The rosette has a variety of uses. In Egypt it is often found in tomb paintings. The Romans used rosettes in arabesque (Figure 11



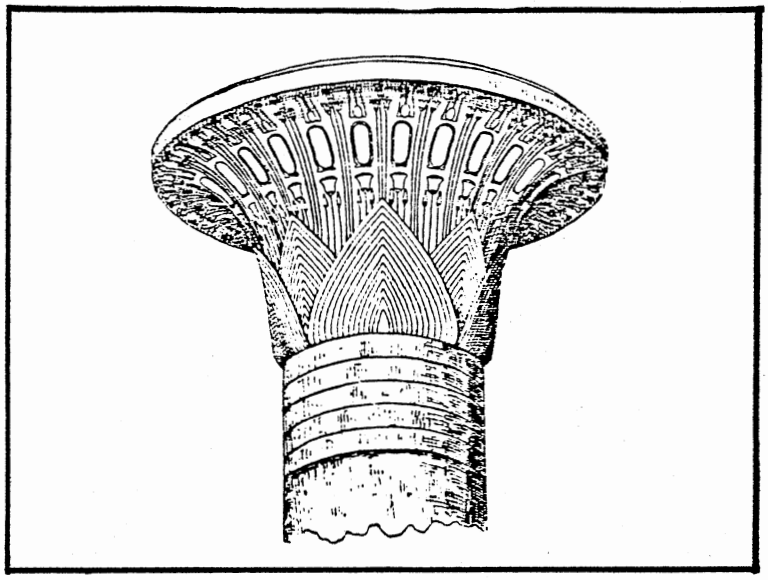
Source: Richard Glazier, A Manual of Historic Ornament, 5th ed. (London, 1971), p. 6.

Figure 50. Papyrus Column and Capital

and 53). The Greeks used them as decorations on small objects (Figure 55). Rosettes were common on furniture, gates and doors.[111]

Sacred Tree

The sacred tree, also known as the tree of life and hom, is a highly stylized and ornate representation of a tree and is fundamentally Assyrian.[111] It is one of the oldest and most used motifs in Semitic art. The sacred tree first appeared in Chaldea in a very simple stick form. From this simple form developed the more complex forms recognized as the Assyrian sacred tree (Figure 56a, b and c). In Figure 56a the sacred tree consists of a single stem which resembles an elaborate Ionic column with a palmette at the top and slender

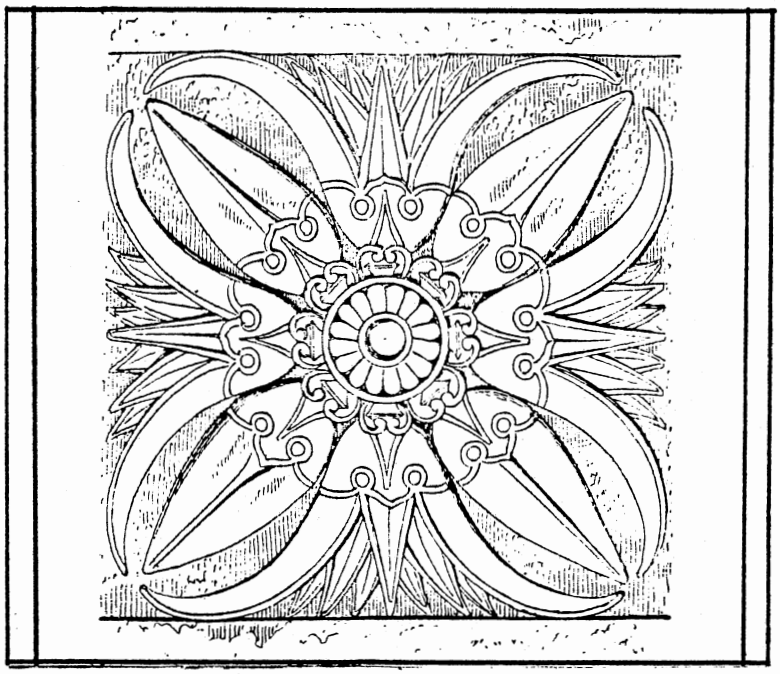


Source: Alexander Speltz, The Stype of Ornament (Leipzig, 1910), p. 16

Figure 51. Papyrus Capital

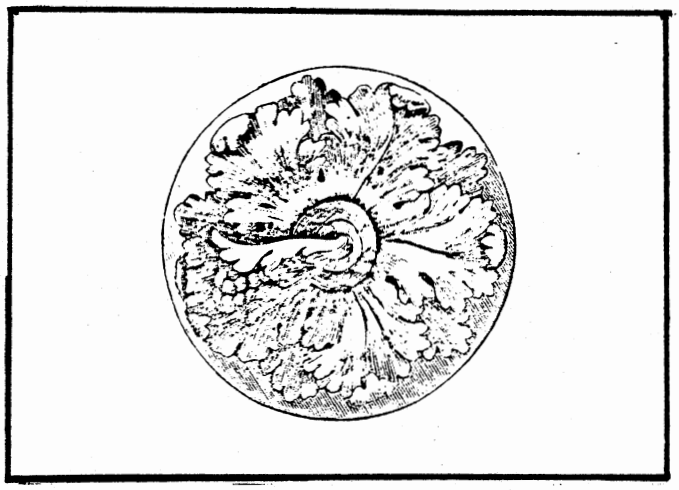
curved leaves at the base. A pair of fluted horns cover the base in Figure 56b and horns are also placed at the top and along the middle (see Horns p. 53). Branches extend symmetrically from both sides and terminate in conical fruit (Figure 56b) or fan-shaped leaves (Figure 56c). Often the ends of the branches are joined with straps which create a very interesting network (Figure 56c).[113]

The exact meaning of the sacred tree has not been determined but it is certain that it has a religious signification.[114] It most likely represents the tree of life. It is consistently accompanied by religious subjects usually in the form of winged dieties placed on each side (Figure 57). Sometimes priests, kings, or monstrous creatures are used. The winged circles, symbolizing the supreme god, is often placed above the sacred tree.



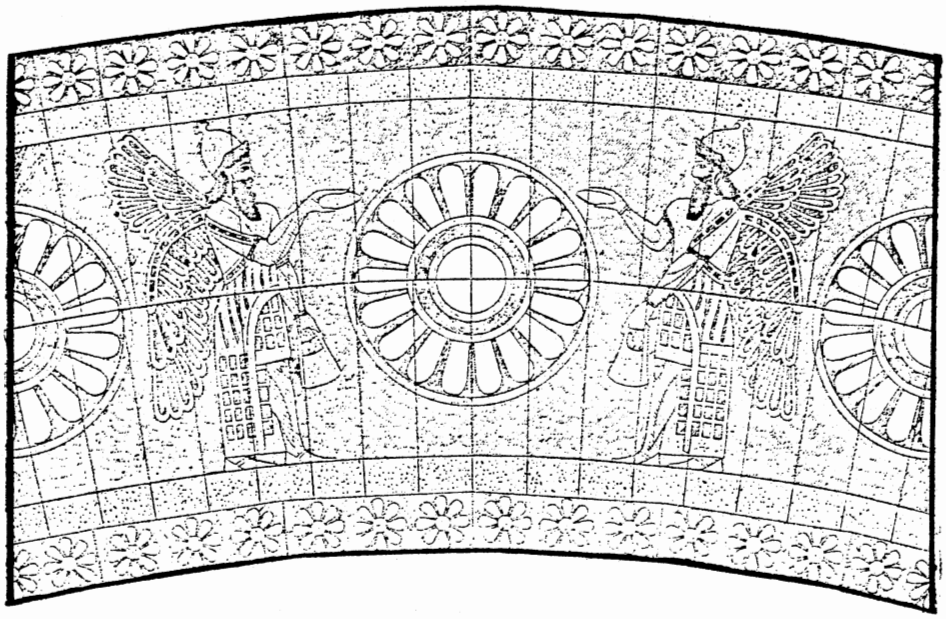
Source: James Ward, Historic Ornament, Vol. I. (London, 1897), I:146.

Figure 52. Assyrian Rosette of Lotus Flowers and Bud



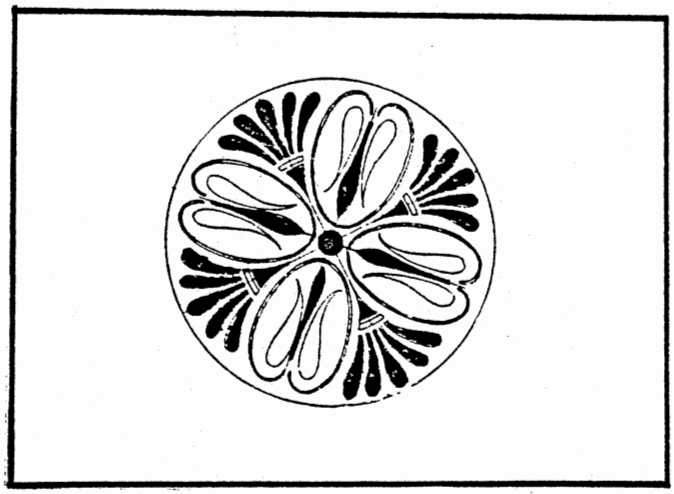
Source: Ralph N. Wornum, Analysis of Ornament (London, 1884), p. 74

Figure 53. Roman Rosette



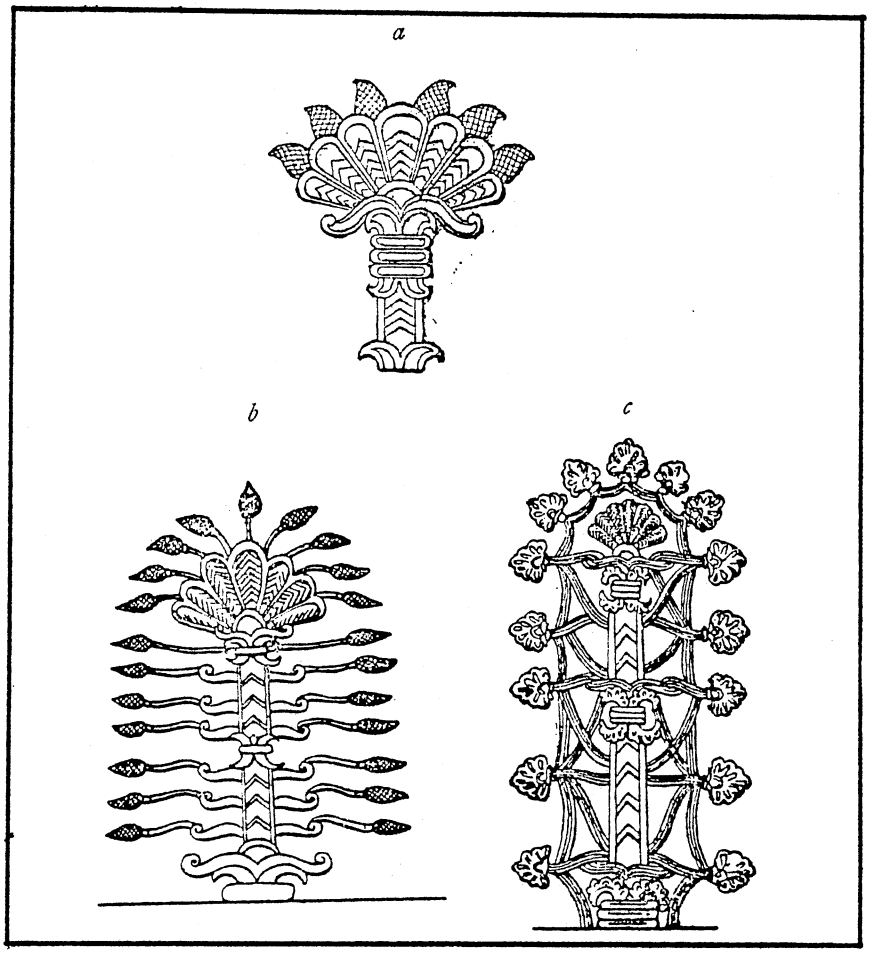
Source: James Ward, Historic Ornament, Vol. I (London, 1897), I:145.

Figure 54. Assyrian Daisy Rosette



Source: Mary J. Alexander, Handbook of Decorative Design and Ornament (New York, 1965), p. 99.

Figure 55. Greek Rosette

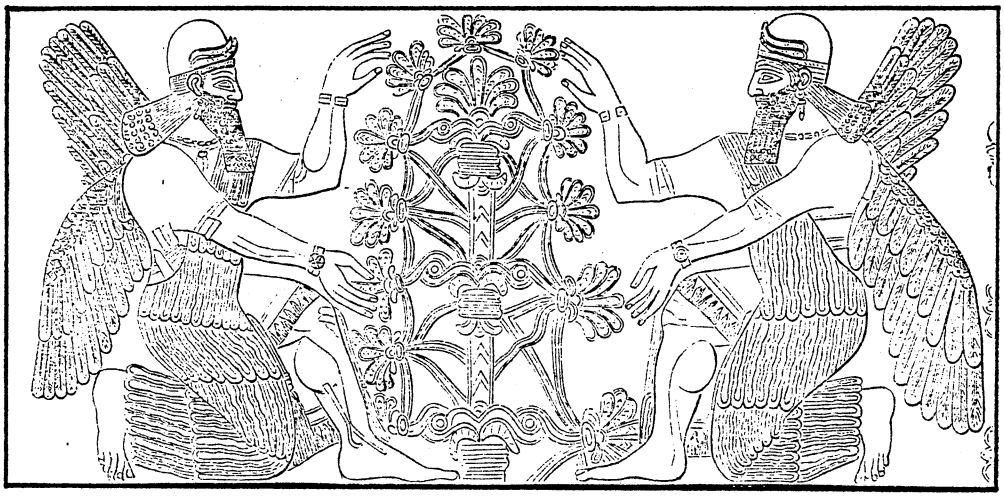


Source: Goblet D'Alviella, The Migration of Symbols (New York, 1972), p. 119-120.

Figure 56. Examples of Assyrian Sacred Tree

Spiral or Scroll

The spiral is a "curve that winds around a fixed point and does not backtrack on itself."[116] It is one of the most important elements in Egyptian art, second only to the lotus in influence on the development of ornament in the ancient world. It is the basis for numerous decorative patterns such as scrolls, twisted rope patterns, volutes,



Source: R. M. Wornum, Analysis of Ornament (London, 1884), p. 47.

Figure 57. Assyrian Sacred Tree

and arabesque.[117]

The symbolic meaning of the spiral is unknown. It is not a representation of water as has been suggested. It is used in borders above as well as below a picture or vase-painting.[118] It has also been suggested that the spirals represented the wonderings of the soul. But this raises the question of why some souls reach the end of their wonderings in a spiral and others in an oval.[119]

The spiral was first used in the very early dynasties as a fill-in ornament on scarabes or seals (Figure 14). First, it was in loose unconnected "C" and "S" links, but soon developed into a variety of combinations, continuous and unconnected. It was not common on large objects until the eighteenth dynasty, but remained one of the most popular motifs from this time until the decline of Egyptian art.[120]

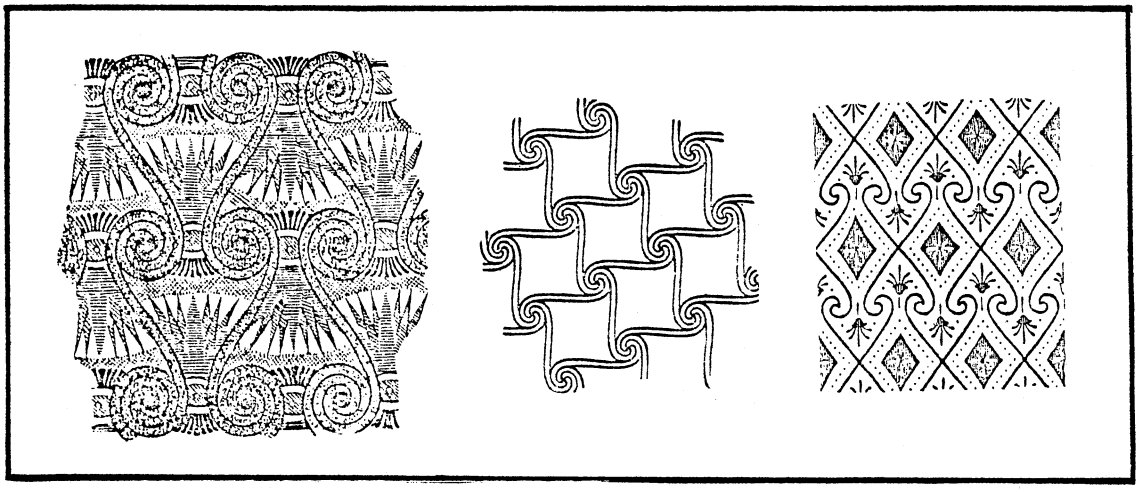
The Egyptians used the spiral most frequently as diaper patterns

on textiles and painted tomb ceilings (Figure 58). It is usually combined with other motifs such as lotus-blossoms, rosettes, and lozenges. Sometimes the interweaving pattern becomes so complex that it dominates the entire design. Because of this, the complex quadruple spiral was developed. Petrie states that "the glory of Egyptian line decoration was in the quadruple spiral."[121] The spiral shaped volute or scroll formed the basis for the Greek Ionic order (Figure 60).[123] A separate form of the spiral popular as a border motif is the wave scroll or vitruvian scroll which developed into the guilloche (Figures 25, 26 and 27).[124] In the hands of the Greeks the spiral reached the height of its development in the branching spiral or arabesque (Figures 10, 11 and 12). This is the most important single development in the art of pattern-design since the Egyptians originated alternation in the lotus and bud bands. Some form of the spiral is found in the art of all cultures since that of the Egyptians.[125]

Thunderbolt

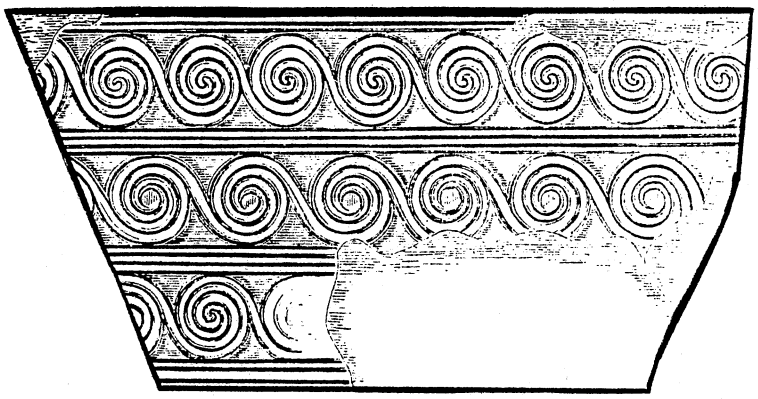
The origin of the thunderbolt is found in Mesopotamia. Here it appears as a trident (Figure 61b) and as a trident doubled (Figure 61a). It is a symbol for lightning. The thunderbolt with branches which zigzag like lightning is often seen in the hands of the Assyro-Chaldia gods. Figure 61b pictures the Chaldean god of storm holding a thunderbolt with water falling from the handle into the mouth of a deer.[126]

The Greeks placed the thunderbolt in the talons of the eagle and made it the sceptre as well as the symbol of Zeus. They explained this symbolical combination with a myth: "It was, said they, the



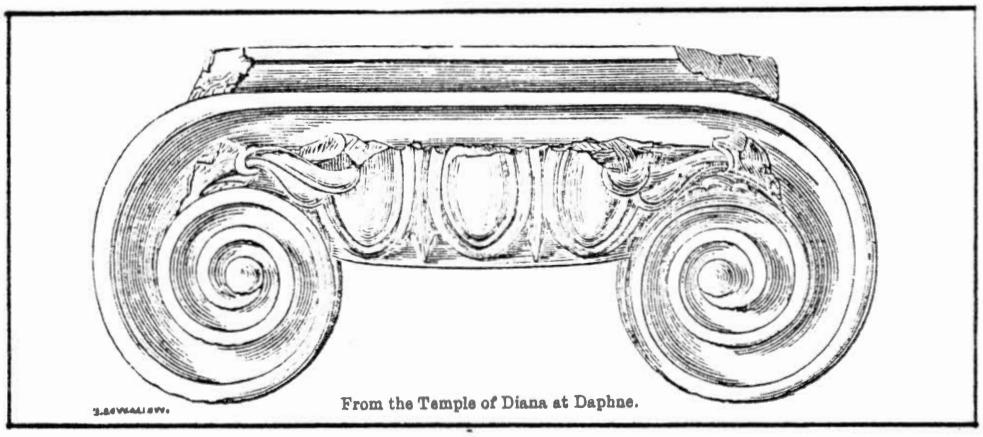
Source: W. M. F. Petrie, Egyptian Decorative Art (London, 1895) p. 30-31.

Figure 58. Spiral Diaper Patterns



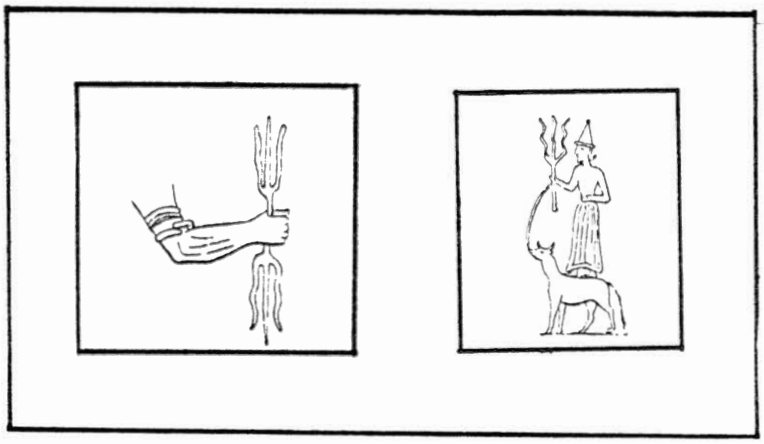
Source: R. N. Wornum, Analysis of Ornament (London, 1884), p. 55.

Figure 59. Greek Spiral



Source: R. M. Wornum, Analysis of Ornament (London, 1884), p. 66.

Figure 60. Greek Ionic Order



Source: Goblet D'Alviella, The Migration of Symbols (New York, 1972), pp. 97-98.

Figure 61. Thunderbolt Motifs

eagle that brought the Thunderbolt to Zeus, when the latter was preparing to fight the Titans."[127]

Vine

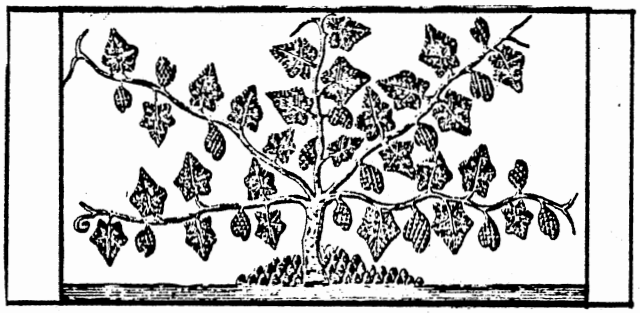
The vine is one of the most important motifs in pottery decoration and one of the most universally used. It is found in the art of almost every culture from the Egyptians onward. The varieties most often used are the laurel, ivy, grape, and olive.[128]

In Egypt most of the designs representing the vine were based on the idea of its climbing and trailing over the houses. Ceilings were sometimes painted yellow and covered with a trellis pattern with vine leaves and clusters of grapes hanging from it. Some of the examples are free and natural, others are stiff and formal. Clusters of grapes were also painted in rows hanging from the architrave of wooden structures in the form of a pendant.[129]

The Assyrian vine is formal and stiff (Figure 62). The leaves are spread flat against the background, some of the clusters of grapes stand on end, and the grapes are square. Leaves and fruit do not occur naturally and the tendrils are used only as a means of ending the branch.[130]

In Greek and Roman art the vine is beautifully treated. It becomes a little more natural and much more florid. The tendrils are softer than in the living plant and do not twine themselves around anything; they are basically graceful scroll lines (Figure 63).[131]

The popular varieties of the vine owe their introduction into decorative art to their symbolical meanings. The laurel and the olive were associated with the tree worship of the Greeks. The laurel was dedicated to Apolo. It symbolized atonement. Winners in athletic and literary contests were crowned with it. The olive was dedicated



Source: L. T. Day, Nature in Ornament (London, 1898), p. 106.

Figure 62. Assyrian Vine

to Athene and the branches were given as victory prizes at the Olympic games. Olive branches symbolized peace. The grapevine and ivy were dedicated to Dionysos and occur frequently on wine vessels and on vases given as a gift in token of fellowship. The ivy was sacred to Bacchus and symbolized friendship, particularly between the weaker and the stronger.[132]

Vultures

The vulture, with wings outstretched, was the symbol of protection and maternal care (Figure 64). The Egyptians used this splendid ornament as ceiling decorations in their temples. It was placed on a blue background powdered with golden stars; the ceiling symbolizes the sky at night.[133]

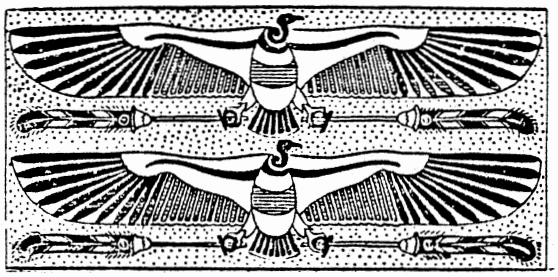
Winged Globe and Winged Circle

The winged globe (Figure 65) has been called the Egyptian symbol par excellence. Although it is found in all periods of Egyptian art,

Source: F. S. Meyer, Handbook of Ornament (New York, 1957), p. 50.

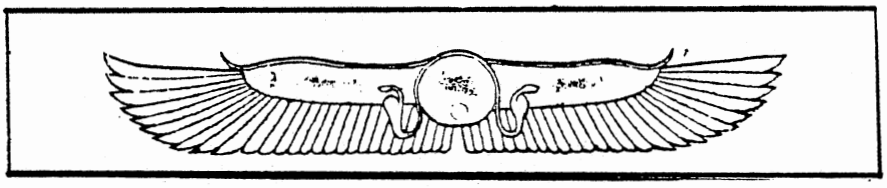
Figure 63. Vine Motifs: (a) Roman Vine, (b) Roman Vine, (c) Ivy Vine from Nature, (d) Greek Vine.

it reached its highest perfection during the eighteenth dynasty. This symbolic ornament occurs in many materials and in all sizes from a talisman[134] to more than thirty feet in width. The winged globe appears over doors, windows, and on the roof of passages and often



Source: L. F. Day, Nature in Ornament, 3rd ed. (London, 1898), p. 188.

Figure 64. Egyptian Vulture



Source: Goblet D'Alviella, The Migration of Symbols (New York, 1972), p. 205.

Figure 65. Winged Globe of Egypt

on costumes and mummy-cases.[135]

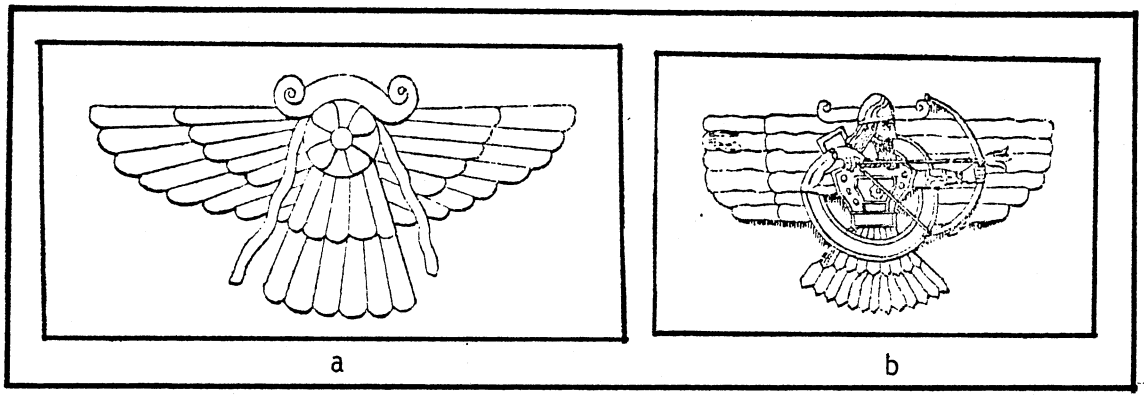
The symbolic meaning of the winged globe as a single unit is unknown. It is a species of a good luck charm or beneficent divinity. The globe represents the sun, the wings the protection of the deity. The usaeus adds the idea of the power of life and death (see Asp, p. 31). But in this emblem, Ra the sun controls these powers rather than the king.[136] The horns of a ram are probably those of the ram-headed god, Khrum, "'the maker' or 'modeller' of men.'"[137] The com-

bination of the wings and horns implies that Ra "makes as well as protects";[138] and the addition of the uraeus means that "Ra is creator, preserver, and destroyer."[139]

The Assyrian winged circle is an adaptation of the Egyptian winged globe. It is one of the major symbols found on bas-reliefs and cylinders in Chaldea and Assyria. Here, unlike the winged globe, it is placed above kings, priests, and scenes of sacrifice and adoration.[140]

The winged circle occurs in a number of forms, but these are variations of two principal types. In one of these a scroll is placed above the circle, which is often in the form of a rosette or wheel, and a fan-shaped tail spreads out below. Two wavy appendages fall obliquely on each side from the upper part of the circle (Figure 66a).[141] In the other type an anthropoid genius is engraved in the center of the disk between the wings. The horns appear to emerge from his cap and the fan-shaped tail becomes a skirt (Figure 66b). Depending on the nature of the scene in which he appears, his right hand is either uplifted in an attitude of protection or he is holding a crown or a bow, or assuming the warlike attitude so characteristic of Assyrian divinities, he aims a three-headed arrow.[142]

Cumeiform texts set forth the fact that these winged circles are not simply a solar symbol, but are a divinity "more abstract and more anthropomorphic than the sun."[143] Due to its importance in the religious art of Chaldea and Assyria, it may have sumbolized the general idea of divinity.[144] It is not explained how the "Egyptian symbol of the sun became . . . the figured representation of the supreme God."[145] The religion of Egypt was primarily sun worship. The "sun



Source: Goblet D'Alviella, The Migration of Symbols (New York, 1972), pp. 212-213.

Figure 66. Winged Circles of Assyria

appeared from remote ages as the essential manifestation, the visible face, the 'Eye' of the One and only God."[146] Therefore, the winged globe, which was a combination of the major symbols used to represent the sun, was adopted by other cultures, who were subject to the influence of Egypt, to represent their own concept of God.[147]

This symbol was not used in Europe except in the Mediterranean islands where it was introduced by the Phoenicians. Greek art and religion was too humanistic to ascribe unnatural forms to symbolize its divinities.[148]

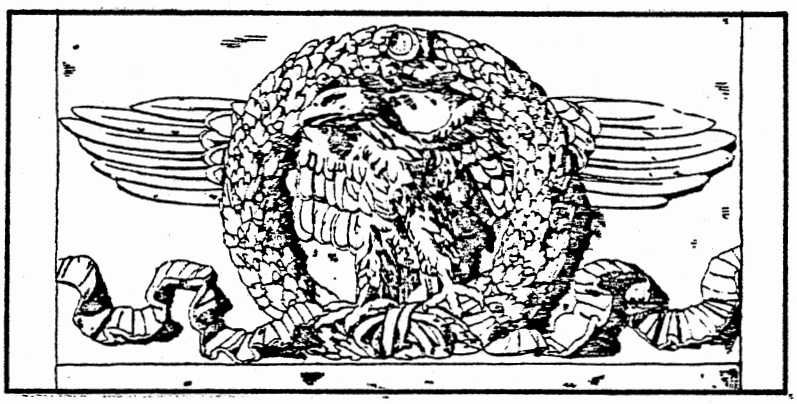
Wreath or Garlands

The wreath is "a closed or partially closed ring of foliage, fruit and/or flowers."[149] This motif originated in Egypt where it was first seen on the heads of women or as a collar during the eighteenth dynasty. Wreaths were also placed around water-jars and,

therefore, came to be painted on those jars. In architecture the wreath was sometimes carved in the stone around a column or inlaid in colored glaze. The Romans used the wreath more than any of the other ancient cultures (Figure 67).[150]

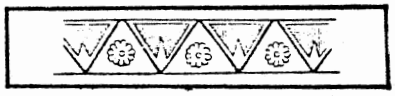
Zigzag

The zigzag is a "regularly broken line, formed by angles which alternately project and retreat" (Figure 68).[151] It is one of the oldest and most used patterns in decorative art. In Egyptian hieroglyphics it is the sign for water and has always been considered a conventionalization of water.[152]



Source: F. S. Meyer, Handbook of Ornament (New York, 1957), p. 82.

Figure 67. Wreath Enclosing an Eagle



Source: W. G. Collingswood, The Philosophy of Ornament (Kent, 1883), p. 35.

Figure 68. Egyptian Flowered Zigzag

CHAPTER IV

CONCLUSION

The origin of Western ornamental style is founded in the styles of Greece and Rome. The style of each culture is influenced by the one preceding it. Greek and Roman art grew out of Assyrian and Egyptian art, then in turn, influenced European and Western art. Antiquity has remained alive and is still very much a part of our culture.

The study of ornament is not only important to the designer for supplying new ideas and inspiration, but also to archeologists and historians. The decorative style of a piece of work is often a more dependable indicator of its date than written records. Style accurately marks the passage of time and characterizes the history of an era.[153] The art of a culture reflects the social, economic, and religious nature of the people and times. The personal value of this study has been an increase in appreciation and perception of decorative motifs as well as greater curiosity as how they are inherited from the past and applied to present day designs.

Correct nomenclature of the motifs has been a problem. Many motifs have numerous names. The writer has sought to list the motif by its most popular name; other names are listed in the text and also in an appendix for a quick reference.

The overall scope of decorative ornament is extensive. Much has been written concerning the character of ornament of a style or

period. Comparatively few attempts have been made to compile the individual motifs of an era for easy reference. This study formulates a compilation of motifs of the ancient styles and furnishes descriptions, definitions, and usage of each one. Instead of presenting the illustrations according to the country of origin they are listed under their motif. This is convenient for those attempting research on any motif of the ancient world. Much information is available on some particular motifs and the notes could easily be expanded into an entire thesis, while very little is available on others. Research is dependent upon visual observations, comparisons, and acuity. It is hoped that this study will encourage further research to expand the limited information now available on some of the motifs and enhance what is known about others in the field of decorative ornament.

FOOTNOTES

[1]James Ward, Historic Ornament, Vol. I. (London, 1897), p. 265; Ralph N. Wornum, Analysis of Ornament (London, 1884), pp. 63, 73-74; Frang S. Meyer, Handbook of Ornament (New York, 1957), pp. 34-35.

[2]Mary Jean Alexander, Handbook of Decorative Design and Ornament (New York, 1965), p. 100; Frederick Edward Hulme, The Birth and Development of Ornament (New York, 1893), p. 118; Alfred Dwight Foster Hamlin, A History of Ornament, Vol. I (New York, 1973), p. 153.

[3]Alexander, p. 100

[4]Martin Pegler, The Dictionary of Interior Design (New York, 1966), p. 15; Hulme, pp. 89-90; Lewis Foreman Day, Nature in Ornament (London, 1898), p. 159; Alfred C. Haddon, Evolution in Art (London, 1895), p. 156; Hamlin, p. 104.

[5]Richard Glazier, A Manual of Historic Ornament, 5th ed. (London, 1933), p. 9; Hamlin, p. 104.

[6]Hamlin, p. 104.

[7]Ibid., pp. 104-105.

[8]Sherrill Whiton, Interior Design and Decoration, 4th ed. (Philadelphia, 1974), pp. 669-670.

[9]Ibid., p. 682; Pegler, pp. 18, 373.

[10]Hulme, p. 122.

[11]Hamlin, pp. 122-123, 153-154; Day, p. 34.

[12]Hamlin, p. 44.

[13]William M. Flinders Petrie, Egyptian Decorative Art (London, 1895), p. 107.

[14]Ibid., pp. 107-108; Wornum, p. 42.

[15]The Count Goblet D'Alviella, The Migration of Symbols (New York, 1894), pp. 204-205.

[16]Pegler, p. 45.

[17]Meyer, p. 152.

[18]Alexander, p. 93; Hamlin, p. 44; Petrie, p. 112.

[19]Ralph V. Magoffin and Frederic Duncalf, Ancient and Medieval History (Dallas, 1967), p. 51; Alexander, p. 93; Hamlin, p. 44; Petrie, p. 112.

[20]Petrie, pp. 112-113; Ward, p. 95.

[21]Petrie, pp. 44-46.

[22]Clarence Pearson Hornung, Handbook of Design and Devices (New York, 1932), p. 208; Hamlin, p. 59.

[23]Hornung, p. 205.

[24]Ibid.

[25]Ibid.

[26]Petrie, pp. 48-49.

[27]Meyer, p. 27.

[28]Ibid, p. 53.

[29]Petrie, p. 81.

[30]Meyer, p. 86.

[31]Pegler, p. 154; no example is available for the dolphin.

[32]Meyer, p. 80.

[33]Ibid.

[34]Hamlin, p. 107; Pegler, pp. 167-168; Hulme, pp. 84, 86.

[35]Haddon, p. 162.

[36]Hamlin, p. 45; Day, p. 225; Alexander, p. 93.

[37]Petrie, pp. 50-54.

[38]Pegler, p. 182; Meyer, p. 59.

[39]Meyer, p. 59.

[40]Pegler, p. 198.

[41]Petrie, p. 35; Hamlin, p. 48; Ward, pp. 262-263.

[42]Glazier, p. 173.

[43]Ibid.; William James Audsley, Designs and Patterns From Historic Ornament (New York, 1968), p. 2.

[44]Pegler, p. 217; Whitton, p. 677.

[45]Petrie, pp. 92-93.

[46]Hulme, p. 86; Hamlin, p. 107; Ward, p. 150.

[47]D'Alviella, p. 27.

[48]Ex voto. An offering given or erected in "fulfillment of a vow and often in gratitude for deliverance from distress." Webster's Third New International Dictionary (Chicago, 1966), p. 2565.

[49]Ibid.

[50]Ward, pp. 104-106.

[51]Hamlin, p. 45; Petrie, pp. 114-115.

[52]Pegler, p. 228.

[53]Petrie, pp. 2-3.

[54]A frieze is the pact of an entablature of a capital between the architrave and the cornice.

[55]Ibid., pp. 3-4

[56]Ibid., pp. 116-117; Wornum, p. 43.

[57]Petrie, pp. 118-119.

[58]D'Alviella, p. 188.

[59]Ibid.

[60]Petrie, p. 118.

[61]Ibid., pp. 118-119.

[62]Ibid., pp. 119-120.

[63]Ibid., pp. 100-102.

[64]Haddon, p. 156.

[65]Hulme, pp. 38, 41.

[66]Ibid., p. 39.

[67]Ibid., pp. 38-39; Glazier, pp. 15-17.

[68]Hamlin, p. 57.

[69]Pegler, p. 12.

[70]Hamlin, pp. 56-57; Meyer, p. 100.

[71]Meyer, p. 100.

[72]Ibid.

[73]Wornum, p. 81; Ward, p. 116; Hamlin, p. 62; Hulme, p. 58.

[74]Hulme, p. 58.

[75]Hulme, p. 58; Hamlin, p. 62.

[76]Hamlin, p. 63; Meyer, p. 70.

[77]Meyer, p. 106; Hamlin, p. 45; Ward, p. 139.

[78]Meyer, p. 106.

[79]Petrie, p. 87.

[80]Ward, pp. 143-144.

[81]Whiton, p. 491.

[82]Meyer, p. 63.

[83]Ibid., p. 63; Pegler, p. 268.

[84]Petrie, p. 113.

[85]Meyer, p. 64; Pegler, p. 268; Ward, p. 97.

[86]Meyer, p. 64.

[87]Ibid; Pegler, p. 268.

[88]Pegler, p. 268.

[89]Meyer, p. 48; Hulme, pp. 34-35; Haddon, p. 132.

[90]Hamlin, p. 41; Hulme, p. 34.

[91]Haddon, pp. 132-133.

[92]Ibid., p. 134.

[93]Haddon, p. 135.

[94]Ibid.

[95]Ibid., p. 135.

[96]Hulme, p. 34; Meyer, p. 48.

[97]Petrie, p. 114.

[98]Ibid., p. 46-47.

[99]Pegler, p. 309; Whitton, p. 680.

[100]Meyer, p. 48; Pegler, p. 320.

[101]Hamlin, pp. 60-61.

[102]Petrie, pp. 98-99.

[103]Pegler, pp. 15, 320.

[104]Hulme, p. 36; Meyer, p. 48.

[105]Hulme, p. 36; Hamlin, p. 43.

[106]Hulme, p. 38.

[107]Meyer, p. 120; Pegler, p. 372.

[108]Pegler, p. 378; Whitton, p. 682; Meyer, p. 182.

[109]Meyer, p. 182.

[110]Ward, pp. 139-141; Hamlin, p. 61; Day, p. 156; Haddon, p. 148.

[111]Meyer, p. 182.

[112]Hamlin, p. 61; Pegler, p. 459.

[113]D'Alviella, pp. 118-121.

[114]Ibid., p. 121; Ward, p. 148.

[115]Ward, p. 148; Hulme, p. 56; D'Alviella, pp. 121-122; W. Gershom Collingwood, The Philosophy of Ornament (Michigan, 1883), p. 36.

[116]Pegler, p. 419

[117]Haddon, p. 141; Petrie, p. 17.

[118]Hamlin, p. 104.

[119]Haddon, p. 141; Petrie, p. 17.

[120]Hamlin, p. 46; Haddon, p. 141; Petrie, p. 18.

[121]Petrie, pp. 18-21.

[122]Hamlin, p. 46.

[123]Pegler, p. 241.

[124]Petrie, p. 41; Hamlin, p. 108.

[125]Hamlin, pp. 98, 108.

[126]D'Alviella, p. 97.

[127]Ibid., p. 98.

[128]Hamlin, p. 106; Day, p. 106.

[129]Petrie, pp. 79-80.

[130]Day, p. 107.

[131]Ibid., pp. 108, 110; Petrie, p. 81.

[132]Hamlin, p. 106; Meyer, pp. 43, 51.

[133]Hamlin, p. 44; Ward, p. 94; Alexander, p. 93.

[134]A talisman is a ring or stone bearing engraved figures supposed to bring good luck, a charm.

[135]Wornum, pp. 40-41; Hulme, p. 40; Ward, p. 95; D'Alviella, p. 205; Petrie, p. 109.

[136]Wornum, p. 41; Hulme, p. 40; Petrie, p. 109.

[137]Petrie, p. 109.

[138]Ibid.

[139]Ibid.

[140]Ward, p. 120; D'Alviella, p. 212.

[141]D'Alviella, pp. 212-213.

[142]Ibid., p. 213

[143]Ibid.

[144]Ibid., pp. 213-214.

[145]Ibid., p. 218.

[146]Ibid.

[147]Ibid.

[148]Ibid., p. 220.

[149]Pegler, pp. 203-496.

[150]Petrie, pp. 82-83.

[151]Hornung, p. 207.

[152]Ibid.; Hulme, pp. 84-86.

[153]Hamlin, pp. 14-15.

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APPENDIX

ALTERNATE MOTIF NAMES

Acanthus	Akanthos
Ankh	Key of Life, Ansate Cross, Handled Cross, Crux Ansata
Anthemion	Honeysuckle, Hom
Arabesque	Scroll Pattern, Rinceau
Asp	Cobra, Uraeus
Bead and Reel	Astragal
Beetle	Scarab
Egg and Dart	Echinus, Horse-Chestnut, Egg and Tongue Egg and Anchor
Fret	Labrinth, Meander, Key Pattern, Chinese Key
Guilloche	Cable Ornament, Snare-Work
Khaker	Rhomb
Knop and Flower	Pomegranate
Ogee	Ogive
Sacred Tree	Tree of Life, Hom
Wreath	Garland

VITA

Kathryn Ward Kemp

Candidate for the Degree of

Master of Science

Thesis: SELECTED DECORATIVE MOTIFS OF THE ANCIENT WORLD

Major Field: Housing, Design, and Consumer Resources

Biographical:

Personal Data: Born in Big Creek, Mississippi, January 17, 1940, the daughter of Mr. and Mrs. Clifton Lee Ward.

Education: Graduated from Whitehaven High School in May 1958; received Bachelor of Science degree in Education from Memphis State University in 1978; completed requirements for the Master of Science degree at Oklahoma State University in May, 1981.

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