



Swastika and Swastika Meander in Coptic Art and Architecture till the Tenth Century

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KEYWORDS

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Swastika
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Textiles
Seals
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ABSTRACT

Different types of crosses are applied in Coptic art whether for symbolic or decorative purposes. Swastika and Swastika meander decorations are among the geometrical decorations which are dated back to ancient eras. They were well known and found in many cultures. In Egypt, swastika was known since ancient Egyptian eras and the meander decoration was existed since the Greek Period. They are still in use during the Coptic era. The research focuses on the decoration of swastika and meander ornaments applied in the Coptic art. In addition to describe, analyze, and trace these decorations before and during the Coptic era till the tenth century in Egypt. The research followed descriptive and analytical methods of research.

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1. Introduction

The cross¹ is the main sign in Christianity and its official interpretation that was not only regarded as its own emblem; further, it had its deep connection with Jesus Christ himself.² According to Coptic tradition, the cross symbolizes the power and wisdom of God as mentioned by Paul the Apostle.³ The writings of church fathers and their records of liturgies mention that the use of the cross sign is an

integral part of the Christian service (Basilios, 1991, 658). The earliest interpretation of the cross can be dated to the fourth century most probably inspired by the Greek cross. Before that date the cross was a sign of shame and disgrace till the era of Constantine the Great who converted to Christianity and the cross sign was free to be depicted on different items (Du Bourguet, 1991, 2160-2171). The writings of the fathers of the church and their records of liturgies mention that

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¹Crucifixion was one of the most brutal and barbaric methods of execution ever devised. It was a form of punishment used by the Phoenicians, Carthaginians, Egyptians, and subsequently the Romans, especially during times of war; it was a form of punishment used by the Roman Empire in the Palestinian and Judea territories among the Jews and was considered a most humiliating means of dying. See; Alireza Akrami Hassankiadeh, "Investigating Two Crucifixion of Christ Paintings in Advanced Renaissance by Raphael and Grünewald (2016)," *International Journal of Liberal Arts and Social Science*, 4(7), : 15-24. See also; If a man has committed a sin deserving of death, and he is put to death, and you hang him on a tree, his body shall not remain overnight on the tree, but you shall surely bury him that day, so that you do not defile the land which the LORD your God is giving you as an inheritance; for he who is hanged is accused of God. Dt. 21:21-23.

²" but we preach Christ crucified, to the Jews a stumbling block and to the Greeks foolishness" Cor. 1:23.

³" for the message of the cross is foolishness to those who are perishing, but to us who are being saved, it is the power of God" Cor. 1:18.

the use of the sign of the cross is an integral part of the Christian service (Basilios, 1991, 658).

Different types and forms of the cross were introduced on Coptic artefacts as a symbolic and decorative element among those was the ankh cross which was attributed to Egypt as a similar sign to the well-known symbol of the hieroglyphic script; was used extensively during the early days of persecutions; Greek; Latin, as well as St. Andros, were among these types (figure 1). Different varieties of crosses appeared around the second century like the Tau cross, the monogram of Christ⁴ and the Maltese cross (Wilson, 1896, 766) (Figure 2).

Another form of the cross is the Swastika cross which is considered the oldest among them all and is widely used all over the world (Turnbull, 2010, 1-76). The swastika had a long history from different civilizations around the world; its name means "the object of the good fortune". A common symbol found in many cultures and civilizations. It occurred in Egyptian, Trojan, Roman, Teutonic and Celtic stone carvings; and as a symbolic motif of the American Indians, throughout North, Central and South America, Persian, Central Asian, Indian, Chinese, and Japanese and Southeast Asian art (Robert, 1999, 343).

2. Literature reviews

2.1. Swastika

Swastika usage began before history, but its origin is still unknown (Wilson, 1896, 767). The many findings of the swastika in many different regions around the world; indicate that may be dated to the Bronze Age, and its widespread made it difficult to determine its exact origin. Balchin mentioned that swastika-like designs were found in the East till the present in Ukraine (Balchin, 1944, 167-168). It evolved over time and across nations; and is still employed nowadays in China, Japan and India as a sign of long life, good wishes and good fortune; its origin is mysterious and unrecognized (Baldwin, 1916, 49;89;194). It can be attributed to the Indian cross; as it resembles the power of the sun its tops refer to the four cardinal directions; and the eternally changing world around a fixed, unchanging centre of God (Ramzy, 2014, 1-12). In

ancient Greece, early Christian and Byzantine art the Swastika came to be known as a "Greek Cross" the gammadion cross, the hook Cross or "Crux Gammata" consists of four rotating Greek gamma letters (Baldwin, 1916, 89-194).

The Swastika cross symbolizes the god Baal, Zeus, the sun, sky god, or rain god. It also appeared in the footprints of Buddha. Other nations recognized it as the generative principle of mankind. It was incorporated with different goddesses, Artemis, Hera, Demeter, Astarte, and the Chaldean Kana making it the sign of fecundity and femininity (Wilson, 1896, 770-771).

It was regarded as a solar symbol that signified the rotary motion of the sun through the visible arc of the heavens; which was accepted in the crude astronomy of the ancients; while the Greeks expressed it by the conception of the Sun god in his chariot and by the solar wheel (Baldwin, 1916, 89-194). The significance of the swastika differs from its depiction in one option to another; thus, when used on small unimportant objects such as implements, or household objects; most probably it is meant for charm or if it is depicted on an amulet it was meant to give good long life, luck and fortune (Balchin, 1944, 167-168). Summarizing up the claims of the different theories about the Swastika cross can imply that it was usually attributed to benediction, blessing, long life, good fortune and good luck (Turnbull, 2010, 1-76).

The swastika had different names due to different cultures; as it differed from one nation to another; generally accepted that the name Swastika was derived from an old Sanskrit word. The word "s-w-a-s-t-i-k-a" became its final name and the most general as well; both in English and French; it should be noted that the Swastika sign had existed a long time before the name was given to it (Turnbull, 2010, 1-76).

In early Christianity, the Greek letter gamma symbolizes the cornerstone; therefore, it became a symbol for Christ as 'the cornerstone of the New Temple or Church (Robert, 1999, 343). The common form of the swastika was two intersecting lines, perpendicular to each other or a branch with 90 degrees to the right or left (Sattarnezhad et al., 2020, 7-18). The usual swastika cross consists of four equal-sized, length, and styled arms; that is

⁴ Monogram is a combination of two letters or more letters. It produces a symbolic and beautiful form. One of the oldest and most common monograms of Jesus Christ is XP or chi-Rho which are the first two letters of

the Greek name of Christ. See: George Ferguson, *Signs & Symbols in Christian Art* (London-Oxford-New York: Oxford University Press, 1961), 150.

either bent to the right or to the left. The right bent arms are known as Swastika; while those directed to the left are known as Suavastika. Sometimes the form was embellished with dots or left blank (Wilson, 1896, 767-768). The arms of the Swastika sometimes are depicted as curved or even continued and represented in one or more lines (Baldwin, 1916, 89- 194). In modern ages the same symbol was adopted by the German Nazi Party as the symbol of the Third Reich had bestowed a sinister impression upon that form of the cross (Robert, 1999, 344) (Figure 3)

2.2. Swastika meander

The Swastika meander consists of several rows of connected and repeated swastika crosses. Early examples date this type of decoration to Roman-Byzantine tradition attested in Egypt in the late antiquity era; used on both stone frieze and textiles (Marsham, 2021, 41). It is usually composed of alternating swastikas; a T-shaped wave border was drawn side by side or thunder-scroll design, and an alternating swastika border; took different shapes and repeated patterns (Robert, 1999, 344) (Figures 4, 5).

2.3. Iconographical Study

2.3.1. Swastika and swastika meander in Ancient Egypt

The Swastika cross predates the ancient Egyptian symbol of the Ankh, which symbolises eternal life; though there has been no mention of the Swastika in ancient texts (Indian Institute of Technology, 2016, 165) and the symbol was not popular in ancient Egyptian Hieroglyphic script except for one sign attributed to god Isis; but not totally similar to it (Wilson, 1896, 833).

Its first appearance on objects in Egypt dates to the third millennium BC found on a foreign Cyprian pottery fragment. This unique seal shows a swastika cross impression was found among large numbers of seals found at the eastern mountain of Asyut governorate in middle Egypt (Figure 6). It dates to the ancient Egyptian era; the twelfth dynasty. It is made from pottery; it was discovered by Petrie in 1889 (Brunton, 1923, 56, pl. XXXII).

⁵*Naucratis* is located in center of Nile Delta. During the late 19th and early 20th century excavations at the site, approximately 17000 pieces were discovered, including Egyptian, Greek, Roman, and Cypriot objects dating from the 7th century BC to the 7th century AD, and are now spread in museums across the world. After; Villing,

Swastika meander also was found in Egypt; a lotus in the form of the swastika meander was found in a tomb at Thebes dates to the 13th century BC (Figure 7) thus some sources assumed that the swastika cross might be a derivative of the lotus pattern in Egypt (Goodyear, 2018, 94) (Figure 8)

2.3.2. Swastika and swastika meander in Graeco-Roman Egypt Description

An early example that dates back to the fifth or sixth century BC was a Greek vase that contain a decorative band full of different animals and birds with a depiction of the swastika cross found in *Naucratis* (Figure 9, 10);⁵ such a kind of Greek vases used to be imported into Egypt by the Greeks themselves (Wilson, 1896, 834). By the arrival of the Christian Greeks into Egypt; their different activities started to flourish and had an influence on Coptic inhabitants as well; Swastika cross was used as a decorative element either embroidered woven; or drawn along with other decorations on potteries and textiles (Figure 11); The same pattern was inserted together to form a decorative border or adorning the corners of the tunic or used as a large medallion (Wilson, 1896, 835).

The meandering form of Swastika could have originated because of trading activities with Greece from Greek keys and fret (Figure 12). Nonetheless, Swastika here was a solar symbol with no further religious Symbolism (Indian Institute of Technology, 2016, 167). Thus, it can be concluded that the Greek decorative band or the meander might resemble the swastika cross in an ornamental sense but has no connection to the symbolism of the Swastika itself (Indian Institute of Technology, 2016, 165).

The swastika pattern was used as a decorative element in Roman Egypt; different artefacts were found ornamented by the same symbol throughout the Roman Empire (Petcu, 2019, 115). Examples of funeral masks are on exhibition in the Egyptian Museum in Cairo and the Louvre Museum in France. A bust of a man exhibited in the Egyptian Museum is made of plaster (Figure 13). It was found in Kom El Ahmar near Minia, Middle Egypt. The man wears a white mantle with similar edging in the

Alexandra, Marianne Bergeron, Alan Johnston, Giorgos Bourogiannis, François Leclère, Aurélia Masson, and others, [Naukratis: Greeks in Egypt \(British Museum Online Research Catalogue\)](#), 2015; accessed on 25/4/2022.

front and draped around the neck and the shoulders. The mantle is decorated with two swastikas on both sides (Edgar, 1905, 66). The second fragment of the funeral mask of a man exhibited in the Louvre Museum is made of plaster and dates back to the 3rd century. It was found in El Kharga Oasis. It is also decorated with a swastika on both sides of the mantle around his neck (Aubert et al., 2004, 156) (Figure 14 a, b)

2.3.4. *The Swastika Cross as a decorative element in Christianity*

The Christians adopted this pagan symbol in their decorations and funerary inscriptions and paintings in the Roman Christian period; which reflects how vital this symbol was, some theories assumed that it was early used to conceal their Christian cross, especially during the early days of persecutions; this assumption seemed to be wrong as some other Christian symbols were depicted side by side by the swastika cross such as the Christ monogram; thus maybe be it was incorporated as a magic sign or talisman; that it is still in use tell nowadays in the Christian tombs (Baldwin, 1916, 89-194). It was also used as a decorative element in the Proto-Coptic Period (Third through Mid-Fifth Centuries) in Coptic textiles in the form of interlacing swastikas forming a decorative band along with other elements (Du Bourguet, 1991, 2221-2227). The swastika cross was also found embroidered on mummy cloth from Egypt (Baldwin, 1916, 89-194).

A. *Coptic seals with a swastika print*

Two seals show swastikas found at the cellars of Coptic houses within or upon the great girdle wall at *Madinat Hapu* date back to the sixth to the eighth century. The first no. 342 (Figure 15); shows a geometrical square design that includes a swastika inside. The second no. 343 (Figure 16) shows an impression of the swastika with circular curved parts without an outline (Wilfong, 2003, 208).

B. *Coptic pottery jars adorned with swastikas*

Two pottery flagons were excavated in *El Kharga* oasis and exhibited in New Valley Museum now. They are similar in the technique of manufacture

and decorative motifs. A swastika cross is applied on both of them. Storage jar no. 1007 (Figure 17) is composed of a base, spherical body, two handles attached to the body, and a small, long spout. It is decorated with simple decorations divided into three registers. The uppermost register represents two bands of dots followed by a plant branch and two swastika crosses. Storage jar no. 1723 (Figure 18) is composed of a round flat base, spherical body, and straight long pointed top. It is decorated with floral and geometrical decorations. A simple interlaced plant branch is applied and decorated with the two swastika crosses.⁶ A similar pottery flagon dates back to the 4th to 6th century and was found at *Kasr Ibrim* and display at Aswan Museum shows a similar type of decoration that contains a swastika cross. (Figure 19).

C. *Coptic textiles embroidered with swastika and swastika meander*

The museum of Victoria and Albert exhibits a strip of textile donated to the museum by the British School of Archaeology in Egypt (Figure 20). It is made of silk; found at Qau El Kebir. It dates from the sixth to the seventh centuries. It is decorated with floral and geometrical decorations; among the geometrical decorations; four swastikas decorations are found around the floral decorations (Brunton, 1930, 26, pl. Li 5).

A part of a large curtain is preserved in the Coptic Museum in Cairo (Figure 21). Its provenance is unknown; it dates back to the sixth or seventh century; it's decorated with an arcade that; includes crux ansata inside while its loops are filled with a monogram of Jesus Christ. The background is adorned with different Christian flowers, animals, birds, and calligraphic decorations. The upper part shows a band of geometrical decorations representing a swastika meander decoration (Gabra, 2006, 76).

A Coptic tunic made of wool was exhibited in the collection of the California Academy of Science. It dates back to the tenth century. It is decorated with both geometrical and floral decorations in dark colour against a yellow ground. A small Greek cross is found in the middle and framed by a larger one. It is surrounded by twelve squares; six of them

⁶The style of this pottery jars dated back to fourth till the mid seventh century. They are made out of Nile silt. They are painted in red and black colors. They are of ordinary tableware during the Coptic period. This style of water jars as apart of local tableware was started from

the New kingdom onwards. See; Janine Bourriau, *Umm El Ga'ab: Pottery from the Nile Valley before the Arab Conquest* (New York: Cambridge University Press, 1981), 92.

represents swastika crosses alternating with petaled rosette (Carol, 1988, 136;176) (Figure 22).

D. Mural painting decorated with a swastika and swastika meander decorations

Bawit chapels have a lot of wall paintings that are decorated with different types of decorations; geometrical decorations in form of the swastika are found in addition to the Greek frieze meander with repeated units of the swastika.⁷ The northern wall of Chapel no III shows a square design representing four swastikas intersecting Coptic figural themes (Fig.23). Also, the eastern and western walls are decorated with the same design (Clédat, 1904, 16-17, Pls. XII, XIV) (Fig.24). Chapel VII reveals Greek style meander decoration in swastika form (Clédat, 1904, 39) (Figure 25).

Chapel no. XVIII in southern and northern walls are decorated with similar types of floral, figural, and geometrical decorations. Among geometrical decorations are hexagons, circles, and squares. A number of swastikas appear in square forms (Clédat, 1904, 91-92) (Figure 26). Chapel no. XXVI shows a scene of Jesus Christ sitting on the throne holding a book with his left hand and surrounded by four living creatures. Underneath the scene, there are repeated units of swastika cross intersected by geometrical squares (Clédat, 1904, 137) (Figure 27).

E. Stone carvings decorated with swastika meander decorations

A frieze of stone wall carvings is found above the entrance of the Holy Virgin Mary church, at the monastery of Gebel El Tier, Minya. It dates back to the sixth century. This frieze is decorated with animal and geometrical decorations. Repeated units of the swastika are found intersecting animal forms (Figure 28).

A fragment of half stone column dates back to the fifth and sixth centuries and is decorated with

swastika meander decoration found at Dayrut. The two-striped meander wraps around a Templar cross with four-lobed arms rosettes (Strzygowski, 1904, 67) (Figure 29). A Limestone frieze dates back to the sixth or seventh century from Bawit and is decorated by a swastika meander; the spaces are filled with Rosettes and solar disks surrounded by circular dots on each side (Strzygowski, 1904, 67) (Figure 30).

F. Wooden panels decorated screen walls

Decorated wooden doors are found inside the church of the Holy Virgin Mary in the Syrians monastery.⁸ It is made out of wood inlaid with ivory and ebony. These wooden doors lead to the *khurus*. It dated back to the first half of the tenth century. It is composed of a number of decorated and inlaid wooden panels that leads to the central altar room. The first panel represents six opposite swastikas. The second panel represents six *Suavstika* (Figure 31)

3. Analysis

The swastika was a common symbol that was widespread in many different cultures and nations all over the world; it used to refer to pagan cults and nature powers. But it was also used to decorate many Coptic artefacts as well as architectural elements in Christian cultic places. Does the swastika was employed as only a decorative element on Coptic artefacts? or as a symbol to indicate the Christian religion?⁹

- The oldest appearance of the swastika in Egypt was found by Petrie in a tomb from the middle kingdom (Figure 6); another important form or relief as a decorative element was found incorporated into a lotus pattern forming an elevated form of the swastika cross (Figures. 7, 8).
- By the arrival of the Greeks into the Egyptian land they had their own influence on art and

⁷In middle Egypt, *Bawit* is halfway between *Dayrut* and *Asyut*. Excavations there around the turn of the twentieth century brought the site to attention, and the findings were crucial to Coptic art history. According to different inscriptions discovered there, it was dedicated to a Saint Apollo, who appears to have been its founder. The place had numbers of Coptic residents before it was abandoned for unexplained reasons. See: René- Georges Coquin, "Bawit, History" in *CoptEn*. II, ed. Aziz S. Atiya (New York: Macmillan Publishing Company, 1991), 362.

⁸The monastery of the Syrians lies in Natrun valley. It dated back to the sixth century. The church of the Holy Virgin was dated to the seventh century, and it includes Coptic mural wall paintings. See; Gawdat Gabra, *The Churches of Egypt*, 71.

⁹Different symbols were used in the same context as fish, grapes etc., clear examples are found on potteries, column capital and tombstones.

other different crafts; a Greek vase from the 5th century was found at *Naucratis* (Figures. 9, 10); where the swastika was used as a decorative element along with other symbols like birds and small animals as well as textiles; an example is seen at a tunic from the 1st to 2nd century found in Egypt (Figure 11).

- The swastika meander was later adopted and repeated form of the swastika to adorn different artefacts from the 7th century, an example found on pottery from *Naucratis* (Figure 12).
- The roman funeral masks which were used as a cheap alternative to precious Egyptian golden masks were used by the Romans; examples found at el- Kharga date back to the 3rd century and found adorned with a swastika on both sides (Figures. 13, 14).
- By the arrival of Christianity into the Egyptian lands; Swastika was still in usage. It was found as an impression of seals at one of the cellar Coptic houses in Madinat Hapu (Figures. 15, 16); as well as on Pottery; flagons decorated with the swastika were found at El Kharga (Figures. 17, 18), and in Qasr Ibrem in Nubia date back to 4th to 6th century.
- The swastika meander was extensively used as a decorative pattern on textiles from the 6th century (Figure 20); and furthermore, accompanied by the formerly known cross of the Ankh (Figure 21).
- The Swastika cross was also applied on textile accompanied by the Greek Cross (Figure 22).
- It was a very common pattern used in *Bawit* chapels to adorn its paintings and surround its Christian figures (Figures. 23, 24, 25, 26, 27).
- Later examples were introduced like; a stone frieze found in Gebel El Tier monastery in Minia (Figure 28); and wooden screen panels in Holy Virgin Mary Church in Syrians monastery (Figure 31) where swastika meander varied in direction once to the right and sometimes to the left as Suavastika.

4. Conclusion

The swastika cross was depicted as a separate unit in Coptic art and architecture all around Egypt; examples were found in Upper Egypt in cellar Coptic houses at *Madint Hapu* in Luxor. The Holy Virgin Mary monastery in Gebel El Tier in Middle Egypt in Minia governorate. It was also found in the western desert at El Kharga Oasis, and in Lower

Egypt in Holy Virgin Mary Church in Syrians monastery in *Natrun Valley*.

The depiction of the swastika cross differed, it was either accompanied by an Ankh cross in textiles or used as geometrical decorations as in wooden screen walls at the Syrians monastery. It was sometimes accompanied by birds, animals like stone friezes and even Christian figures like in *Bawit*.

The meander pattern took different forms either square or rectangle repeated patterns depicted in Coptic textiles and extensively in *Bawit*.

The swastika was widely accepted and applied to Coptic art and architecture especially from the sixth to the tenth century as a decorative unit. But it was never used in the eastern prayer niche as a separate unit. Its common form was usually found in repeated units forming the Swastika meander design.

Thus, the swastika cross was never used as an alternative to the traditional Coptic cross but rather as a very common decorative element in Coptic art and architecture widely used by artisans and craftsmen with no shame of depicting it in their cultic places and artefacts, by the time the swastika cross became a common decorative element on Coptic artefacts incorporated in their daily life usage and clothes

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Figures

Figure 1

Latin cross, Greek cross, St. Andrew's cross, and Ankh cross. After, Wilson, Swastika, 765

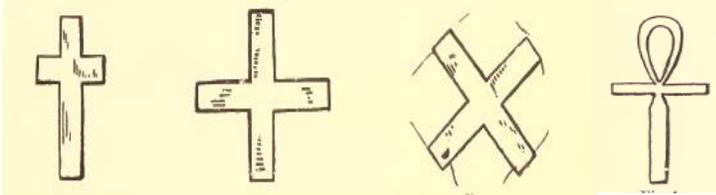


Figure 2.

Tau cross, Monogram of Christ and Maltese cross. After, Wilson, Swastika,765.

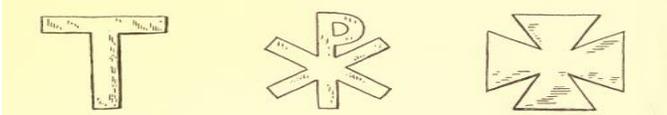


Figure 3.

Forms of Swastika Cross; After, Wilson, Swastika, 765

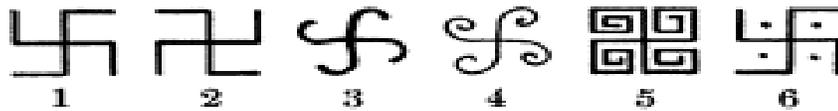


Figure 4.

Types of Meander ornaments. After; Robert, The encyclopedia of Tibetan symbols, 344.

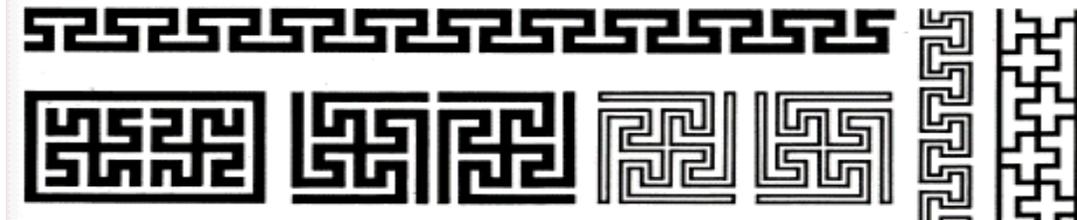


Figure 5

Typical Greek Fret. After; Indian Institute of Technology, Exploring the pattern, 165.

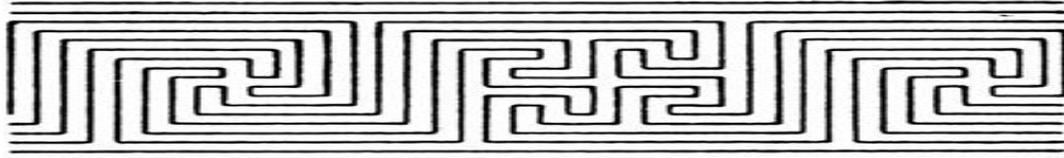


Figure 6

A seal found in Qau and El Badari. After Guy Brunton, O.B.E, Qau and El Badari I,56, pl. XXXII.

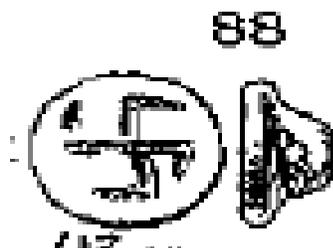


Figure 7

Lotus Pattern in Swastika form Thebes. After; Indian Institute of Technology, Exploring the pattern, 166 Typical Greek



Figure 8

Egyptian meander pattern. After; Indian Institute of Technology, Exploring the pattern, 166.



Figure 9

A part of Greek vase shows an early depiction of the swastika cross, found in Naucratis. After; Wilson, The Swastika, 834.ek

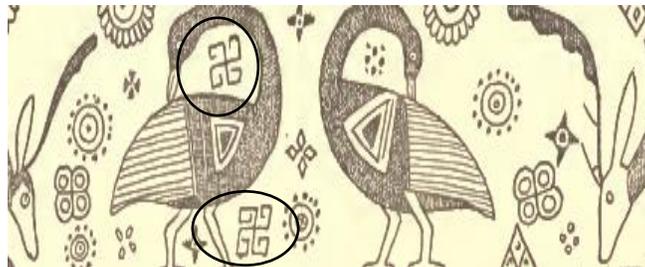


Figure 10

Pottery fragment showing an early depiction of the swastika Cross, found in Naucratis. After; Wilson, The Swastika, 834.

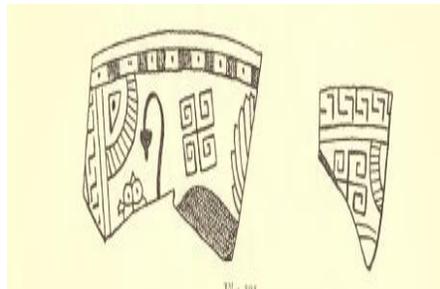


Figure 11

A Greek tapestry found in Coptic Egypt dates back to the first and second century AD; After Wilson, 837.

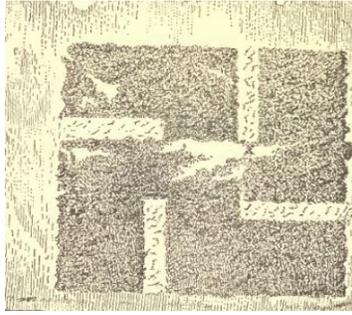


Figure 12

Swastika meander found on pottery in Naucratis Egypt, 7th century BC to 7th century AD. After; Villing, Alexandra et al., Naucratis: Greeks in Egypt (British Museum Online Research Catalogue), 2015; accessed on 25/4/2022.



Figure 13

Funeral mask decorated with swastika. After ; M. C. C. Edgar, Catalogue Général, 66, Pl. XXX



Figure 14

Fragment of funeral mask decorated with swastika. After ; Aubert, MF et al., *Portrait Funéraires de l'Égypte Romaine*, 156.



Figure 15

A seal with a square swastika, after; T.G Wilfong, *Stamp Seals and Seal Impressions*, 208, fig 342.

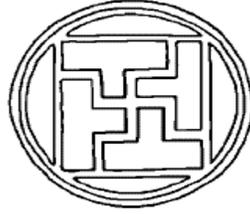


Figure 16

A seal with a circular swastika, after; T.G Wilfong, *Stamp Seals and Seal Impressions*, 208, Fig. 343



Figure 17

Flagon no. 1007, preserved in New Valley Museum, © authors



Figure 18

Flagon no. 1723, preserved in New Valley Museum, photographed by the authors.



Figure 19

Flagon from Qasr Ibrem preserved at New Aswan museum, photographed by authors.



Figure 16

A textile with swastika decoration. After; <https://collections.vam.ac.uk/item/O184378/textile-fragment-unknown/>. Accessed in 16-4-2022

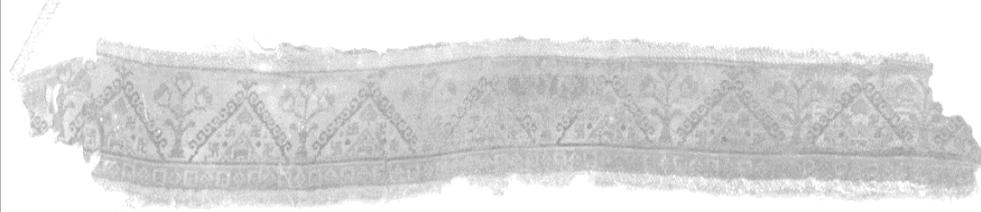


Figure 21

A textile with a meander decoration. After; Gawdat Gabra, Cairo: The Coptic Museum & Old Churches, 76.



Figure 22

A Coptic square Tunic. After; Diana Lee Carol, *Looms and Textiles of the Copts*, 144.



Figure 23

Northern wall, chapel no III, After; Clédat, *Le Monastère Et La Nécropole De Baouît*, 16, Pl. XII.



Figure 24

Chapel III, Eastern and western walls After; Clédat, *Le Monastère Et La Nécropole De Baouît*, 17, pl. XIV

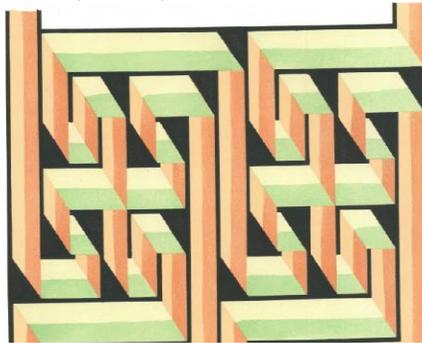


Figure 25

Chapel VII, after; Clédat, *Le Monastère Et La Nécropole De Baouît*, 39, pl. XXVIII.

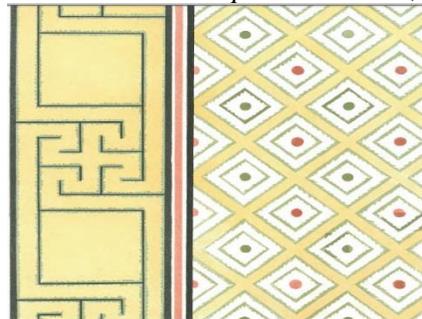


Figure 26

Chapel XVIII, southern side, after; Clédat, *Le Monastère Et La Nécropole De Baouît*, 91, pl. LXV.

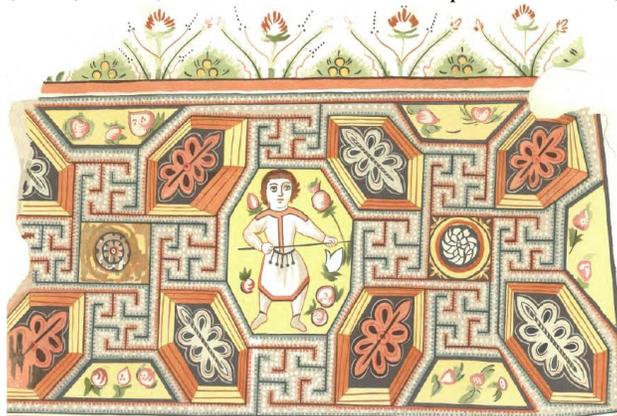


Figure 27

Chapel XXVI, after ; Clédat, *Le Monastère Et La Nécropole De Baouît*,137, pl. XCI.



Figure 28

Stone carvings in Gebel Al Tier monastery, after; Gabra, *The Churches of Egypt*, 239



Figure 29

Apart of stone column, after; Strzygowski, *Catalogue Général des Antiquités Égyptiennes*, 67, Pl. 90: 7339 square



Figure 30

Limestone freeze, after; Strzygowski, *Catalogue Général des Antiquités Égyptiennes*, 67, pl. 91: 7340

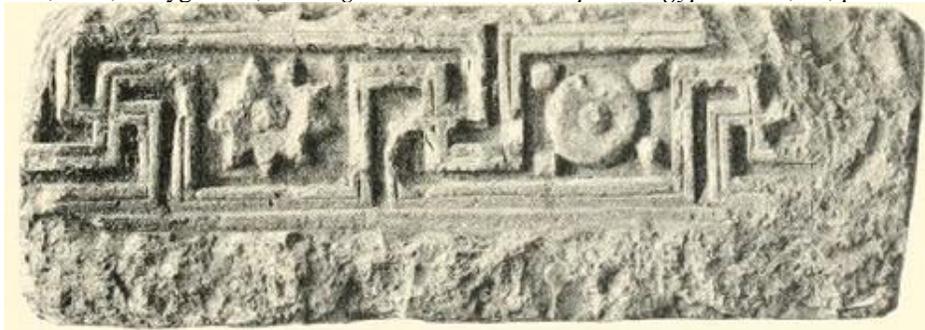


Figure 31

Panel from doors Holy Virgin Mary Church, Syrians Monastery, After; Gabra, *Churches and Monasteries*, 71.

