

# The Sea Peoples: The warriors behind the infamy



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Title page illustration: The Sea Peoples in the sea battle scene from the Medinet Habu Mortuary Temple (from: Nelson et al. 1930:pl.39).

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## **Abstract**

In Late Bronze Age the eastern Mediterranean was suddenly hit by seaborne invaders, and fell into ruin after their appearance. These raiders were the Sea Peoples who have been theorised to have caused the disruption of the eastern Mediterranean economies, leading to the collapse of the powerful kingdoms and cities within. They are often viewed as the sole cause, or one of many—when climate or political changes and migration are viewed as playing a role—of the overall devastation. The multiethnic group of tribes came together and fought Egypt, with their defeat finally ending their destructive path. After their loss to Ramesses III in the land and sea battles, the Sea Peoples never appeared in the record again.

Archaeological investigations have attempted to uncover information regarding the peoples, revealing destruction layers, sites, and cultural materials with proposed associations. The iconography in which Sea Peoples appear in relation to their last battles against Ramesses III is depicted on a panel in the Medinet Habu Mortuary Temple. The represented images provide visual representations of the warriors and their ships, ox-carts, and families.

This thesis aims to bring life to the warriors depicted in the Medinet Habu panel. The collected data demonstrated the immense diversity within the conglomeration of peoples, to an extent greater than previously suggested. The differences were numerous within their many costume features and traits that led to the conclusion that division into tribes based on their appearance was improbable. The correlation of their wardrobe and weaponry, as well as referencing the data with the suggested elements, which were to define each tribe, led to the assertion of there being no defined divisions.

The thesis revealed how iconographic representations on the Medinet Habu plates provide for a more detailed understanding of the Sea Peoples. Future work could use this to confirm or rule out material culture by way of visual representations with perceived associations to the peoples.

## **Declaration**

I certify that this thesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any university; and that to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in the text.

Laurie Starr

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## **Chapter 1—Introduction**

Forming in the Bronze Age, a group comprised of various tribes—the Sea Peoples—turned the world upside down through destruction and chaos, potentially causing the downfall of many powerful kingdoms and empires who crossed their path (Moreu 2003:107). Virtually every major power in the eastern Mediterranean collapsed; their economies crumbled, cities and kingdoms faced ruin, forcing their complete abandonment or reconstruction (Cline and O'Connor 2012:180). Even though Egypt escaped overall destruction, it still faced consequences of this downfall, through the dismantlement of the united empire and New Kingdom (Broodbank 2013:471; Cline 2015:69).

The Sea Peoples did not leave any records behind, passing that task to the other societies they encountered and ultimately leaving future historians with little knowledge of their existence (Cline 2015:69). Unsurprisingly, since they were written by the victims of the Sea Peoples' attacks, the records that do exist tend to have negative connotations attached to them (Emanuel 2016:266–267; Tykot 1994:63; Wachsmann 1998:164). As a result, we have inherited only a partial and prejudicial view of their cultures, and even less of their origins or identities (Wachsmann 1998:166). Archaeologists have studied the iconography relating to the Sea Peoples' warfare and are still attempting to make connections between found artefacts, archaeological sites, and peoples who shared similar characteristics (Moreu 2003:115–119).

### ***Research question***

The research question addressed in this thesis is simple and clear: How does iconography from the Late Bronze Age eastern Mediterranean create a more detailed and accurate representation of the Sea Peoples?

### ***Aims***

The aims of this thesis are:

- Characterise identity through iconography on the Medinet Habu panel;
- Correlate new data with old to present an all-encompassing view;

- Use written records and archaeology to highlight their impact and importance.

## **Methods**

This is a library-based study, along with a critical analysis of the iconography of the Sea Peoples on the Medinet Habu Mortuary Temple plates. The library portion will be conducted solely on attainable research from books, databases, and journals. To gather this data, Flinders University Library, its e-resource database, and document delivery services, along with Google Scholar, Academia, and various journal websites such as JSTOR will be consulted and all related and relevant materials obtained.

The critical analysis will be conducted on plates 33–34, 38–39, 41, 42, 43, and 44 from the Medinet Habu panel, in which the Sea Peoples appear in relation to their major battles in year VIII of Ramesses III (Appendix B: Plates 1–9). The research will catalogue each warrior, along with cross-reference all gathered data and previous research, to uncover the presence or absence of correlations that would reveal an identity based on features (costumes, weapons, etc.), and present them unbiasedly.

The study is eight chapters and includes this introduction, along with chapters on background, literature review, methodology, data, analysis, discussion, and conclusion (Table 1).

Table 1: Description of the succeeding chapters in this thesis and their contents.

<b>Chapter</b>	<b>Description</b>
<b>2</b>	Background of the Late Bronze Age eastern Mediterranean and the Sea Peoples, interdisciplinary approach of archaeology and art history.
<b>3</b>	Literature review on archaeological finds and cultural markers of the Sea Peoples, and the iconography from the Medinet Habu plates.
<b>4</b>	Methodology detailing the processes of gathering and disseminating data.
<b>5</b>	Data focusing on the Medinet Habu panel and the Sea Peoples within. Forming an extensive record of those depicted, looking for connections, and detailed descriptions of their ships.

Chapter	Description
6	Analysis disseminating the gathered data into groups and assessing connections.
7	Discussion using the gathered data from the background, literature review, data, and analysis, and connecting them to present implications that it has on the warriors and wider research.
8	Conclusion restating the research, citing significance and results, as well as suggesting future work and applications.

### ***Interdisciplinary approach***

The interdisciplinary approach focuses on archaeology and art history. The approach involves quantifying the individuals depicted in the Medinet Habu iconography, by way of present features and traits, to allow for a connection to archaeology and its artefacts as well as an anthropological understanding of the maritime peoples and their ships. This will quantify the qualitative data, to allow for a better and more detailed interpretation of the latter. The depictions within the iconography will be assessed individually, with their features and traits disseminated into quantitative parts, to allow for a measurable correlation amongst those involved, and for the overall. It will not only reveal quantifiable value to the individuals, but will paint a clearer picture of who they were.

### ***Justification***

The Sea Peoples played a major role at the end of the Late Bronze Age—as either the sole cause of the collapse, or one of many—making their history essential to understanding the period. Piecing together their history, and adding detailed interpretations of them as individuals, as well as overall, will impact the knowledge of the eastern Mediterranean world.

### ***Gaps***

The gap of knowledge exists in the individual interpretations of the Sea Peoples warriors. Research has focused on the tribes and the overall conglomeration of peoples, but have yet to attempt to focus closer, and study the peoples involved. This will strive to characterise the warriors, which will be used to further understand the wider subject—the tribes and the Sea Peoples overall.

## ***Limitations***

Access to materials is the main limitation for this thesis. The sample of materials used will only contain those that can be found or accessed within Australia. The research is also limited to those written in English and French, or with accessible and credible translations. The sorting of relevant materials for use in this thesis is another limitation, as great amounts of time could be spent in the process while obtaining little or no useable data.

## Chapter 2—Background

### *Bronze Age eastern Mediterranean*

The Late Bronze Age brought innovation and the expanse of international trade in the eastern Mediterranean (Demand 2011:162; Emanuel 2016:265). Egypt, the Hittite Empire in Anatolia, Alashiya (Cyprus), and Ugarit all played essential roles in, and benefited from, this success (Langgut et al. 2003:150; Raban 1987:124). Maritime trade allowed for ease in the transference of goods and innovations throughout the region, and enhanced the economies of those involved, allowing coastal cities to thrive in this international period (Demand 2011:162). The exchange of knowledge enabled maritime technologies to improve, leading to the creation of lighter, faster, and more efficient ships (Artzy 1988:182; Broodbank 2013:464–465; Emanuel 2016:265). Between the thirteenth and twelfth centuries BCE, these improvements inadvertently incited the devastation that occurred throughout the eastern Mediterranean, as people and forces began using them as tools to pillage and attack unsuspecting coastal cities and harbours (Emanuel 2016:265; Emanuel 2014:24; Moreu 2003:120). With the growing importance of sea-based commerce and its necessity for the survival of many economies, kingdoms—Egypt and Ugarit—implemented mercenaries to protect themselves and to ensure safe passage for their traveling goods (Emanuel 2014:25).



Figure 1: Map of the eastern Mediterranean and Aegean, showing most of the cities affected or destroyed in the Late Bronze Age.

The sudden appearance of a seemingly unstoppable force upset the established order of the eastern Mediterranean region (Figure 1) (Raban 1987:124). The unknown invaders hit cities, sacking, pillaging, and setting them afire, fleeing before defences and military support could arrive (Emanuel 2016:265; Wachsmann 2000:105; Wachsmann 1981:188). By the end of this force's two hundred years of action, economies of the powers of the eastern Mediterranean deteriorated through the dismantlement of maritime trade networks (Langgut et al. 2003:150). Most cities collapsed both physically and economically, leaving few survivors to rebuild in the aftermath (Raban 1987:124). Hatti, Alashiya, and Ugarit vanished entirely, while Egypt became significantly weakened (Raban 1987:124; Sales 2012:92). Even after this powerful force had disappeared, the eastern Mediterranean remained in ruins and took generations to rebuild; moving it into the Dark Ages (Broodbank 2013:448; Weeden 2013:1; Weinstein 1998:188). Urban centres had been destroyed or abandoned, and nearly all economic and social systems collapsed (Drake 2012:1862; Gilboa and Sharon 2008:151).

### *Ugarit*

In the thirteenth century BCE, the populous kingdom of Ugarit flourished (Figure 2) (Astour 1965:253; Broodbank 2013:393; Wood 2013:22). The empire possessed five ports and fertile land, and its strategic location allowed for vast trade opportunities, which created immense wealth within the territory (Astour 1965:253; Broodbank 2013:393; Wood 2013:22). Its positioning in the Levant led to its connections with the powerful kingdoms of Egypt, Assyria, the Hittite Empire (Hatti), Canaan, and the Land of Suhi (Singer 2000:21–22). In the Late Bronze Age, the kingdom had Hittite overlords, who depended on their fleet as they lacked a coastal front (Broodbank 2013:393; Singer 2000:22; Wood 2013:22). The presumed last text from Ugarit (found within a kiln) relayed a warning to others, stating that they had been attacked, plundered, and burned, unable to defend themselves against the fleet of seven enemy ships, with twenty escaping to an unknown destination (Emanuel 2016:267; Kaniewski et al. 2011:1; Knapp and Manning 2016:119; Singer 2000:27–28; Wachsmann 1998:164; Wachsmann 1981:188). The text revealed that their ships and military had



been deployed to Hatti and Lukka at the time of the invasion, which left them with little or no defence, and compelled the inhabitants to flee and abandon their homes, or risk massacre by the unknown and unexpected marauders from the sea (Astour 1965:257; Knapp and Manning 2016:119; Wood 2013:22). The kingdom fell quickly and suddenly in the peak of its power around 1203–1180 BCE (based on differing interpretations) from the major violent destructive and devastating raids; destabilising trading ports, and never rebuilt or resettled (Astour 1965:254; Broodbank 2013:391, 449; Caubet 2000:36; Singer 2000:24; Wiener 2014:52).



Figure 2: Map showing the location of Ugarit in relation to its surroundings.

### *Hittite Empire*

The Hittite empire became internationally powerful during the reign of Tudhaliya I, through strategic military campaigns in Arzawa, Mitanni, and Aleppo (Figure 3) (Bryce 2012:728). In the reign of Muwatalli II, strife between Egypt and the Hittite Empire arose over the control of Kadesh and Amurru, leading to the 1274 BCE Battle of Kadesh (Broodbank 2013:454; Bryce 2012:731; Santosuosso 1996:423). Egypt's concerns developed around the ever-expanding Hittite Empire, and less on the control of the city of Kadesh (Santosuosso 1996:434). Amurru's importance derived from its location, as it bordered both kingdoms (Santosuosso 1996:428). The battle ended in a stalemate, and in 1254 BCE the Hittite king Hattusili III and Egyptian pharaoh Ramesses II signed a peace treaty and intermarriage

between the royal families occurred; restoring relations between the kingdoms (Broodbank 2013:455; Bryce 2012:731).

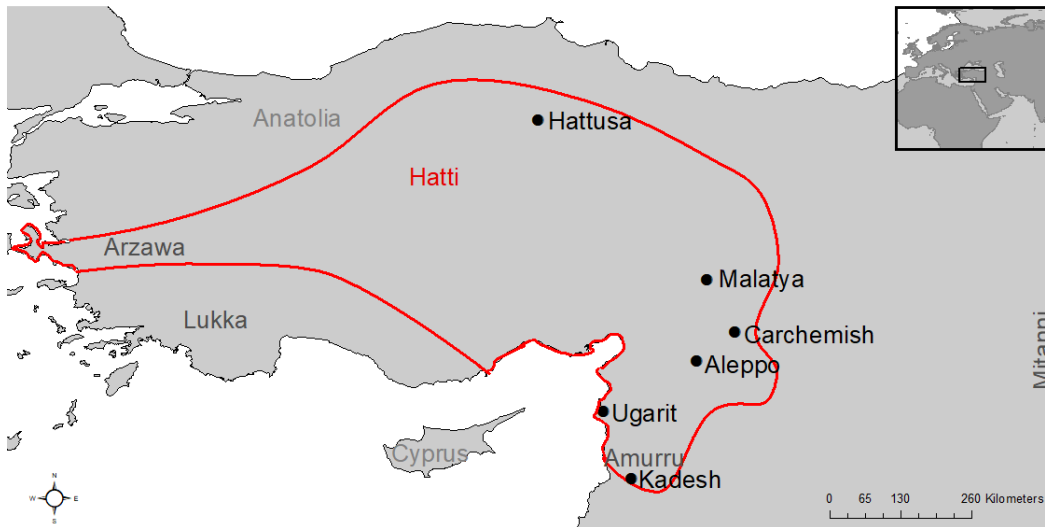


Figure 3: Map of the Hittite Empire and Hatti, and important cities.

Instability wrought the Hittite Empire in the Late Bronze Age under King Suppiluliuma II (Macqueen 1975:48; Singer 2000:26–27). The empire worked with Ugarit and Egypt to receive grain, goods, and support (Bryce 2012:738; Casana 2012:112; Singer 2000:26). When chaos ensued throughout the eastern Mediterranean, the Hittites lost their trade routes (Bryce 2012:738; Macqueen 1975:51). Unknown attackers invaded the empire, causing Suppiluliuma II to lead three military campaigns to contain the approaching enemy forces (Bryce 2012:738; Knapp and Manning 2016:122). Hatti could no longer defend itself, and cities burned, faced overall destruction, and the empire fell (Bryce 2012:738; Macqueen 1975:51). Devastation led to the complete abandonment of the nearly deserted Hattusa, and Malatya survived, but fell in the eleventh century BCE (Broodbank 2013:458; Bryce 2012:738; Weeden 2013:8). Carchemish was the only city to survive (Halpern 2007:19; Weeden 2013:8). The last letter from the Hittite Empire related to famine, and the life or death need for grain shipments and ships (Astour 1965:255; Singer 2000:24).

### *Cyprus*

Cyprus contained natural harbours in Enkomi, Kition, and Hala Sultan Tekke, which—with its strategic position in the Mediterranean—allowed for

prosperous trade connections with Egypt and the Near East (Figure 4) (Artzy 1988:181; Karageorghis 1982:11–12, 14, 60). Its location made it a stopping point, and in the direct path of current-based navigation routes; perfect for both traders and pirates (Artzy 1988:181; Manning et al. 2014:6; Osterholtz 2016:37–38). Contemporary texts from the Late Bronze Age associated the name Alashiya with Cyprus (Manning et al. 2014:6). The land on the island provided its means of wealth, with it containing copper ores, salt, and mining, and transformed them into a powerful region in the age of increased international maritime trade (Karageorghis 1982:11, 14; Manning et al. 2014:6). The separation of goods within the island, with the arable land to the east, and copper mines to the west, led to internal strife (Karageorghis 1982:53, 60).

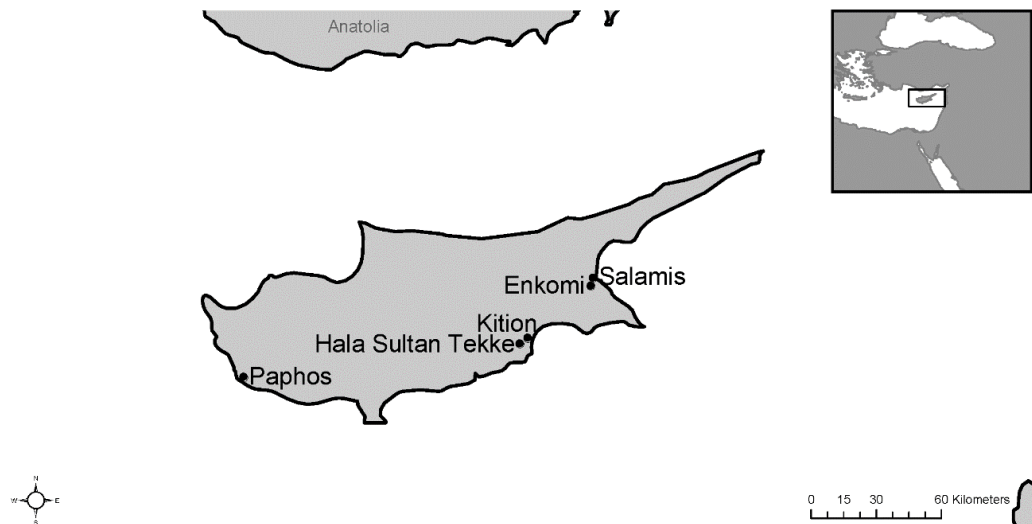


Figure 4: Map of Cyprus and important Bronze Age cities.

Letters between the kings of Ugarit and Alashiya revealed the latter's fear over the frequent appearance of foreign ships, and the suggestion that the former mobilise and prepare for an impending raid (Karageorghis 1982:83). Cyprus had been the target of seaborne attacks since the fourteenth century BCE, until its collapse in 1200 BCE at the end of the Late Bronze Age (Broodbank 2013:450; Emanuel 2014:41). After a final destructive assault by seaborne enemies, an earthquake left Enkomi abandoned and populations moved to Salamis (Karageorghis 1982:112). The destruction in Kition forced them to rebuild, though it later faced abandonment along with Hala Sultan

Tekke (Karageorghis 1982:112). Paphos remained as the only surviving city (Karageorghis 1982:112).

### *Levant*

Egyptian forces controlled the Levant in the Late Bronze Age, placing garrisons along with administrative outposts throughout (Figure 5) (Casana 2012:118; Savage and Falconer 2003:33). The Egyptians created these garrisons to secure tax revenue, conscript labour, and establish political allegiances (Casana 2012:119). Egypt intended to bring order and civilisation to the land, as they considered them chaotic (Casana 2012:119). During this period the Hittite Empire controlled northern Levant (Syria) (Casana 2012:118; Savage and Falconer 2003:33). Egypt withdrew around the middle of the twelfth century BCE, leaving it without protection and vulnerable to invasions (Gilboa and Sharon 2008:151). Seaborne forces ultimately set afire and destroyed the cities within the region (Gilboa and Sharon 2008:151). After Egypt finally defeated the raiders, they settled the latter in Levantine garrisons (Gilboa and Sharon 2008:151).

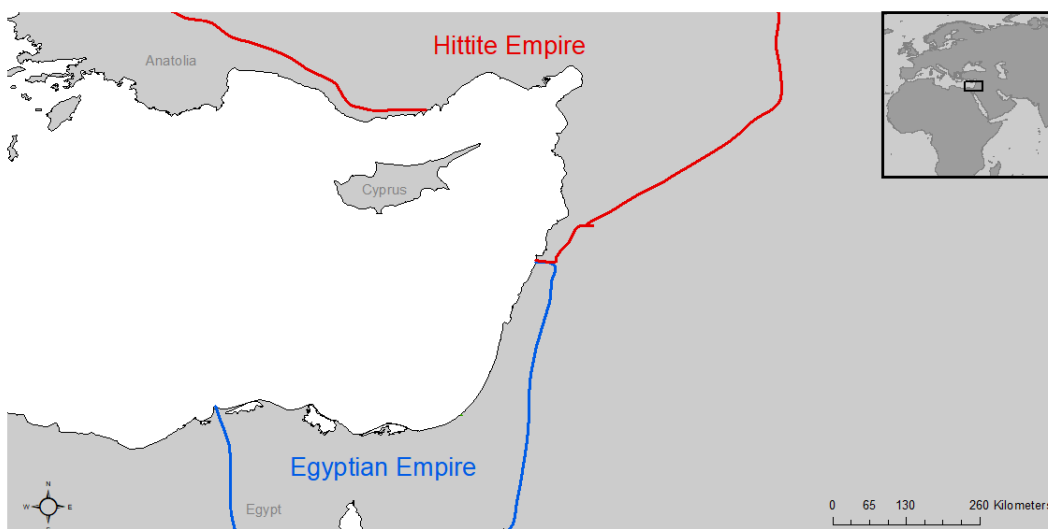


Figure 5: Map of coastal Levant, centre, and the Egyptian and Hittite control of it.

### ***The Sea Peoples: a background***

The term “Sea Peoples” or “Peoples of the Sea” derived from Egypt during the Ramessid period as a description for a group of sea marauders or pirates, and as a broad label for a multiethnic conglomeration of peoples (Drake 2012:1863; Moreu 2003:107; Wachsmann 1998:163; Wood 2013:12).

The group consisted of various tribes of different origins who were thought to have caused disorder and destruction in the eastern Mediterranean world until their eventual defeat in the twelfth century BCE by Egypt (Appendix A: Table 1) (Gilboa and Sharon 2008:151; Kaniewski et al. 2013:1; Moreu 2003:107). These Sea Peoples' attacks destabilised already weakened kingdoms—according to Kaniewski et al. (2011:1)—with Cline and O'Connor (2012:180) suggesting that every city they came across faced havoc and destruction. Cline and O'Connor (2012:180) asserted that the collapse of the major superpowers of Cyprus, the Levant, the Hittite Empire, Canaan, and possibly the Minoans and Mycenaeans, could be blamed on the Sea Peoples and their actions. Cline and O'Connor (2012:181) summed up the Sea Peoples' presence in the record as people who appeared suddenly, caused destruction, battled the most powerful kingdoms in the Mediterranean, and then disappeared completely.

The historical records of the Sea Peoples are limited, and their origins, identities, diversity, and fate are not known (Cline and O'Connor 2012:182; Hitchcock and Maeir 2016:246; Wood 2013:12). Records from Ugarit, Egypt, Cyprus, Anatolia, and the Aegean present each tribe as unique, but leave questions open about their connection as one, and within the whole of the Sea Peoples, along with the reasoning behind their invasions (Cline 2015:73; Cline and O'Connor 2012:182). The texts reveal only minor details regarding the collective whole, and even less for each individual tribe (Cline 2015:73).

The first records of the Sea Peoples—the Sherden tribe—appeared in the Amarna letters dated to the fourteenth century BCE in Egypt (Moreu 2003:107). Here, their actions towards and in the Mediterranean world were recorded (Moreu 2003:107). After this first documentation, the next Sea Peoples' record derived in the thirteenth century BCE during the reign on Ramesses II in the Tanis stele (Adams and Cohen 2012:648). It was revealed that the Sherden attacked Egypt, but were captured and subsequently forced to work as mercenaries under the pharaoh after their defeat (Adams and Cohen 2012:648). The Kadesh inscription and Wilbour Papyrus—also from Ramesses II's reign—related to the Sea Peoples' participation in the Battle of Kadesh in 1274 BCE (interpretations range from

1286–1274 BCE) (Broodbank 2013:454, 456; Moreu 2003:107; Santosuosso 1996:428–429; Wainwright 1961:71). In this battle the Lukka tribe sided with the Hittites against the Egyptians—who fought alongside Sherden mercenaries—and were captured (Broodbank 2013:456; Moreu 2003:107; Santosuosso 1996:428; Wainwright 1961:71). During Pharaoh Merenptah’s reign in the thirteenth century BCE they were again recorded in a battle against Egypt (ranging from around 1219–1207 BCE) and included the Eqwesh, Lukka, Shekelesh, Meshwesh, Teresh, and Sherden tribes—referred to as northerners—along with the Libyans (Adams and Cohen 2012:649; Batsomsky 1977:148; Broodbank 2013:452; Cline 2015:68; Moreu 2003:107; Stager 1985:60; Tykot 1994:64; Wainwright 1961:71). The Great Karnak Inscription, Cairo column, and Athribis Stele list the names of Sea Peoples tribes who fought with the Libyans against the Egyptians during Merenptah’s reign (Adam and Cohen 2012:652, 655; Cline 2015:68–69). The location of this battle was not recorded, and was simply referred to as the “Land of Libya” (Cline 2015:68–69; Stager 1985:56).

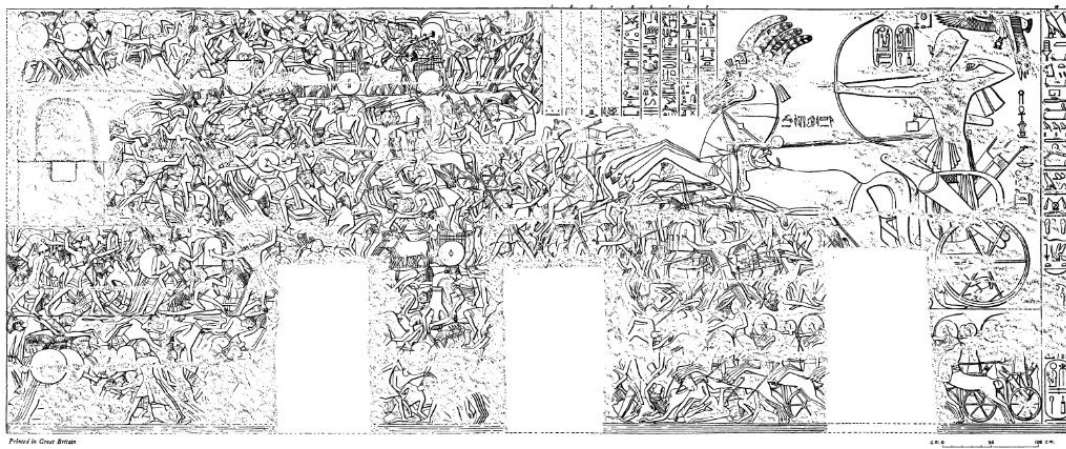


Figure 6: The land battle from the Medinet Habu panel (from: Nelson et al. 1930:pl.32).

The Sea Peoples’ most infamous battles against Egypt occurred during Pharaoh Ramesses III’s reign in the twelfth century BCE (Figure 6) (Artzy 1988:194; Moreu 2003:107). These were the land and sea battles from year VIII of his reign, roughly 1186–1174 BCE (ranged based on varying interpretations of the date), which brought an end to the destructive Sea Peoples with their defeat and capture by the Egyptians (Artzy 1988:184; Broodbank 2013:462; Cline 2015:68; Gilboa and Sharon 2008:151;

Hitchcock and Maeir 2016:246; Kaniewski et al. 2011:5; Moreu 2003:107; Sales 2012:92; Stern 1990:27; Wiener 2014:52). The sea battle is thought to have occurred in the Nile Delta, with the land located in Djahi (Broodbank 2013:461; Drews 2000:166, 177; Evian 2017:268, 275; Hasel 1998:59). The Medinet Habu plates have been regarded as the first recorded naval battle focused on the Sea Peoples, with an inscription stating that no region could defeat or stop the invading forces, and attempts at evading would be in vain (Cline 2015:68; Kaniewski et al. 2011:5; Nelson 1943:43; Wiener 2014:52). The Medinet Habu depictions connected the Shekelesh, Tjekker, Denyen, Teresh, Peleset, and Weshesh tribes to land and sea battles against Egypt (Broodbank 2013:461; Halpern 2007:15, 17; Hasel 1998:59; Wachsmann 1998:166). The Medinet Habu inscriptions and the Papyrus Harris I both described Ramesses III's defeat over these unstoppable peoples (Cline 2015:68; Kaniewski et al. 2011:5). The battles coincided with the collapse of the Late Bronze Age, and consequently cemented the Sea Peoples to the destructive events of the period (Peatfield n.d.:1). Between Merenptah and Ramesses III, there were nine Sea People tribes mentioned within Egyptian sources (Cline 2015:69). The Sherden, Shekelesh, Eqwesh were referred to in relation to the sea, while the others were mentioned simply as northerners (Cline 2015:69).

The Papyrus Harris I and the Medinet Habu inscriptions attested to the settling of the captured Sea Peoples in strongholds in Canaan and not within Egypt itself, though Evian (2017:269) asserted that it simply stated brought back to Egypt and not to be confused with their territories (Raban 1991:24; Sales 2012:92; Stern 1990:27). The former document also relayed that Ramesses III exclaimed that he annihilated three of the defeated tribes (Sales 2012:92; Stern 1990:27). The ANET<sup>2</sup>:262 and ARE 4.405 texts recorded the capture of roughly one hundred thousand people from the Weshesh and Sherden tribes, who were subsequently forced into slavery (Halpern 2007:18; Raban 1991:24). It also related that the Peleset and Tjekker were destroyed, and that Ramesses III killed the Denyen on their own land (Batsomsky 1977:149; Halpern 2007:18; Raban 1991:24). The ANET<sup>2</sup>: 263 document revealed the settlement of the Philistine (Peleset),

Sikil (Tjekker), and possibly the Sherden tribes along the Levantine coast, by their activity in the Libyan war against Egypt (Raban 1991:24).

### ***The end of the Late Bronze Age, and the Sea Peoples: a cause or the effect of their environment?***

Mass migration during the Late Bronze Age has often been connected to the Sea Peoples, with Kaniewski et al. (2011:1) suggesting that the cities fell due to their movement (Cifola 1988:275; Moreu 2003:112). Moreu (2003:112) proposed that they were relocating migrants who were met with hostility, and subsequently invaded and devastated the inhospitable cities. Cifola (1988:275) saw the Sea Peoples' movement as organised migration that led to the collapse, and as a single event. Moreu (2003:115) also stated that migrants had been fleeing from the Hittite collapse, implying that migration was the effect and not the cause of the widespread crisis (Broodbank 2013:468; Silberman 1998:270). Drake (2012:1867) suggested that the failing systems caused the migrations, which aggravated the economies and accelerated matters. Andronikos—according to Drake (2012:1863)—stated that the actions of the period could have been an act of rebellion from differing castes. Wachsmann (1998:163) asserted that the devastation and end of the Bronze Age was due to mass migration, by both land and sea. Dickinson—according to Knapp and Manning (2016:124)—rejected the idea of movement, stating that it was a fantasy, and that all troubles were due to internal issues, not external ones.

Kaniewski et al. (2013:1) moved the blame from the Sea Peoples by stating that natural disasters were the probable culprit of the devastation that was the end of the Late Bronze Age, with earthquakes and tsunamis causing destruction within empires and kingdoms that were then weakened and fatally hit by the Sea Peoples' migration and invasions. Dickinson—according to Knapp and Manning (2016:123)—stated that the cause of collapse was due to the threat of foreigners and enemy attacks, natural disasters, internal issues, the fall of international trade, and an economy that was hyper-centralised. They also related Moody's suggestion of including climate, economic, and socio-political changes (Knapp and Manning 2016:123).



Kaniewski et al.—according to Drake (2012:1862–1863)—stated that a drought which occurred over a period of a century was the catalyst for the collapse. Kaniewski et al. (2013:1) and Drake (2012:1863) expressed that climate change had to have played a role in the destruction of the period. Broodbank (2013:460–461) relayed that climate change played no role, and that the devastation started and ended due to human actions.

### ***Archaeology and art history—interdisciplinary approach***

Archaeology can provide answers to otherwise unknown findings, and brings substance or life to the culture that it derives from as a result, while art history works to explain visual representations for subject, trait, and type (de Mercey and Langlois 1858:701). Wicker (1999:170) stated that the use of an interdisciplinary approach can be beneficial, as it makes the analyses and interpretation more comprehensive. Milo (1987:19) relayed that in order to understand an artefact, it is important to incorporate methods that work to explain it in relation to its environment, and that another discipline can uncover otherwise overlooked details. Milo (1987:19) continued, expressing that it was the duty of those studying an artefact to give it a voice, and to use any approach needed to achieve it. Studying art—according to Bruneau (1975:487)—provides insight into its historical contexts, and is essential. Art allows for the study of groups and individuals who would otherwise have little or no details available, and adds to their understanding (Bruneau 1975:481).

Approaching archaeology and art history for quantitative purposes allows for tangible and visible understandings of the materials at hand (Joyeux-Prunel 2008:22). In a quantitative approach, data is limited by way of generalised terms, and allows for comparable and discernible meanings (Joyeux-Prunel 2008:16; Milo 1987:9–10). The terms allow for a clearer and basic understanding through the non-visual representation of the artworks' composition, by breaking it down to its essence (Bruneau 1975:483; Joyeux-Prunel 2008:16). One practical application being the use catalogues, and proves to be an essential approach for disseminating the data to achieve meaningful interpretations and outcomes (Joyeux-Prunel 2008:16).

The process of comparisons and correlations—according to Milo (1987:18)—is the most important stage of analysis. It allows for visual understanding and measurement of the data that has a better impact than simply stating numbers could convey (Milo 1987:18). The quantified data is then represented through charts and graphs, which allow for a more palpable dissemination of the material (Milo 1987:18).

## Chapter 3—Literature review

### *Introduction*

Little evidence exists to facilitate studies into the origins of Sea Peoples tribes, and their later settlements (Hitchcock and Maeir 2016:246). Many theories have arisen throughout the years of study of these peoples, attempting to close the large gaps in their history. These often involve using written texts, as they occasionally provided details such as directions or surroundings cities when referencing the Sea Peoples, along with focusing on connecting similarities within languages, as well as city names with presumed tribal influences (Knapp and Manning 2016:108, 122, 135; Niemeier 1998:47; Sherratt 1998:293). Their infamous destructive behaviour has been connected to contemporary ash and destruction layers throughout the eastern Mediterranean, labelling them as affected or settled by the Sea Peoples (Knapp and Manning 2016:123, 126; Niemeier 1998:46). These correlations have led to the creation of cultural markers used to identify cities with possible connections to the peoples (Table 2). Mycenaean III C: 1b pottery and destruction layers tend to point to a Peleset—Philistine in this context—Sea Peoples presence at a site, along with materials with foreign affinities (Table 2). Iconography depicting the Sea Peoples provides answers to questions about their culture that tend to be excluded from archaeological assemblages. The depictions reveal clothing, headdresses, weapons, and ships related to the peoples, which allows for interpretation and attempts at correlating said data with known cultures throughout the eastern Mediterranean for similarities (Table 2).

This literature review includes four sites, based on those with abundant details available, with the aim of portraying a broad scope of eastern Mediterranean settlements with a connection to the Sea Peoples (Figure 7). The sampled sites include two in the southern Levant—a Philistine and a Tjekker settlement—along with a combined review of the cities of the kingdom of Ugarit and Cyprus. For iconography, the best representation of the Sea Peoples exists within the Ramesses III's year VIII victory plates in the Medinet Habu Mortuary Temple, and interpretations of the depictions will be included in the review.



Figure 7: Map of the eastern Mediterranean.

Table 2: Archaeological evidence connected to the Sea Peoples

Location	Archaeological evidence connected to the Sea Peoples	References
Ekron	<ul style="list-style-type: none"> <li>• Destruction layer</li> <li>• Imitation Mycenaean IIIC: 1b ware</li> <li>• Charcoal</li> <li>• Curved knife with iron stud</li> <li>• Storage areas, pits, hearths, roof beams</li> </ul>	(Bauer 1998:155; Dothan 1998:152; Hasel 1998:62, 64–65; Janeway 2007:124; Moreu 2003:115; Sharon and Gilboa 2013:455; Uziel 2007:166)
Dor	<ul style="list-style-type: none"> <li>• Destruction layer, second destruction layer</li> <li>• Phoenician Bichrome pottery, pithoi jar, local pottery</li> <li>• Stand with human figure dancing</li> <li>• Bone knife</li> <li>• Fish and other seafood remains, wild not domesticated pigs, goat preference over sheep</li> <li>• Fortifications, public buildings, quays, ashlar-built stages, harbour</li> </ul>	(Bauer 1998:156; Gilboa 2005:51–52; Gilboa 1998:413–414, 418; Gilboa and Sharon 2008:150; Moreu 2003:118; Raban 1998:429; Sharon and Gilboa 2013:399; Stern 2000:199, 201, 203; Stern 1998:345–346; Stieglitz 2000:8)
Ugarit	<ul style="list-style-type: none"> <li>• Destruction layer</li> <li>• Mycenaean IIIC: 1b ware, handmade burnished pottery</li> <li>• Ugarit cuneiform texts, loom weights</li> <li>• Naue II-type sword (Sherden)</li> <li>• Aegean-type architecture</li> </ul>	(Hankey 1982:169; Jung 2008:214; Kaniewski et al. 2013:3–5)

Location	Archaeological evidence connected to the Sea Peoples	References
Cyprus	<ul style="list-style-type: none"> <li>• Destruction layer, second at Enkomi, Sinda, Kition, Hala Sultan Tekke</li> <li>• Mycenaean IIIC: 1b stirrup jar</li> <li>• Ingot and horned god at Enkomi (helmet comparable to the Sea Peoples'), bronze statues, bronze greaves, gaming box and warrior sea (Sea People similarities)</li> <li>• Naue II-type sword (Sherden)</li> <li>• Urban centres: public buildings, sanctuaries, hearths</li> </ul>	(Åström 1985:8; Bauer 1998:156; Karageorghis 2000:259–260, 265–266, 270; Karageorghis 1998:276; Sandars 1985:148; Sherratt 1998:294)
Thebes	<ul style="list-style-type: none"> <li>• Medinet Habu mortuary panel: iconography</li> <li>• Sea Peoples warriors: kilt, feathered and horned helmets, armour, cuirasses, swords, javelins, shields</li> <li>• Sea Peoples ship: no oars, brailed sails, loose-footed square sails, top-mounted central crow's nest, bird-shaped motif on posts, symmetrical profile, presumed galley, ram, five ships</li> <li>• Other: military capacity, ox carts, women, children, artistic representation of scenes and individuals</li> </ul>	(Artzy 2003:243; Artzy 1987:77, 81; Basch 1987:67; Bertman 1961:124–125; Cline and O'Connor 2012:198; D'Amato and Salimbeti 2015:31–33, 36–38; Emanuel 2014:23, 28; Hasel 1998:60; Hitchcock and Maeir 2016:250–251; Jung 2008:221; Moreu 2003:111, 115, 117, 119; Nelson 1943:40; Sandars 1985:121; Sweeny and Yasur-Landau 1999:117–118; Wachsmann 2000:108, 121; Wachsmann 1981:191; Wainwright 1961:73–75; Weinfeld 1988:324–325)

### ***Archaeology in the eastern Mediterranean***

The cultural markers associated with the Sea Peoples provides insight into their way of life and international connectivity through the presence of foreign and influenced objects. The main sign for a Philistine affected site was Mycenaean IIIC: 1b pottery, defined as being formed from local clay, shaped to imitate Aegean styles, connected to the Levant, and appearing around 1200 BCE (Karageorghis 2000:256). The pottery represented local production of foreign wares and their implementation within a new settlement, which suggested a migration of peoples to the site (Faust and Lev-Tov 2011:13; Killebrew 1998:402). With the wares' appearance being contemporary with the active years of the Sea Peoples, the two have

become viewed as interchangeable proof of one another, in an attempt to link a settlement to them, as well as to explain the sites' changes in material culture (Faust and Lev-Tov 2011:13; Silberman 1998:270; Vagnetti 1998:69). The Tjekker settlement did not contain this type of ware, though written text has placed the tribe there, and allows for a different settlement type to be viewed (Bauer 1998:156). Destruction layers remain cultural markers for Sea Peoples' settlements, with the presence of at least one on all sites (Table 2).

## ***Levant***

Two Sea Peoples' settlements form the sample within the southern Levant, and include Tjekker Dor and Philistine Ekron (Figure 8).



Figure 8: Map showing the locations of Dor and Ekron.

### ***Philistine (Peleset) settlement of Ekron***

In the southern Levant lies the assumed Philistine settlement of Tel Miqne-Ekron (Figure 8). The settlement, according to Bauer (1998:151) contained the best evidence of a new Philistine population. The Canaanite city encountered a devastating demise, with the subsequent restoration and resettlement by the Philistines, according to Moreu (2003:115). Dothan (1998:150) suggested this rebuilding took place around the beginning of the Iron Age. Until the destruction and abandonment of the Philistine settlement in 1000 BCE, Dothan (1998:152) defined it as a fortified city.

The large number of imported objects from Cyprus, Egypt, and the Aegean found in Ekron led Bauer (1998:154–155) to the conclusion that they engaged in extensive trading. The assemblage of pottery contained imitation Mycenaean ware—almost exclusively—as well as new undecorated forms (Bauer 1998:155). Moreu (2003:115–116) connected the locally produced Philistines' cultural material with those from Cyprus, the Aegean, Anatolia, and other Levantine sites. Instrumental Neutron Activation Analysis (INAA) and petrographic analysis conducted on Mycenaean III C: 1b vessels revealed that were produced locally (Janeway 2007:124). Uncovered hearths revealed an Aegean connection, and a curved bronze knife with an iron stud had suggested an association with the Sea Peoples (Hasel 1998:65; Sharon and Gilboa 2013:455; Uziel 2007:166).

#### *Tjekker (SKL) settlement of Dor*

Between Phoenicia and Philistia along the northern Canaanite coast lies the settlement of Dor (Figure 8) (Gilboa 1998:413; Sharon and Gilboa 2013:397). The port city contained a natural harbour, with a connection to the Tjekker Sea Peoples, based on the Wenamun document (Bauer 1998:156; de Boer 1992:12; Sharon and Gilboa 2013:402; Stieglitz 2000:8; Wachsmann 1998:163). Moreu (2003:118) suggested a north-western Anatolian origin for the Tjekker to account for the material cultural found on the site, which is clearly different from that found in Philistine context. Sharon and Gilboa (2013:460) used the large-scale construction of fortifications and public buildings uncovered in Dor as evidence for it being in its peak of urbanism during the Iron Age.

The site contained fourteenth century BCE quays or ashlar-built landing stages, along with one dated to the twelfth century BCE, and contemporary with the Sea Peoples' settlement (Raban 1998:429; Sharon and Gilboa 2013:402). Stern (1998:345–346) suggested that conquest and fire led to the thick ash layer and destruction materials uncovered in Dor, which dated the settlement to ca. 1150–1050 BCE, and contemporary to the appearance of Phoenician Bichrome pottery on the site (Gilboa 2005:51–52; Gilboa 1998:413). Excavations revealed Iron Age levels, with the eleventh century BCE settlement appearing as a rebuilding of the city (Bauer 1998:156).

The material recovered from two rooms in Area B1, along with the assemblage of locally produced pottery and pithos acted as evidence to Stern (2000:199) of a Sea Peoples' presence at Dor from the twelfth through eleventh centuries BCE. Stern (2000:199) suggested an Aegean origin for the pithos jar, and stated that the Sea Peoples possibly brought it with them. Stern (2000:199) went on to propose a Phoenician origin for the other artefacts.

Two phases of Tjekker (Sikil) settlement occurred at Dor, with the first beginning in the twelfth century BCE, and the later around the mid-twelfth to mid-eleventh centuries BCE (Stern 2000:201). Sikil related finds revealed unique material such as a stand which contained cut-outs of a human figure dancing (Stern 2000:201). This figure could not be traced to any other known site, besides Ashdod where it resembled those on a musician's stand (Stern 2000:201). The destruction layer revealed another artefact—a bone knife—which presented identical features to one made of iron found in the Iron Age I and Philistine site of Ekron (Sharon and Gilboa 2013:455; Stern 2000:201). Based on these findings, and the texts from the Onomasticon of Amenope, Stern (2000:203) suggested that the Tjekker conquered Dor, with the possibility of Sherden and Denyen involvement.

Little similarities exist between the artefacts uncovered in Dor and those found in Philistine culture, and presents the differences between the tribes of Sea Peoples (Gilboa 1998:414; Moreu 2003:118). Sharon and Gilboa (2013:458–459) related a defined difference in consumption patterns found within the site compared to Philistine settlements, such as a larger number of fish and other seafood remains, the lack of domesticated pigs, and the preference of goat over sheep.

### ***Ugarit***

Astour (1965:253) referred to the Ugarit as a vast and fertile land based on the abundance of goods produced there, such as oil, wool, grain, and flax (Figure 9). The sizes of the palaces—according to Astour (1965:253)—revealed the richness of the land. Hankey (1982:169) suggested that the collapse of Ugarit occurred in 1192 BCE. The destruction layer exposed



Mycenaean IIIC: 1b imports, with no pottery located below, showing a halt in the imports after the destruction caused by the Sea Peoples, through their perceived interference with trade routes (Hankey 1982:169; Kaniewski et al. 2013:4). Excavations in Ras Ibn Hani uncovered Ugarit cuneiform texts, which—along with astronomical and radiocarbon data—dated the destruction to roughly 1194–1190 BCE (Kaniewski et al. 2013:5).

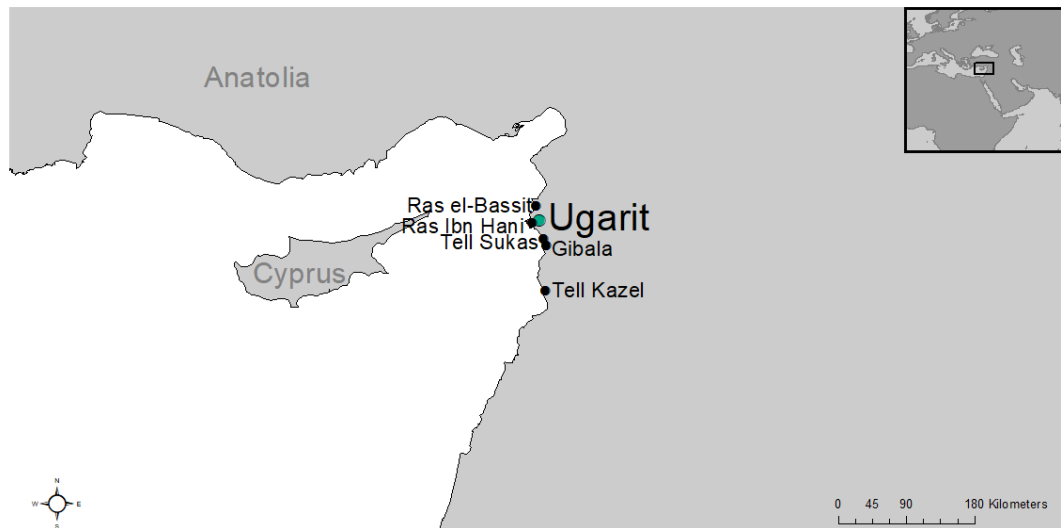


Figure 9: Map showing Ugarit and associated cities.

Occupation in the harbour town of Gibala occurred periodically from the Early Bronze Age to Iron Age III, with short periods of abandonment after destruction (Kaniewski et al. 2013:2–3). Ash layers on the site correlated to the overall Ugarit destruction in the cities of Ras Ibn Hani, Tell Sukas, Tell Kazel, and Ras el-Bassit (Kaniewski et al. 2013:3). The cultural material markers of the Sea Peoples—presumably the Peleset—resettlement of the site included Aegean-type architecture, loom weights, Handmade Burnished Ware, and locally-made Mycenaean IIIC early pottery (Kaniewski et al. 2013:4). The uncovering of a Naue II-type sword unveiled a possible link to the Sherden Sea Peoples through proposed similarities in appearances (Jung 2008:214).

## **Cyprus**

The urban centres of Cyprus, according to Sherratt (1998:294), reflected the well-established regional centres amid the Sea Peoples' period of destruction (Figure 10). Sherratt (1998:294) stated that these centres played a vital role

in the creation and maintenance of the coastal-based eastern Mediterranean cultural and economic communities. With foreign influences prominent in the material culture of Cyprus, Karageorghis (2000:251) suggested that it had no effect on local culture as manufacturing techniques remained the same. Migrants would have added to and enriched the local culture rather than simply overtaking it. Excavations in Kouklia uncovered a Mycenaean III C: 1b stirrup jar, of which INAA analyses revealed that trade of imitation wares occurred before the end of the Bronze Age (Bauer 1998:156).

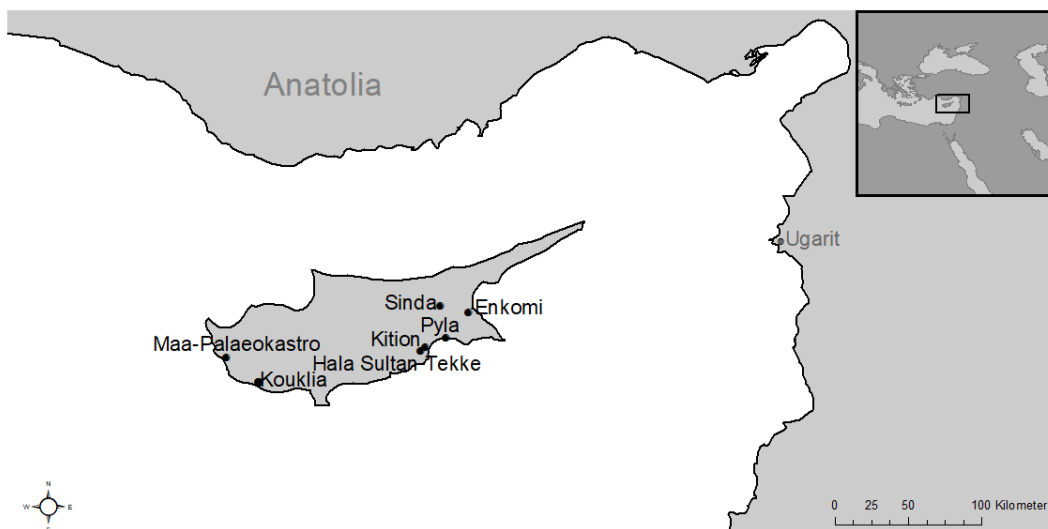


Figure 10: Map showing Cyprus and archaeologically significant cities.

Sanctuaries found in Kition and Enkomi contained figures with Aegean influence along with bronze statues (Karageorghis 2000:259). Hearths uncovered in Enkomi shared many characteristics with ones found in a megaron in the Aegean (Karageorghis 2000:266; Karageorghis 1998:276). Other finds from Enkomi included a stamp seal with a feathered helmeted warrior, a gaming box with a similar appearance, and a figure that represented an ingot and horned god; all of which demonstrated a possible Sea Peoples connection (Karageorghis 2000:259; Karageorghis 1982:84). Uncovered artefacts also included a Naue II-type sword frequently connected to the Sherden, along with bronze greaves, both of which had Aegean influences (Karageorghis 2000:260; Karageorghis 1998:276; Sandars 1985:148). Archaeological evidence corroborated one or two successive destructions at Enkomi, Sinda, Kition, and Hala Sultan Tekke (Åström

1985:8). Maa-Palaeokastro appeared to have a short occupation, with Kition being rebuilt after devastation (Sandars 1985:144). In Hala Sultan Tekke, ash layers showed an abandoned town after destruction, with possessions left behind (Åström 1985:11–12). After a short period, Pyla faced abandonment, with no reoccupation occurring, leading Åström (1985) to propose the possibility of it being a Mycenaean or Anatolian settlement (Åström 1985:13).

### ***Iconography on the Medinet Habu Mortuary Temple plates***

The Medinet Habu Mortuary Temple dedicated to Pharaoh Ramesses III is located in Thebes, Egypt (Figure 11). Within the temple, there exists a panel that depicts the Sea Peoples, and is one of the main sources of knowledge regarding them (Nelson 1943:40). The panel displays Pharaoh Ramesses III's year VIII victory against the Sea Peoples in the land and sea battles. Seven scenes comprise the panel, with only five being directly related to Sea Peoples (Nelson 1943:40). The first scene shows Egyptian warriors preparing for battle, with the second showing them marching into it (Nelson 1943:40). The land battle is portrayed in the third, with a lion hunting scene appearing next, and separating the two war scenes (Nelson 1943:40). The sea battle was next, followed by the Egyptians celebrating their victory, with the last depicting the presentation of the Sea Peoples and Libyans to the Theban triad, and the former offered to Amon and Mut (Nelson 1943:40).



Figure 11: Map showing Thebes, Egypt where the Medinet Habu Mortuary Temple is located.

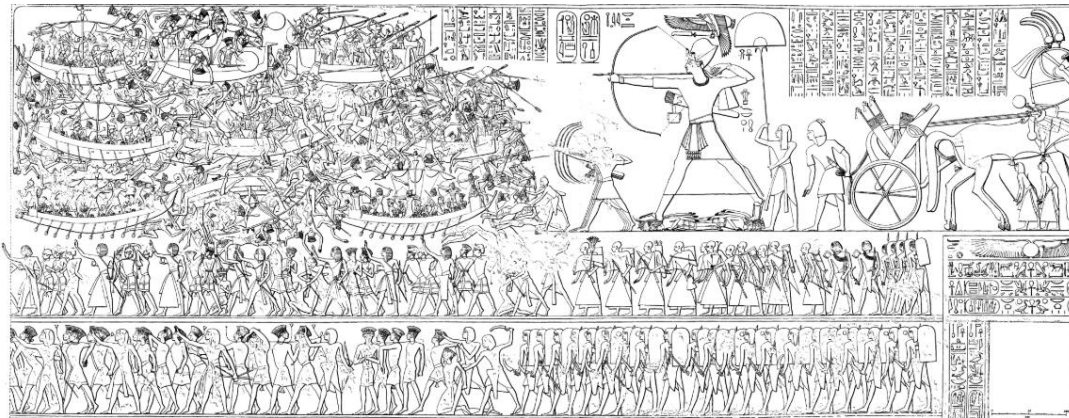


Figure 12: Sea Peoples and Egyptians in the sea battle of year VIII, Medinet Habu Mortuary Temple (from: Nelson et al. 1930:pl.37).

The iconography on the Medinet Habu plates display representations of the individuals within the Sea Peoples, and provides examples and details of their costumes, headdresses, weapons, and traits (Figure 12). These depictions allow for an understanding of the Sea Peoples that could not be gained solely from the available texts. The iconography also enables their maritime technology and ships to be known; providing a glimpse into the vessels that helped them overtake so many powerful kingdoms.

### *Description of the Sea Peoples*

Many interpretations exist around the depictions of the Sea Peoples as a whole; from details of their costumes to the grouping of individuals into specific tribes. Their clothing involved kilts or loin-cloths, which Jung (2008:224) described as ornate in style with border stripes (Figure 13). Bertman (1961:124) mentioned the kilts' vertical and horizontal bands, with Wainwright (1961:73) stating that they came to a point in the front. Descriptions of the kilts presented them with tassels in groupings of three, and towards the bottom (Bertman 1961:124; D'Amato and Salimbeti 2015:32; Jung 2008:224; Wainwright 1961:73). D'Amato and Salimbeti (2015:31) suggested an Aegean or possibly Anatolian connection based on the designs. D'Amato and Salimbeti (2015:37) added to the description of their costumes by suggesting that they wore either bronze or organic corselets, with plates on their shoulders, arms, chest, and back. Emanuel (2014:28) described some of the Sea Peoples' headdresses as feathered and similar to Aegean and eastern Mediterranean styles, with Bertman

(1961:124–125) adding that the feathers either covered the whole top, or only went around its perimeter. Hitchcock and Maier (2016:250) defined them as hedgehog or spikey, and horned. Moreu (2003:115) described the Sea Peoples' shield as unique from their Egyptian counterparts, and circular with central handles. D'Amato and Salimbeti (2015:36) suggested the possibility of them containing two handles, and bronze bosses. Long spears and one or two medium-sized javelins were also mentioned in relation to the warriors (D'Amato and Salimbeti 2015:38; Wainwright 1961:73).

Interpretations of the individual tribes related their attributes; their wardrobe and weapons (Table 3).



Figure 13: Differences between Sea Peoples' costumes, Medinet Habu Mortuary Temple (from: Nelson et al. 1930:pl.37).

Table 3: Descriptions of the tribes of the Sea Peoples (Artzy 2003:243; D'Amato and Salimbeti 2015:32–33, 36; Hasel 1998:60; Jung 2008:221; Moreu 2003:117; Wainwright 1961:75).

Tribe name	Features	Description
Peleset	Headdress	hairdo, leather, folded linen, rushes
	Headdress of leader	low turban
	Costume	'plain shirt jerkin' underneath armour
	Weapons	two spears, (sometimes) sword
Denyen	Headdress	low lying, resemblance to tiara helmet without plumes

Tribe name	Features	Description
Tjekker	Headdress of leader	resemblance to chef's hat, turban, or feathered
	Facial features	Aegean-style pointed beard
Sherden	Headdress	small horned helmets with 'globular' top
	Costume	light leather body armour with metal fastenings, kilt
	Weapons	round shield, broad long swords with pointed tips
Shekelesh	Headdress	low turban, cap
	Costume	organic armour in different colours

### *Connection between tribes based on descriptions*

The variations in the Sea Peoples' costumes divided the five tribes listed on the Medinet Habu plates—excluding the Weshesh—and the Sherden into three distinct stylistic groups (Wainwright 1961:74). The Shekelesh and Teresh made up one grouping, with the Tjekker, Peleset, and Denyen in another, and the Sherden on its own (Wainwright 1961:74). Moreu (2003:115, 119) suggested that the Denyen, Peleset, and Tjekker wore similar short skirts, some with cuirasses or armour, feathered headdresses with leather straps, and carried round shields. Wainwright (1961:74) added that they had posterior neck guards, ornamental bands on their headdresses, and chin straps. The Sherden, Peleset, and Tjekker wore the same armour according to Wainwright (1961:75).

### *Differences between land and sea battles depictions of Sea Peoples*

Clear differences in the appearances of the Sea Peoples existed between the land and sea battle scenes (Figure 14). In the land battle, Cline and O'Connor (2012:198) described the Sea Peoples as all wearing identical costumes with distinctive kilts, and feathered headdresses, which suggested a possible cultural connection between those depicted (D'Amato and Salimbeti 2015:31). D'Amato and Salimbeti (2015:31) relayed that the land battle contained no horned helmets. Representations from the sea battle contained two types of costumes, referred to as horned and spikey headdresses by Hitchcock and Maier (2016:251), showing a difference



between the scenes (Cline and O'Connor 2012:198). The lack of horned helmets in the land battle, and their presence in the other, led Cline and O'Connor (2012:198) to suggest a possible connection between them and the sea or sea travel. Cline and O'Connor (2012:198) also noted a distinct division amongst those aboard different ships, with all wearing similar headdresses, and no intermingling between caps and feathered varieties (Wachsmann 2000:108).



Figure 14: The land battle (left) showing similarities between warriors and the sea battle (right) revealing differences, Medinet Habu Mortuary Temple (from: Nelson et al. 1930:pl. 34, 39).

### *Ship characterisation*

The sea battle scene depicts a fleet of five Sea Peoples ships, and four Egyptian (Artzy 2003:243; Raban 1989:165; Wachsmann 2000:105). The five ships are identical and possibly derived from one single prototype, which the artists may have done for the sake of clarity (Artzy 2003:243; Artzy 1987:75; Raban 1989:165; Wachsmann 2000:105; Wachsmann 1998:168). Wachsmann (2000:21) connects the Sea Peoples' ships on the Medinet Habu panel to Mycenaean galleys, suggesting they were used as a pattern or direct copy (Figure 15). Emanuel (2014:27), though, refers to the ships as Helladic oared galleys, while Wachsmann (1981:191) and Artzy (1987:81) simply define them as galleys.

The representations of the Sea Peoples' ships did not depict any oars (Artzy 1987:77; D'Amato and Salimbeti 2015:57; Emanuel 2014:27; Wachsmann 2000:108; Wachsmann 1998:166; Wachsmann 1981:191; Wood 2013:14). It has been suggested that this reflected a surprise attack by the Egyptians, presenting them as dead in the water and pinned against land—in inshore water—to prevent their escape, and to show the power of Egypt (Artzy

1988:184; D'Amato and Salimbeti 2015:56–57; Emanuel 2014:27; Wachsmann 2000:108; Wachsmann 1998:166; Wachsmann 1981:191). The furled state of the sails on the ships also attested to this theory (D'Amato and Salimbeti 2015:57; Emanuel 2014:27; Wachsmann 2000:108; Wachsmann 1998:166; Wachsmann 1981:191). Emanuel (2014:27) pointed out that the absence of rowers did not imply that the ship depended on wind as a sole means of propulsion, with Sandars (1985:130) adding that the sail type depicted indicated that they would be needed. Wood (2013:14) stated that the lack of rowers may reveal that the whole Sea Peoples crew were combatant, differing from their Egyptian counterparts where they differentiated between warriors and those manning the ships.



Figure 15: A Sea Peoples' ship, Medinet Habu Mortuary Temple (from: Nelson et al. 1930:pl.39).

Wachsmann (2000:109–115) interpreted the scene of the capsized Sea Peoples' ship as revealing the presence of rowers' guards, and as a sign of rowers (Cline and O'Connor 2012:198). Cline and O'Connor (2012:198) and O'Connor (2000:99) though, viewed this as the ship breaking apart and the planking or timbers being mistaken for the rowers' shield. Wachsmann (1998:172) stated that the open space represented an open rowers' gallery. Basch (1987:67) also mentioned the theory of broken timbers—though regarding other ships represented. Basch (1987:67) interpreted the protrusions on the ships as a battering rams, stating that the details' presence on two ships attested to this, as it was improbable that fractured timbers would be depicted the same way in multiple representations.



Wachsmann (1998:174) suggested that the protrusion may have Aegean influence.

### *New maritime technology*

Emanuel (2014:23) regarded the Sea Peoples' ships as new maritime technology for the period, with brailed rigging, loose-footed square sails, and top-mounted crow's nests, all of which he connected to Phoenician and Greek shipbuilding from the Iron Age. Vinson (1993:138) proposed that the position of the crow's nest revealed it to be different than those from a Syro-Palestinian origin. Emanuel (2014:30) suggested that the adoption of the crow's nest and brailed rigging derived from Levantine seafarers.

Wachsmann (1998:174) stated that the double rudders were similar to geometric ships, from the Sea Peoples coming across or capturing Egyptian or Syro-Canaanite ships. Vinson (1993:134) deemed this as the best Late Bronze Age representation of ships with brailed sails, for both the Sea Peoples and Egyptians.

### *Unique stem and sternpost decorations and shape*

Many interpretations exist around the unique features present on the Sea Peoples' ships (Figure 16). Wachsmann (1981:191) described the ship as presenting "a gently curved hull ending in angular vertical stem and sternposts, both culminating in bird-head decorations. At bow and stern, the ships have raised fore- and after-castles". Wachsmann (2000:121) and Raban (1989:165) suggested a Mycenaean and Aegean connection, due to similarities between the ships. Raban (1989:165) proposed an Egyptian association as well, based on the vertical posts, while also stating that it might have sailed stern first, due to its symmetrical profile and resemblance to Levantine and Aegean ships. Sandars (1985:131) connected the hull to eastern Mediterranean styles, but not the birds on both posts. Wood (2013:14) suggested a Syrian connection through its symmetry, though the stem and sternpost were more angular and without bird-shaped decorations. Basch (1987:68) expanded on this and suggested a Syrian origin for the ships based on the similar nature between their ships and a model found in Byblos, while also suggesting the Sea Peoples might have taken them from the harbours there. Basch (1987:68) attempted to explain the bird-head

designs, stating that they may have been influenced from Cretan culture, and proposed a connection between them. Wachsmann (1998:174) stated a Phoenician connection for the ships, and suggested that they—Phoenicians and Sea Peoples—may have shared a common ancestor, to explain the later depictions with the bird-head design. Petrakis (2004:3) inferred that the symmetrical nature of the ship separated it from Aegean counterparts, but the bird-heads may show a connection to Late Helladic III ships. Wachsmann (2000:122) proposed a new theory of a connection to the Urnfield culture, suggesting some of the warriors might have been present in the battle. Additionally, that the Urnfield warriors could have simply manned the ships, or the prototype used for all the ships in the Medinet Habu panel belonged to them, and only represented one of the many different types present in the battle (Wachsmann 2000:123). Wachsmann (2000:122) based this theory on the similar treatment of mirroring bird-heads between the cultures.

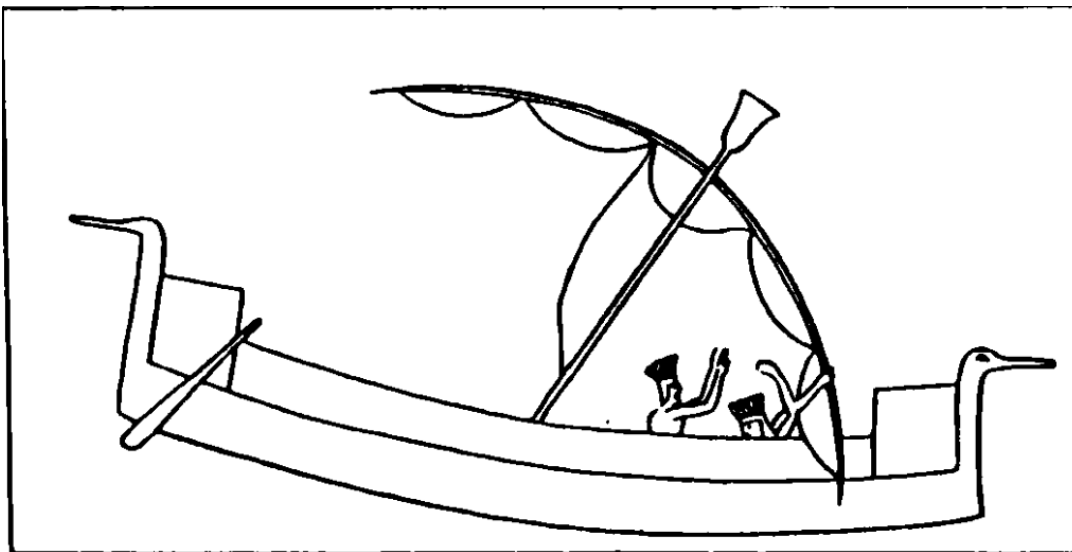


Figure 16: Sea Peoples' unique ship (from: Raban 1989:165).

### ***Medinet Habu plates' content and depiction interpretations***

Cline and O'Connor (2012:199) related that the Sea Peoples' deployment of chariots and infantry revealed their military capacity, though the sea battle did not show any indications of military effectiveness. D'Amato and Salimbeti (2015:42) suggested it as highly probable that some form of leadership existed within the Sea Peoples, if not for the whole, at least for individual tribes, based on their major expeditions on both land and sea. The depiction

itself, according to Cline and O'Connor (2012:199), did not show leadership, and represented them as disorganised. Adding that this may be due to the Egyptians' choice in the portrayal and their belief that chaos—such as attacks—could not occur when a leader existed (Cline and O'Connor 2012:199).

### *Presence of women, children, and ox-carts*

Many theories about the land battle scene focused on the ox-carts, women and children depicted within it (Figure 17) (Moreu 2003:111; Weinfeld 1988:324–325). Moreu (2003:111) and Silberman (1998:269) connected their presence as a display of migration of the Sea Peoples, while Weinfeld (1988:324–325) posed it as a question. Drews (2000:166) stated that they were not migrants, but instead raiders attempting to sack royal centres near the location of the battle. Sweeny and Yasur-Landau (1999:117–118) took a different approach and used it as an opportunity to learn about the women and children, as the former's hairstyles and features appeared, with the latter being depicted nude, which they suggested conveyed the young age of the individuals. Sandars (1985:121) focused on the ox-carts and noted it as not being the standard vehicle for heavy transport. This implied—to Sandars (1985:121)—that they might have been farmers moving with their livestock and families, and not a semi-nomadic people accustomed to relocating.



Figure 17: Depictions of the Sea Peoples warriors, women, children, and ox-carts within the land battle, Medinet Habu Mortuary Temple (from: Nelson et al. 1930: pl.34).

### *Egyptian conventions of art and the Sea Peoples*

Egyptian artistic convention involved accurate depictions of those they were representing, ensuring that differences in costumes and weapons were accurate (Wachsmann 1998:168–169). In the Medinet Habu panel depictions, the artist added more depth to each individual, showing differences in facial appearances and expressions, along with other defining characteristics that distinguished each as an individual (Wachsmann 1998:168–169). Wachsmann (1998:169) stated that the artistic rendering was more detailed than any other from the kingdom at the time, by providing differences in facial expressions between those dead and living. The depictions also presented the horror within, through intense facial expressions that clearly showed fear and pain, and arranging bodies in extreme positions to show drowning and death (Wachsmann 1998:169). Wachsmann (1998:169) stated that the panel showed that the artist understood the magnitude of the piece, and the overall awfulness it represented in respect to the Sea Peoples and their untimely fate. Overall, the change in customs and towards those depicted expressed the intense attitude or feelings the Egyptians had towards the Sea Peoples.

## Chapter 4—Methods of Research

This thesis aims to bring attention to the individuals within the Medinet Habu panel, and present them accurately and in immense detail. This was done through critical assessment and provided a statistical analysis for an anthropological understanding of the Sea Peoples. This process involved cataloguing and tracing, along with cross-referencing and correlating the gathered data.

### ***Catalogue of main scenes***

The catalogue process was conducted on the Land Battle, Sea Battle, Victory Scene, Theban Triad, and Amon and Mut plates from the Medinet Habu Mortuary Temple (Appendix B: Plates 1–9). Each individual Sea person (mercenary and actual tribe member) was catalogued in reference to the plate in which they were located. The individuals were analysed using the same categories and assessed using key words in an excel spreadsheet for similar features and traits to allow for later connections (Figure 18). The catalogue sheet assessed the features of their face, every aspect of their headdress and kilt, armour they may have had, their weapons, whether they were alive or dead, their actions within their environment, and important features or anything else they may have been wearing (Table 5).

Each individual was given a catalogue name that correlated to his scene and position within (Table 4). The procession of captives at the bottom of the panel in the Sea Battle was assessed as a separate group, and labelled CSB for Captives Sea Battle.

Table 4: The chosen names and labels for the scenes used when cataloguing the Sea Peoples.

Given Scene Name	Label
Land Battle	LB
Sea Battle	SB
Captives Sea Battle	CSB
Victory Scene	VS
Theban Triad	TT
Amon and Mut	AM




Figure 18: Example from research to showcase the method of recording the individuals within the scene.

To allow for ease in locating individuals, each were organised into sections based on the horizontal brick lines or registers, and assessed them from left to right. Due to the cluttered nature of the scenes, within each register a coloured marker was placed on or above each individual—in five colours—organising them into groups of five. They were then photographed in their respective groups. The photograph was added to the database to facilitate easy analysis. Therefore, each individual’s location was marked on register layer and colour, along with their sequence and physical location on the plate (Figure 18) (Table 5). The first colour was blue and numbered the sequence, as in first, second, etc. group of the five colours. For example, 1/6 4 blue top middle ‘green’, would indicate the first register, the fourth sequence of the coloured markers, a top and middle location within the whole of the scene, and the green—or second person—in the image, for ease of understanding when looking at each photograph in the excel catalogue.

Table 5: Example from catalogue to showcase how each person was assessed.

LB: Catalogue	
Label	LB21
Facial descriptions	downward nose, small round chin
Headdress	spanned, feathered, strip, circular feature, swooping neck back, lines
Weapon	thick sword or dagger, circular shield
Costume	collar feature

Location	1/6 5 blue top right-middle 'blue'
Photograph	
Dead or alive	alive
Action	ready to defend in an ox-cart or behind it

In addition to the individuals, the ships were also catalogued using descriptors for the hull, mast/rigging/yard, crow's nest appearance, and other features. They were also given a catalogue name, with the label of SPS for Sea Peoples ships, followed by a number. The ships were catalogued from left to right, beginning on the upper most register.

### ***Analysis of data***

Once all the data was collected from the cataloguing, the information was correlated for similarities and differences between the individuals. This occurred for each scene to understand the composition of all involved. It was further correlated to the entire iconographic assemblage to gain an understanding of all the Sea Peoples. This included calculating all the features, such as headdress type, kilts, how many alive or dead, presence of weapons, and any other differentiations that arose when analysing the scenes, using the general terms from the excel catalogue. This worked to understand the cultural markers of the warriors, and revealed the extremely diverse composition of those involved.

### ***Tracing***

The two main scenes—the Land and Sea Battles—were drawn using the left side of plates 34 and 39. These were particularly chosen because of the amount of detail involved, the prominence of mostly Egyptians on the right,

and the fact that they displayed action, fighting, and death, revealing an accurate depiction of the battles overall. The scenes were traced and only included the Sea Peoples warriors, and the assumed Sherden mercenaries. This allowed for a view of the Sea Peoples, unobstructed by Egyptians, ships, ox-carts, weapons, and anything else that may obscure—this presented their appearance clearly. The ships were also traced in relation to their respective scene and one another, and all the features related to them.

To further analyse the peoples within the scenes, all headdresses, kilts, armour, and weapons were traced individually as well, with their catalogue number attached, to allow for proper comparison, which key words and written descriptions alone could not do.

### *Analysis of traced features*

The traced catalogued features were then compared together to others within their category and grouped based on similarities. This provided information as to whether they were copies of a single feature, or unique and diverse. Headdresses were grouped by shape and not by their detailed features, for this comparison. The kilts, on the other hand, were grouped on shape and design, the armour on design, and the weapons by shape, feature, and type.



## Chapter 5—Data

The thesis aims to bring life to the individuals represented in the selected scenes, and they were each carefully documented to achieve this, i.e., separating them from the overall grouping and classification of Sea person. Paradoxically, this data worked to characterise the collective whole, by determining the composition of those involved.

### *The Medinet Habu individuals catalogue*

The creation of a catalogue (Appendix C: Tables 2–7) revealed that four hundred and sixty-one Sea Peoples were represented, and possessed a vast deal of differences and similarities (Appendix D: Tables 9–15). They wore feathered and cap headdresses and kilts, with armour and weapons, though the individuality of each feature varied extensively. Roughly half were represented as alive, and the others were dead or dying. Thirty-one had missing hands, which the Egyptians were seen counting in the Victory Scene (VS).

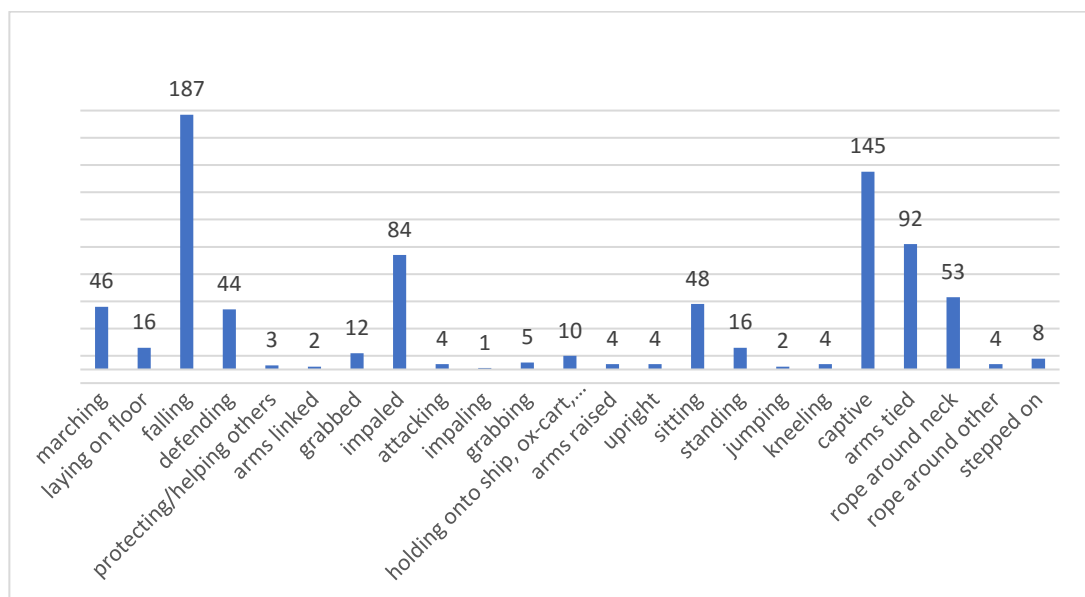


Figure 19: Actions occurring in the panels, most warriors were involved in multiple actions. Compressed to display basic actions, further details in Appendix E: Table 16 (Appendix G: Tables 38–39).

The actions of the Sea Peoples varied greatly, and reveal what was occurring in the scenes (Figure 19). Many were shown marching and defending, with others as captives and in ropes. Four people were depicted

as trying to help their fellow warriors by protecting a woman and child (LB17), pushing up a falling warrior (SB59), trying to pull someone back onto the ship as they were falling overboard (SB39), with one individual linking arms with another trying to prevent him from falling into the sea (SB72). Others were shown grabbing onto whatever they could, either the hull itself, the crow's nest, or oars, after being attacked or impaled, holding on for their life. With the deemed Sherden mercenaries in the Land Battle (LB) it was shown Sea Peoples against one another with them attacking, impaling, grabbing and capturing the others. The dead, and some living, were depicted as falling, in various ways, from and onto ships, or within a hoard of bodies with no defined boundary of space.

### *Overall features and appearance*

The features of the Sea Peoples contained similar elements, and the amount of such was disseminated into general terms to reveal the trends within the people (Appendix D: Table 15). The notable features included feathered headdresses, chin straps, kilts, and a collar feature, with the remaining only presenting in less than 100 individuals out of the 461 total (Figure 20).

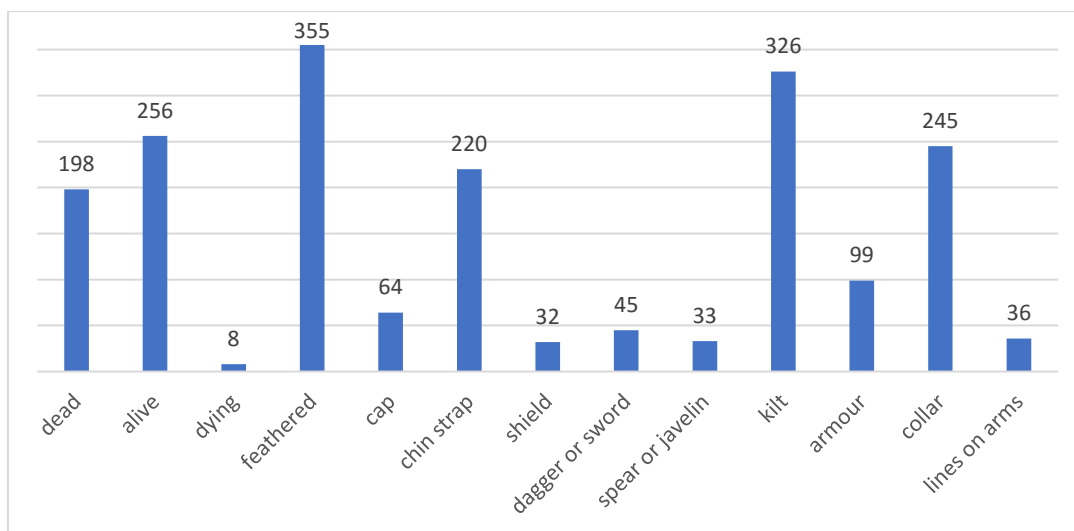


Figure 20: Totals of features present in all scenes (Appendix G: Table 21).

The average percentage of frequency in which each feature appeared in the six scenes was calculated to uncover the disbursement of the above totals, and their rate of occurrence (Figure 21) (Appendix D: Tables 9–14). These percentages revealed that the feathered headdress was most common in all

scenes, with the kilt having high frequency, and displayed the amount of prominence of the collar feature. It also displayed the general lack of weapons with exception of the Land and Sea Battles, which were also the only scenes to display death.

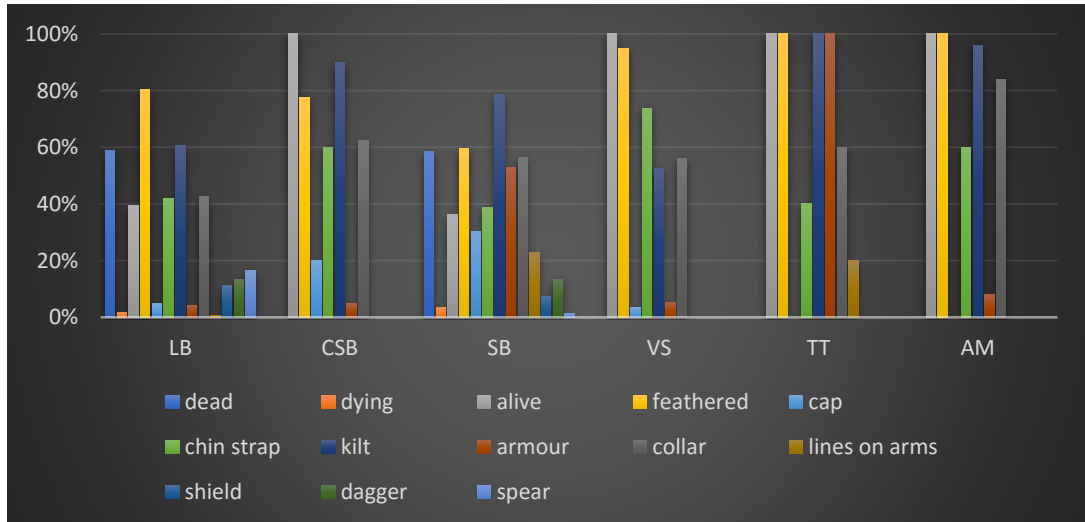


Figure 21: The percentage of frequency of the features within each Sea Peoples scene (Appendix G: Table 22).

### Headdresses

Headdresses were a common feature present on 419 individuals, and displayed slight variations between type, with the majority presenting as feathered, and the remaining appearing as caps (Figure 22). The headdress percentages were divided into their connecting scene to provide context as to where the following headdress data derived from.



Figure 22: Percentage of frequency of visible headdresses divided by scene, revealing the composition; either feathered or cap (Appendix G: Tables 23–25).

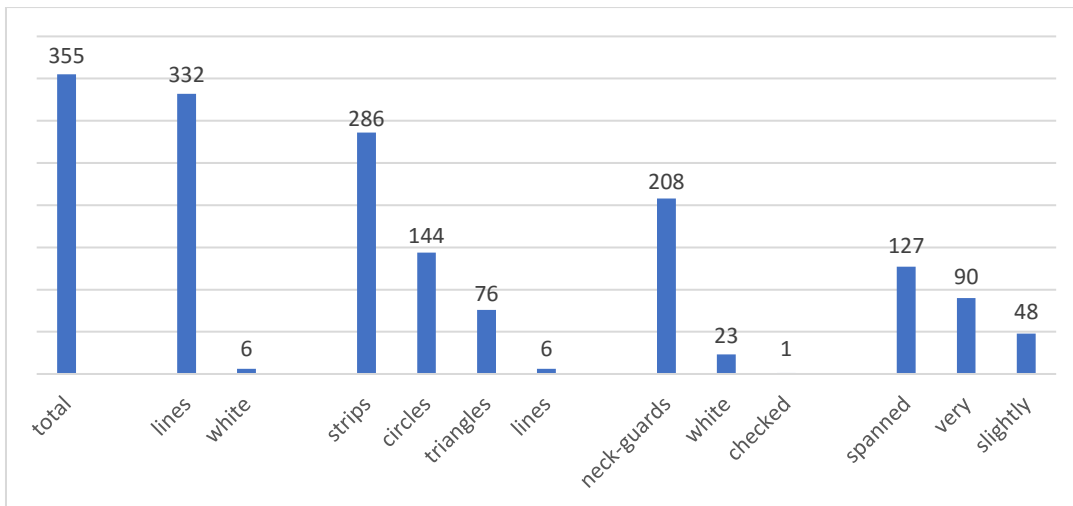


Figure 23: The total amount of the traits of the feathered headdresses of the Sea Peoples (Appendix G: Table 26–27).

The feathered headdresses were separated into their basic elements or traits to determine the level of appearance each had in the combined scenes (Figure 23). These consisted of strips near the face that possessed varying designs, including circles, triangles, and lines, while others were plain. This revealed that strips were very much a prominent feature, with the most common design being circles. Neck guards, or some derivative of them, were another trait of the feathered headdresses. The majority had a striped appearance—labelled simply as neck guards with no distinction—with some appearing white, and one shown as checked. The feathered headdresses were termed such for lack of a better defining word, and due to this, some variations did not include lines on the top where the feathered feature occurred, and instead appeared white. This top piece was extremely variant, but was divided into four categories—spanned, very, slightly, and not at all—for distinction and easy clarification between them. In other words, the top feature ranged from fully extended like a fan, to standing up completely—or nearly so—straight. The results revealed that spanned was the most common, while noting that the un-spanned features were not specifically recorded.

The features were then separated into the six scenes to display the percentage of their frequency, and revealed the most prominent features present in each (Figure 24). The results remained mostly consistent with the

overall distribution of feathered traits. The Theban Triad (TT) and the Captive Sea Battle (CSB) scenes, though, showed more triangle designs on their strips than circles.

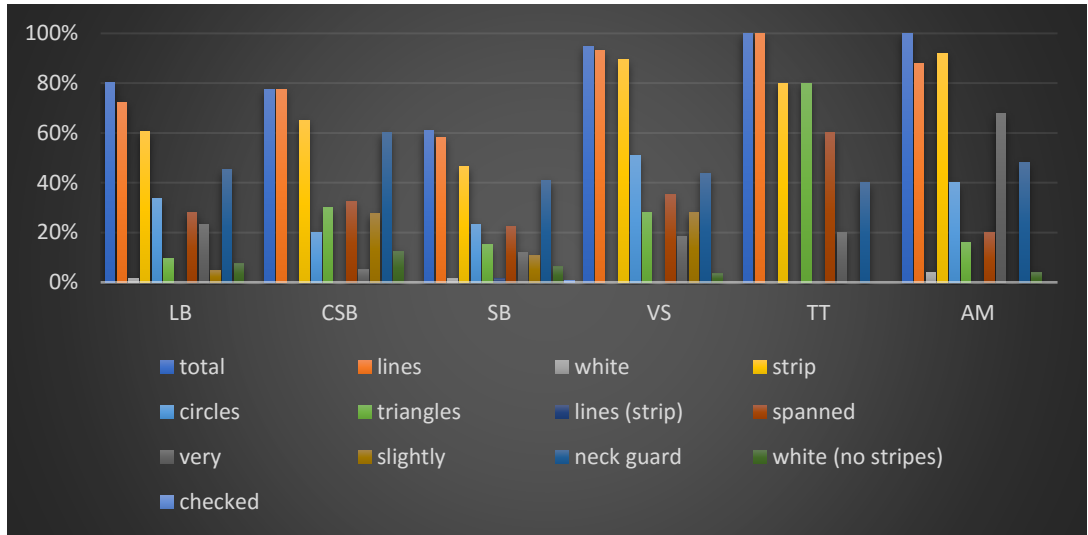


Figure 24: Percentage of feathered headdress traits per scene (Appendix G: Table 28).

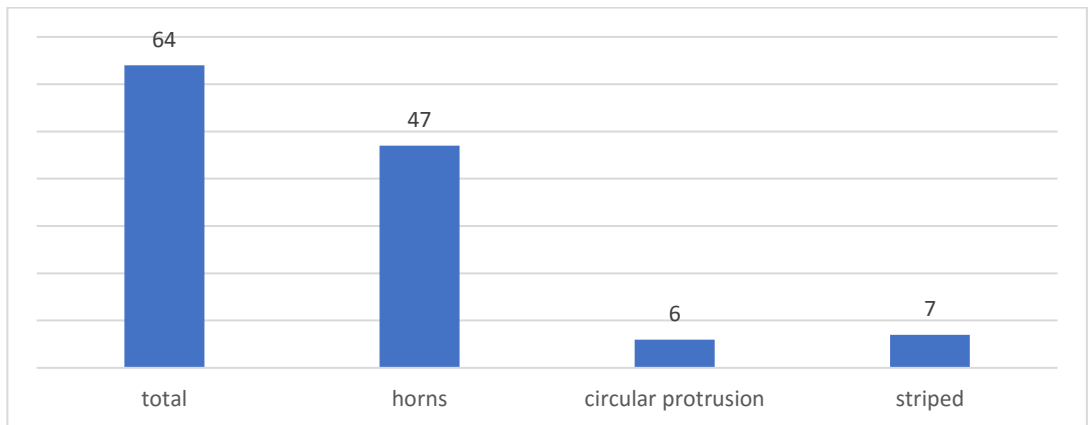


Figure 25: Number of caps present and the traits they possessed (Appendix G: Table 31).

The number of caps present amongst the Sea Peoples' wardrobe were substantially less than the feathered at only 64 of the 419 total (Figure 25). The traits connected to them were less varied as well, and contained those with or without horns—"without" represented solely in the total—and plain or striped—with the plain also only being represented in the total—along with circle protrusions appearing on the top. The results revealed that plain caps with horns were significantly the most common.

The caps—similar to the above examples—were divided based on the scenes and displayed the percentage of frequency of traits within them

(Figure 26). This division revealed that the caps were only present in the Land Battle (LB), Captive Sea Battle (CSB) Victory Scene (VS), and Sea Battle (SB), with the latter containing the vast majority of them. The circular protrusions were only present in the Land Battle, and the vast majority of striped caps and horns appeared in the Sea Battle.

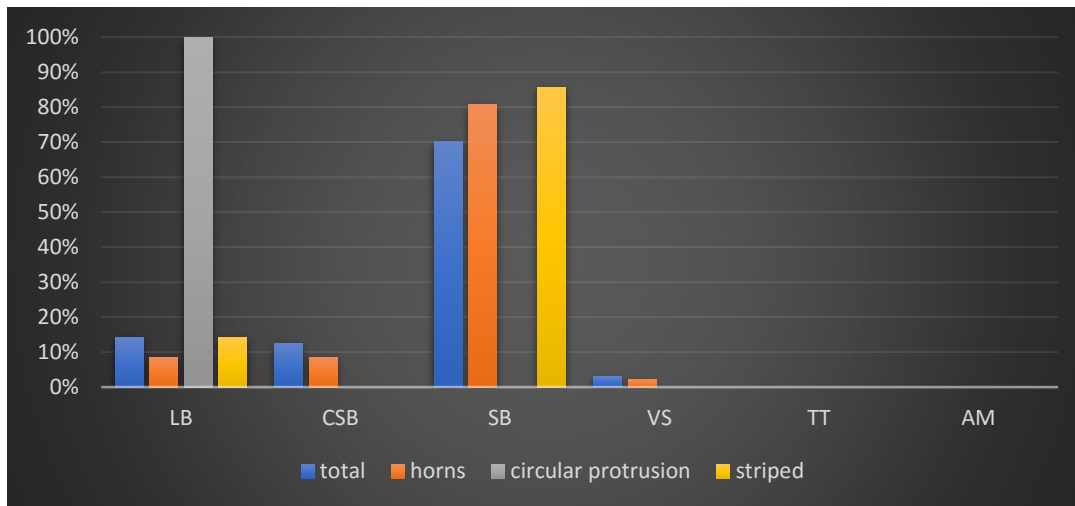


Figure 26: Percentage of caps and their traits in each scene (Appendix G: Tables 29–30).

### Costumes

A collar-like feature, similar to those on a shirt, were a prominent feature within the Sea Peoples' costumes (Figure 27). It appeared in all scenes, and had an above average percentage of frequency. The collar was most prevalent in Amon and Mut (AM) at over 80%, and roughly 50% in the remaining scenes.

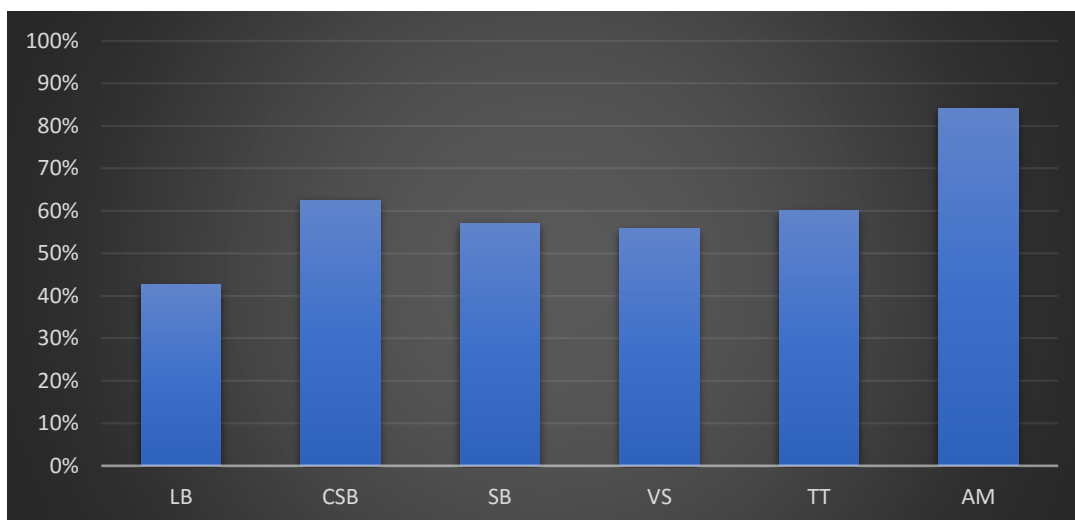


Figure 27: Collar feature percentage of frequency per scene (Appendix G: Table 32).

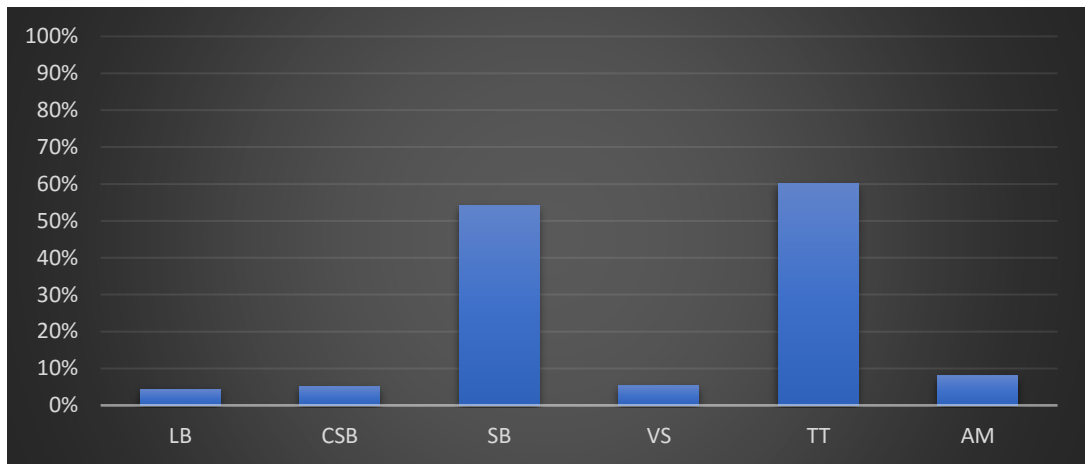


Figure 28: Percentage of frequency of armour per scene (Appendix G: Table 33).

Armour was another feature of the Sea Peoples' costume, but was not prominent in many scenes (Figure 28). It was most common in the Sea Battle (SB) and Theban Triad (TT), at over 50% of frequency, and less than 10% in the others. The armour that was present varied, but generally contained the same features, just in different magnitudes, such as more abdominal stripes, containing bolt-like features on the chest, markings suggesting a breast plate, and a possible associated to strips on the upper arms of the warriors.

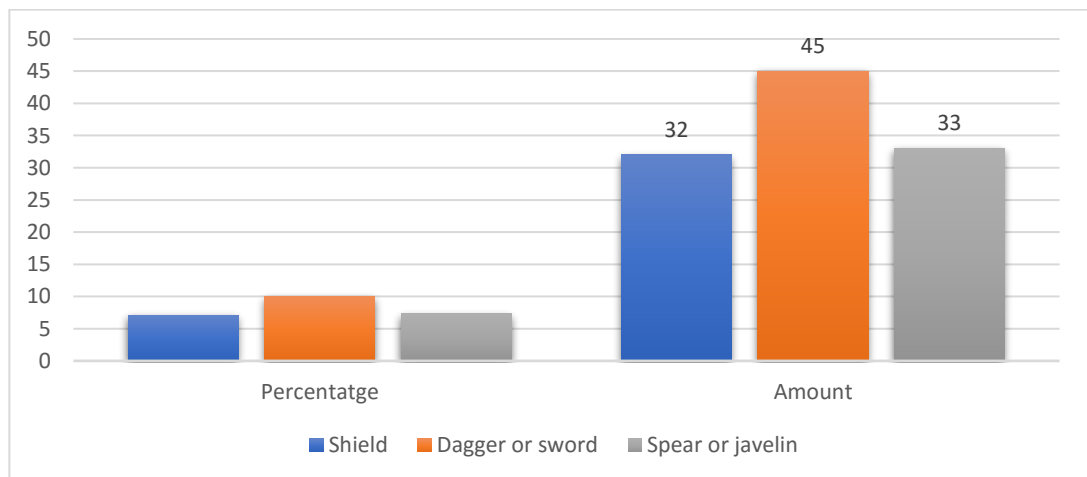


Figure 29: Weapons: Percentage of frequency total on the left, and amount on the right (Appendix G: Table 34).

Weapons were not too common throughout the Sea Peoples scenes, and only presented in the Land and Sea Battles (Figure 29). The weapons included circular shields, swords or daggers, and spears or javelins. The latter two weapon types could not be ascertained as to which specifically

they were, so to avoid mislabelling, both names were attached to each representation of them. Many individuals within the scenes also carried more than one weapon at a time, so the amount and percentage of frequency is solely based on presence and does not represent the number of individuals carrying them. The results revealed that swords or daggers were the most prevalent weapons.

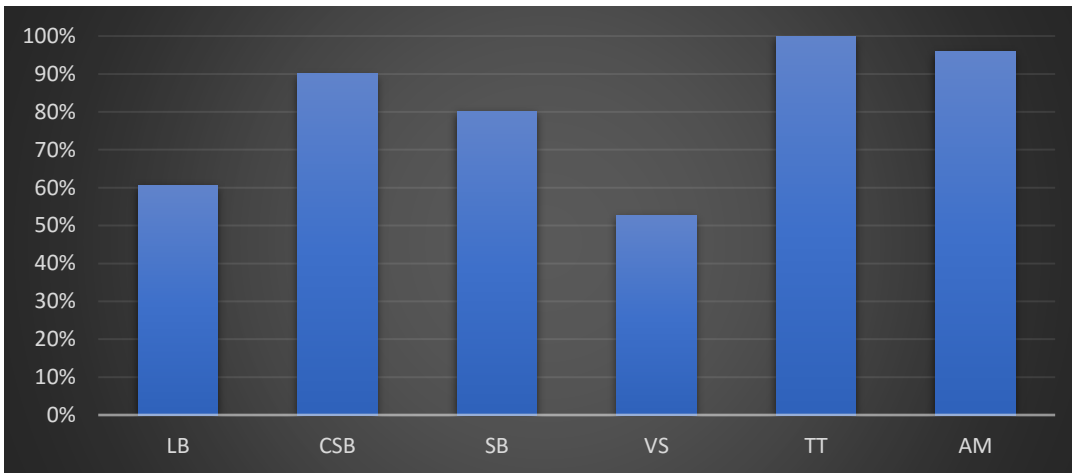


Figure 30: Kilts and their percentage of frequency within each scene (Appendix G: Table 35).

Kilts were one of the most prominent costume feature of the Sea Peoples, and their designs and characteristics varied extensively (Figure 30). Most every person whose whole body was shown was represented with a kilt, and one could assume that the rest wore them as well. As the certainty of such could not be ascertained, only the visible depictions were included in the catalogue and calculations. CSB, SB, TT, and AM had over 80% appearance in each scene.

The designs of the 326 kilts varied significantly, but it is to be noted that many bodies were covered and strips and structural features may have been hidden as a result, and not represented in the work (Figure 31). Similar to above, only what was visible were represented in calculations and the catalogues. The results revealed that the design of strips on the waist, middle, bottom, and centre of the kilt was most prominent with 99 examples. The second most common pattern, observed in 44 individuals, was a strip on the waist. In addition to the strips, 98 were shown as pointed and 66 had tassels in various locations—on the point, corner(s), middle strip, and waist—



with some containing more than one grouping of them. The shape and length were also factors that created diversity within the feature, though only at a minor and non-quantifiable level.

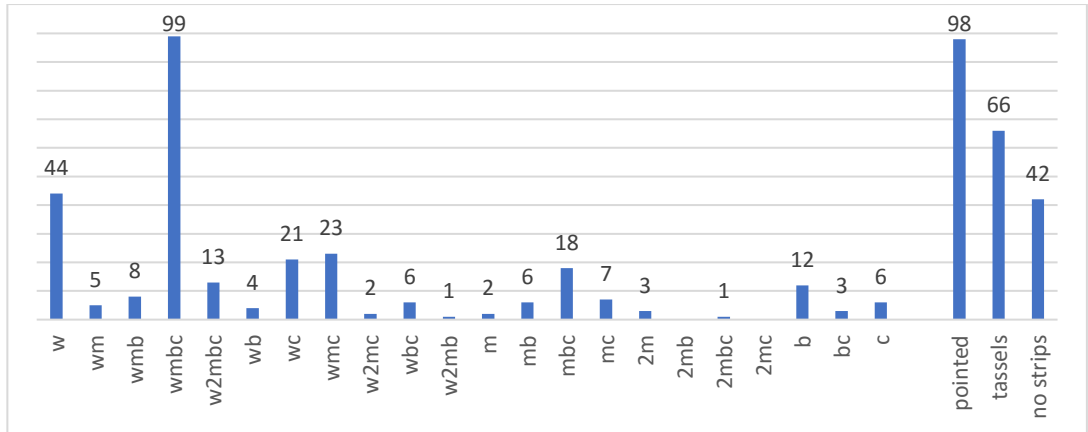


Figure 31: Composition of the Sea Peoples' kilt strip designs. w: waist; m: middle; b: bottom; c: centre; 2: 2 strips (Appendix G: Table 36).

The variations of the kilt strip designs were separated based on scenes to present the percentage of frequency within each (Figure 32). Four scenes—CSB, SB, TT, and AM—correlated with overall results of prominence found above. LB and VS differed from this, and showed greater appearances of kilts with a strip only at the waist. The results also displayed the disbursement of all the types and revealed that the two busier scenes—LB and SB—had more varieties of strip designs, likely due to people and objects covering portions of their kilts, while the others all represented captives standing or marching with little to no disruption of their kilts.

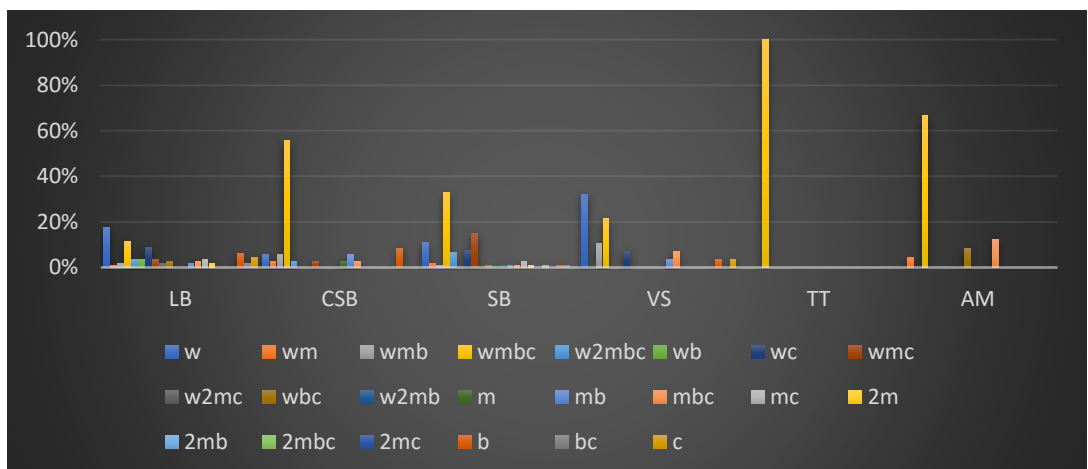


Figure 32: The percentage of frequency each kilt design type appears in each scene (Appendix G: Table 37).

## **Tracing**

The Sea Battle scene was traced and all features that were not the Sea Peoples' bodies were removed (Figure 33) (Appendix B: Plate 3). The drawn image allowed for an uncluttered representation of their features. This method let the author study the warriors, without bias and unobstructed, and observe the individuals.

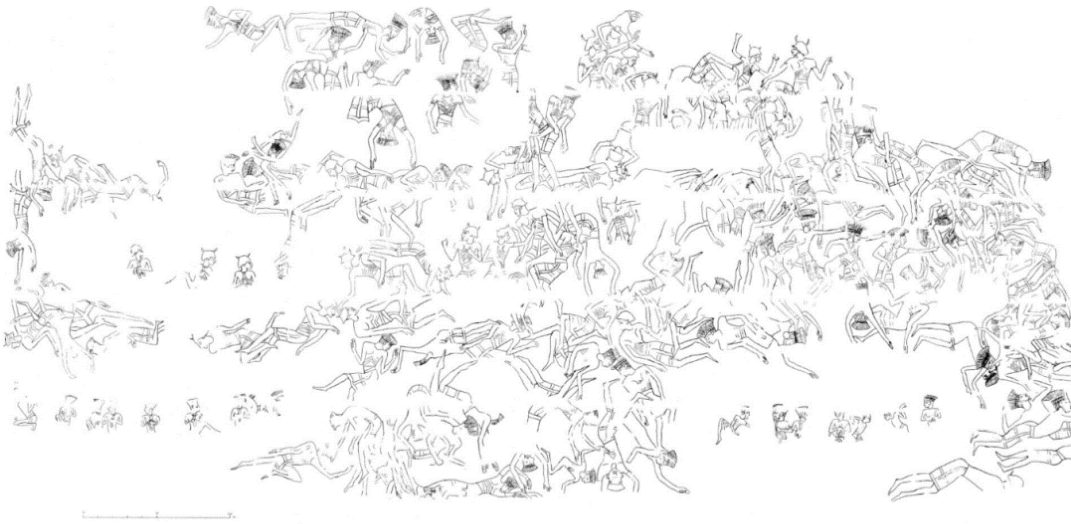


Figure 33: The Sea Battle (after: Nelson et al. 1930:pl.39).



Figure 34: The Land Battle (after: Nelson et al. 1930:pl.34).

The Land Battle scene was chaotic with a great deal of action occurring throughout (Appendix B: Plate 1). It was traced to the same standards as the Sea Battle, and revealed a remarkably busy scene, though less compared to the original. It displayed the action, life, and death of the Sea Peoples represented within (Figure 34).

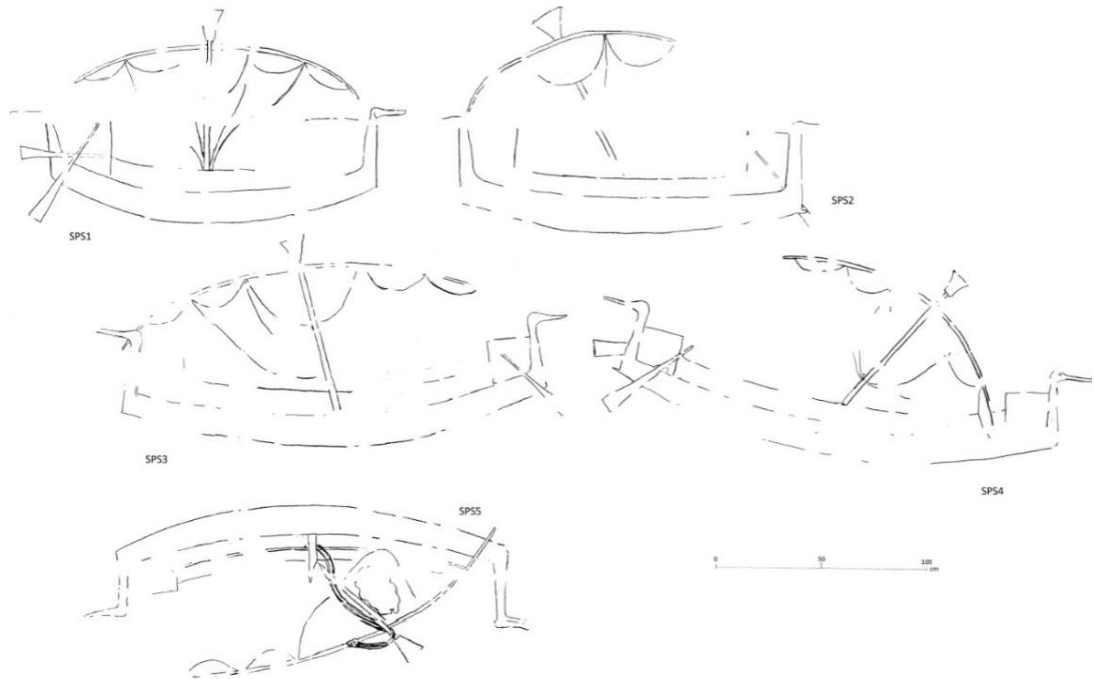


Figure 35: The Sea Peoples' ships (after: Nelson et al. 1930:pl.39).

The tracing of the ships removed the Sea Peoples and Egyptians and allowed for an unobstructed view of the five of the former's ships (Figure 35). The catalogue was completed using this form, with reference to the complete image, to ensure all features were included without accidental omissions (Appendix C: Table 8). The ships appeared to be the same though some features were more prominent on SPS5. It was shown as capsized and revealed great detail in its rigging that was absent or undefined in the others, along with a torn sail. They all contained masts, central crow's nest, furled brailed sails and rigging, bird-headed decorations on each end, and what appears to be a fenced area at both bow and stern, along with being symmetrical in profile, and having a strip across the length of the hull. It was also apparent that four had steering oars, with SPS1 and SPS4 having two.

SPS2 and SPS4 contained a sharp small feature protruding from the presumed stern—based on positioning of the steering oars.

## Chapter 6—Analysis

### *The Sea Peoples' costumes, and uniforms?*

To characterise the identity of the Sea Peoples, the features described in Chapter 5 were divided into groups based on similarities in appearance to determine the extent of their diversity. The features that were used included their headdresses, kilts, armour, and weapons. Once separated into the groups the individuals and the Sea Peoples warriors' remaining wardrobe and weaponry details were evaluated to determine whether there was a correlation that may suggest a uniform and defined separation revealing tribal divisions and affiliations. After documentation, this data was correlated and averaged with all other groups for the feature that divided them initially (Appendix H: Tables 40–171). Together, this revealed the overall trend of consistency of costume features within individuals in their prescribed groups, and ranged from all containing the same feature to not at all. As the two extremes were deemed as proof of a costume that may suggest a uniform, the lowest possible rate of correlation was 50%, as it measured both presence and absence of the features and traits. For those with more than one option for type or design, such as feathered and cap headdresses for the former, and triangles, circles or other strips for the latter, they were only correlated for their presence. The neck guards and horns were only correlated in respect to their corresponding headdress type.

The Sea Peoples' headdresses were divided into 57 groups based on shape—46 feathered and 11 caps—and correlated to the costumes and weaponry belonging to the individuals who wore them (Figure 36) (Appendix F: Table 17; Appendix H: Tables 40–96). The results revealed tassels, lines on the upper arms of warriors, and individuals carrying weapons correlated the most at roughly 90% each. Armour and pointed kilts were above average, and collars were below. This suggested that those in the divided groups wore moderately consistent costumes, which could propose the possibility of a uniform and tribal divisions based on their associating headdresses.

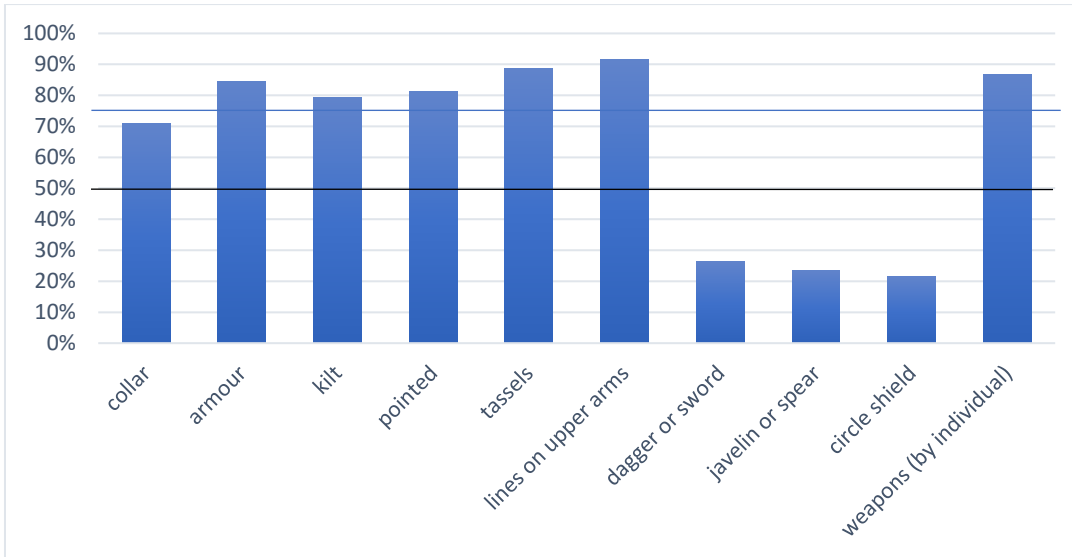


Figure 36: The percentage of correlation between headdresses and corresponding features. The black line represents the lowest possible correlation, and the blue indicates the middle or average mark (Appendix I: Tables 172–176).

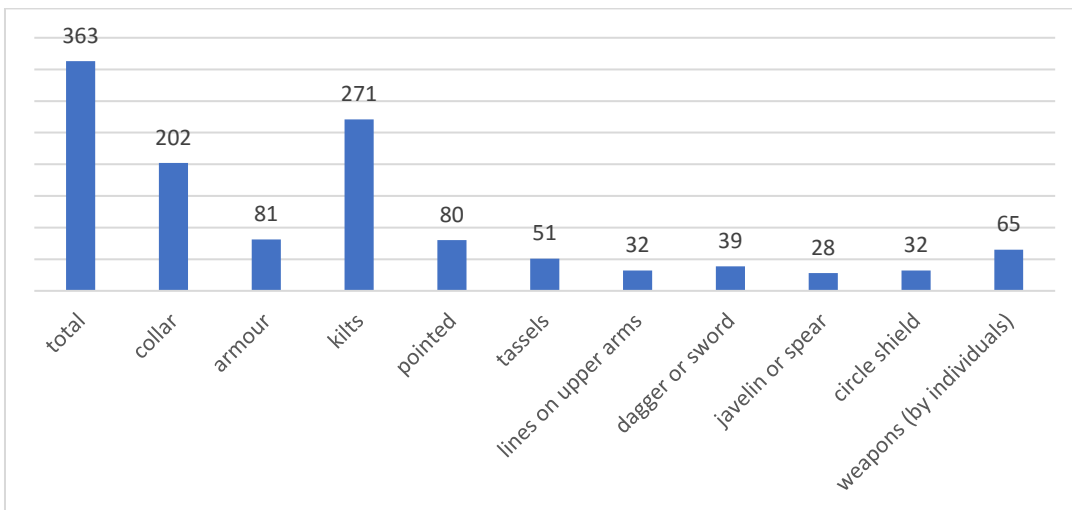


Figure 37: The number of features and traits connected to those with headdresses (Appendix I: Table 177).

The total amount of the features used in the above headdress data revealed the composition of the groupings, and their presence or absence in each; putting substance behind correlations (Figure 37). The numbers revealed that 363 headdresses formed the sample. There were 202 collars, 271 kilts, and the remaining features were substantially less common. The values displayed that the above-mentioned correlations were based on the absence of the features. The totals and percentages revealed that a uniform based on headdress shape would include feathered varieties and kilts.

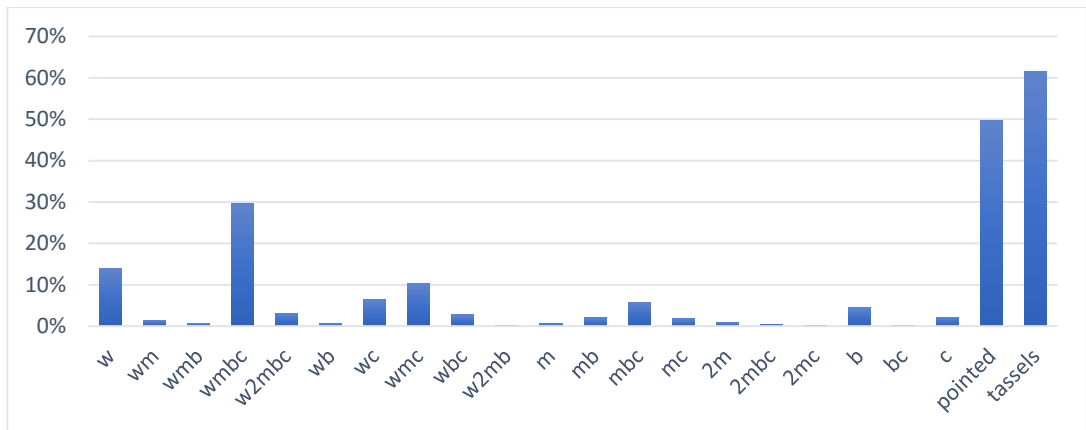


Figure 38: The percentage of correlation for kilt designs, and with pointed and tassels to the headdress groupings. w:waist; m:middle; b:bottom; c:centre; 2:2 strips (Appendix I: Tables 178–186).

As it was earlier shown that the designs of the kilts varied extensively, the headdresses were recorded in relation to their patterns and percentages of frequency (Figure 38). The results stayed consistent with the previous data's trend, though at lower percentages.

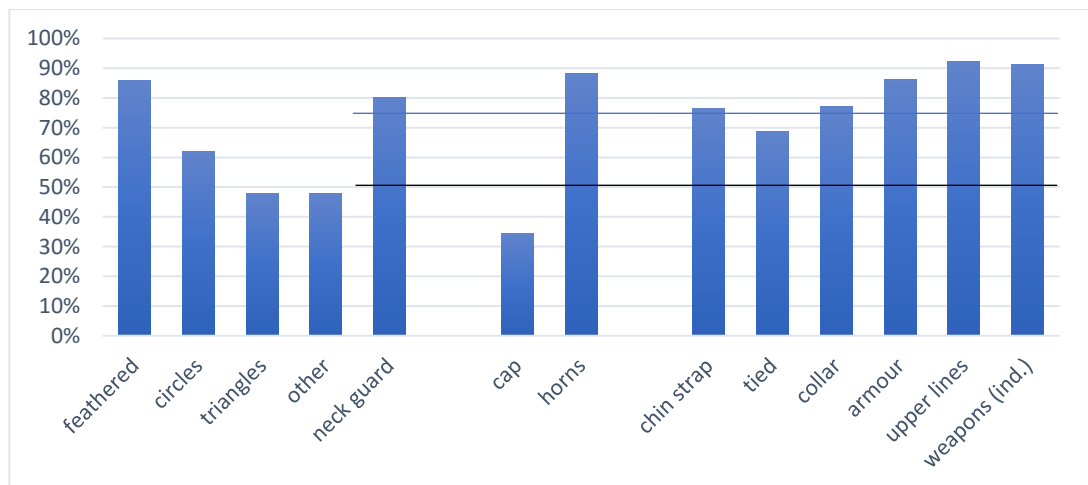


Figure 39: The percentage of correlation between kilt groupings and the warriors' features and traits. The black line shows the correlation minimum, with blue portraying the average mark (Appendix I: Tables 187–190).

The Sea Peoples' kilts were divided into 47 groups based on design, and correlated to the remaining traits and features of the individuals who wore them (Figure 39) (Appendix F: Table 18; Appendix H: Tables 97–143). The results revealed roughly 90% correlation for horns, upper arm lines, armour, and individuals carrying weapons. Chin straps, collars, and neck guards were only slightly above average. This data could propose the possibility of a uniform and tribal divisions based on kilts.

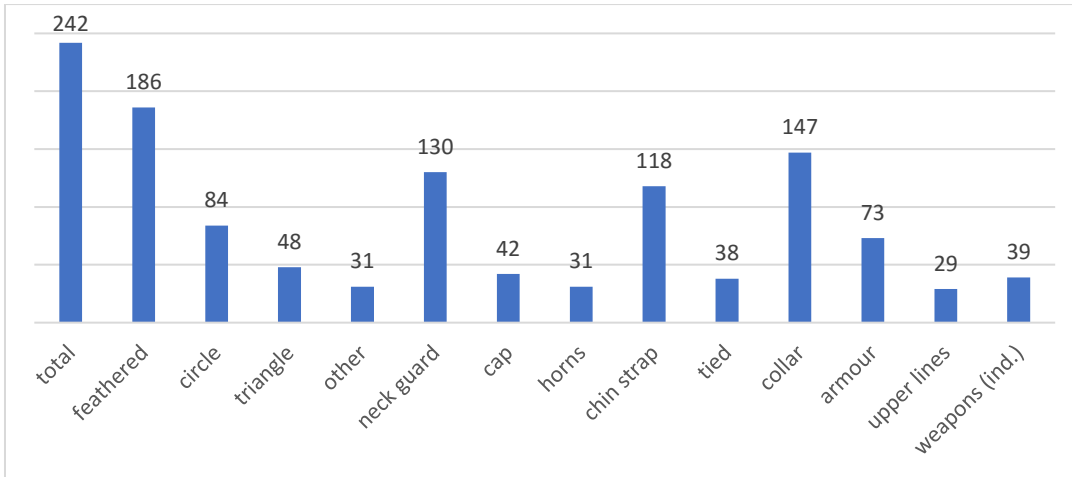


Figure 40: The overall total of features and traits connected to the divided sample of the Sea Peoples wearing kilts (Appendix I: Tables 191–194).

The total amount of the features and traits used in the above kilt data relayed the composition behind the groupings, and revealed that the sample size came from 242 kilts (Figure 40). There were 186 feathered and 42 cap headdresses. The values displayed that those with approximately 90% correlation consisted of those lacking the features, excluding the horns. For those that had roughly 80% it appeared that they were composed of those with the features, with 130 neck guards, 118 chin straps, and 147 collars. This data suggested that it was possible that kilts divided peoples into tribes, and that the proposed uniform for Sea Peoples warriors consisted of those with feathered headdresses, neck guards, chin straps, and collars.

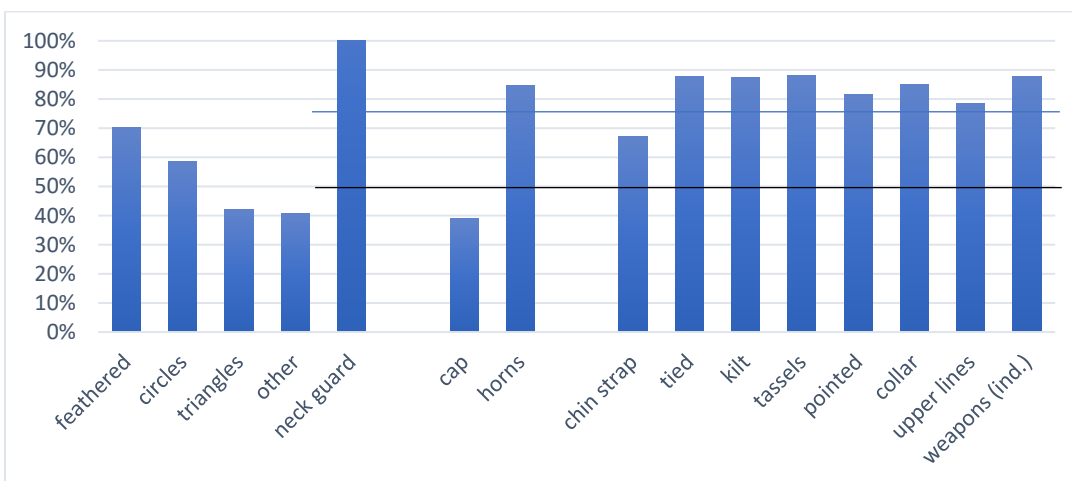


Figure 41: Percentage of correlation between armour types and the features and traits they possessed. The black line reveals the correlation minimum, with the blue representing the average mark (Appendix I: Tables 195–196).



The Sea Peoples' armour was divided into 17 groups based on design, and correlated to the remaining features and traits of those who wore them (Figure 41) (Appendix F: Table 19; Appendix H: Tables 144–160). The results revealed neck guards had 100% consistency, and tied chin straps (though not the chin straps themselves), kilts with tassels, and individuals carrying weapons had nearly 90%. At roughly 80% were collars, horns, pointed kilt designs, and upper arm lines. The feathered headdresses were more common than caps, and the remaining features and traits had less than average correlation. The overall results suggested that a uniform could be based on armour, and division could exist for tribes.

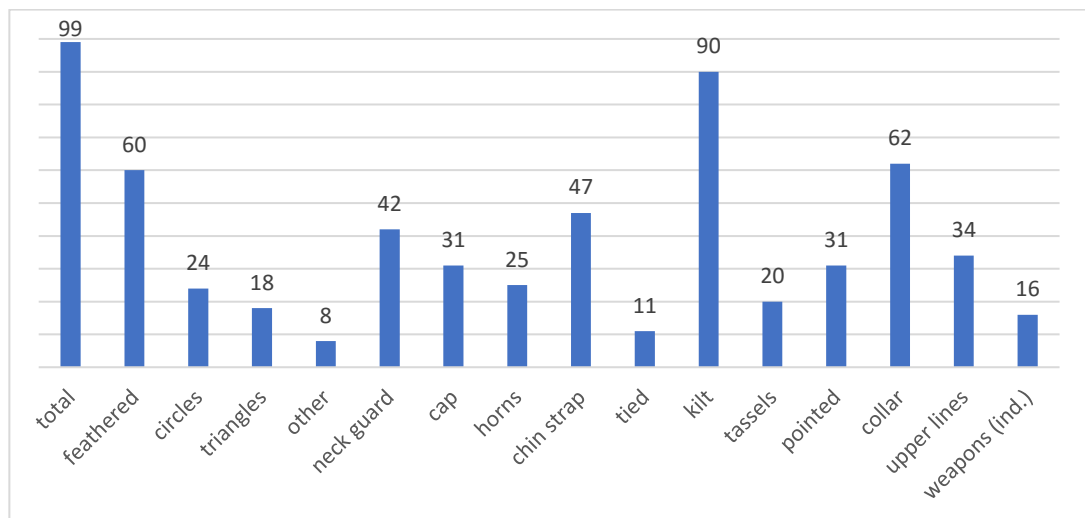


Figure 42: The overall total of features and traits for the Sea Peoples who wore armour (Appendix I: Tables 197–198).

The overall totals for the data used above for armour based groupings showed the sample size was 99 (Figure 42). There were 42 neck guards, revealing that the 100% consistency derived from the near equal appearance and deficiency of the trait. The kilt totals showed that the 90% stemmed from the presence of the feature, with the remaining suggesting feature and trait correlation based on absence. From this, the proposed uniform consisted of feathered headdresses and kilts, with the possibility of collars.

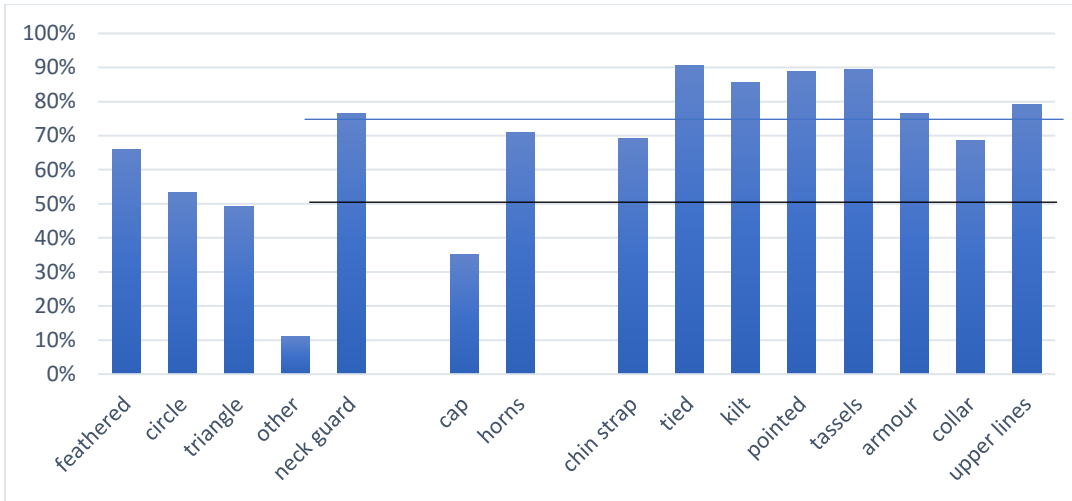


Figure 43: The grouped daggers or swords correlated to other traits and features. The black line signifies the lowest point of correlation, with the blue as the average mark (Appendix I: Tables 199–200).

The Sea Peoples’ daggers or swords were divided into seven groups, and correlated to the remaining features and traits belonging to the warriors who carried them (Figure 43) (Appendix F: Table 20; Appendix H: Tables 161–167). The results revealed tied chin straps (not the chin straps themselves) and pointed and tasselled kilts (not the kilts themselves) had the highest rate of correlation at nearly 90%. The kilts were at roughly 85%, with neck guards, armour, and upper arm lines at just above average. These results compared to the above correlations and the three features at less than average suggested a lower possibility of uniforms and divisions into tribes based on the possession of daggers or swords.

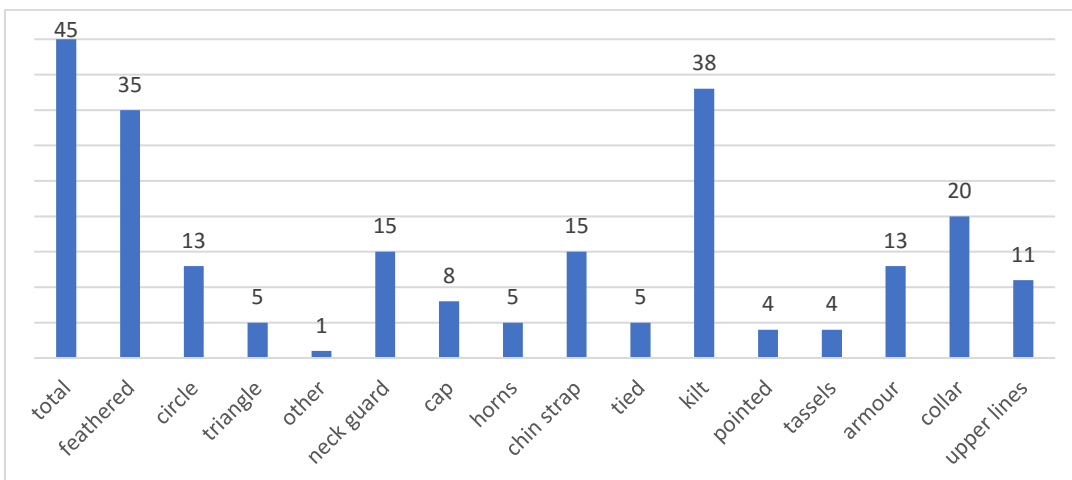


Figure 44: The overall total of features and traits for the Sea Peoples with daggers or swords (Appendix I: Tables 201–202).

The overall total for the features and traits connected to those carrying a dagger or sword had a sample size of 45 (Figure 44). The data displayed that the high frequency features with nearly 90% related to those without them. The kilts were very present in the sample, and the 85% frequency it had revealed that it would be a main feature of the uniform if one existed around the daggers or swords.

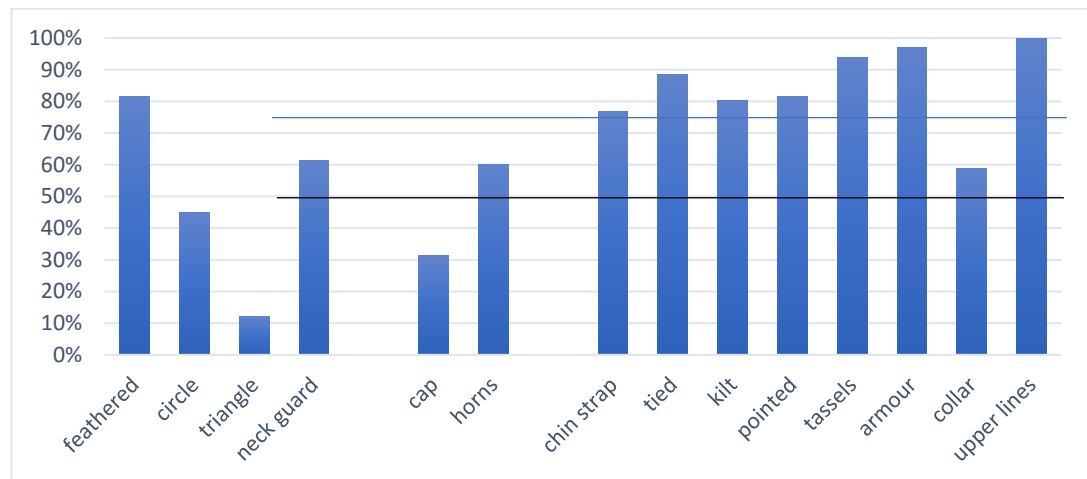


Figure 45: Spears or javelins correlated to Sea Peoples' features and traits. The black line shows the correlation minimum, with the blue representing the average mark (Appendix I: Tables 203–204).

The Sea Peoples' spears or javelins were divided into two groups based on appearance, and correlated to the remaining features and traits belonging to the warriors who carried them (Figure 45) (Appendix F: Table 20; Appendix H: Tables 168–169). The results revealed correlations for upper arm lines at 100%, kilt tassels and armour at over 90%, and tied chin straps (not the chin straps themselves) as nearly so. Chin straps and kilts that were pointed had just over average, with the remaining being well under. The mixture of high and low frequency made it more difficult to assess the possibility of a uniform and division into tribes based on warriors with spears or daggers, though the idea is feasible.

The overall total of features and traits relating to Sea Peoples warriors with spears or javelins revealed the sample size was 34 (Figure 46). The high correlations found within the above data were determined to come from those without the features. Those with average correlations proved the same, excluding kilts. Those that were substantially lower had higher

amounts of the features or traits, excluding the horns. The frequency and totals revealed the unlikelihood of uniform and division of tribes based on warriors carrying spears or javelins.

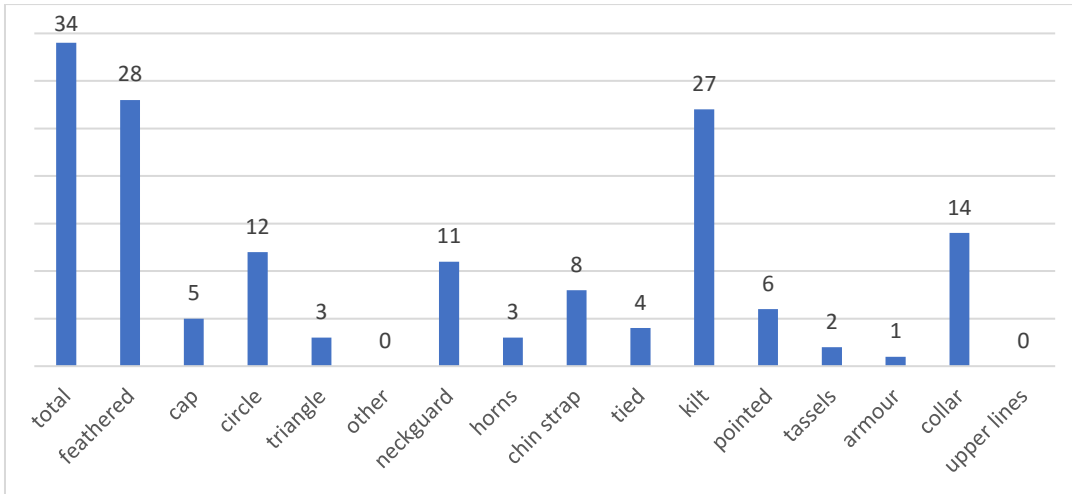


Figure 46: The overall total of features and traits of Sea Peoples who carried spears or javelins (Appendix I: Tables 205–206).

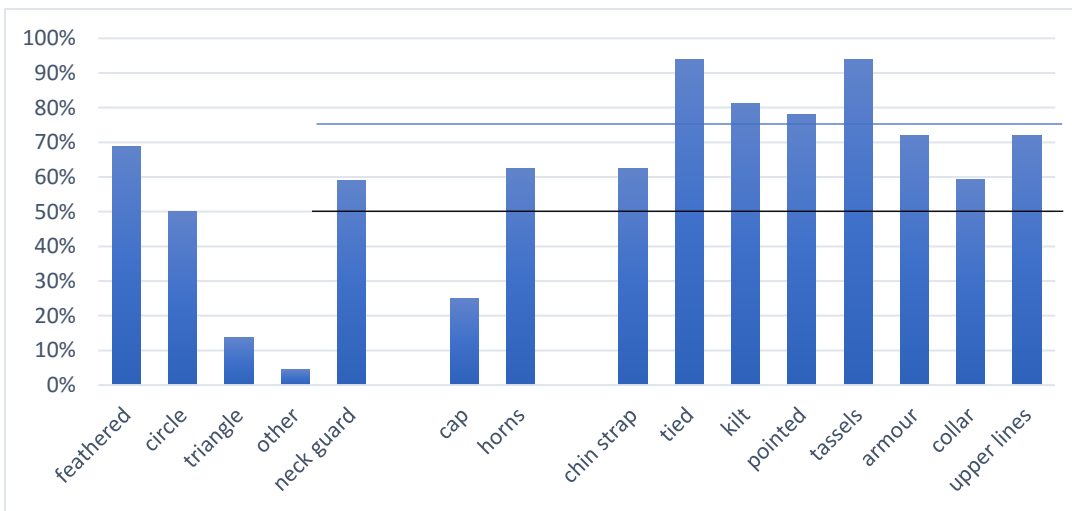


Figure 47: Shields and their correlation to the features and traits of the Sea Peoples. The black line represents the correlation minimum, with the blue appearing as the average mark (Appendix I: Table 207).

The Sea Peoples' shields were not divided into groups as they all appeared alike, and correlated to the features and traits connected to those carrying them (Figure 47) (Appendix F: Table 20; Appendix H: Tables 170–171). The results revealed that tied chin straps (not the chin straps themselves), and tassels on kilts (not the kilts themselves) had over 90%. The pointed kilts were above average, with the remaining feature and trait percentages at less

than. This low correlation of most of the costume revealed the improbability of uniforms or division of tribes based on warriors with circle shields.

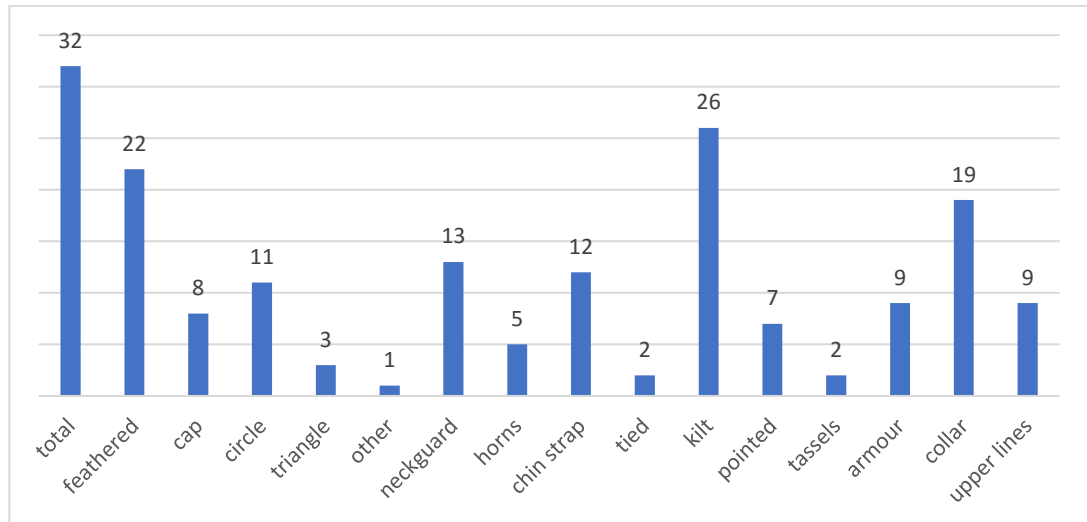


Figure 48: The overall total of features and traits of Sea Peoples with circle shields (Appendix I: Table 208).

The overall total of features and traits connected to those carrying a circle shield showed the sample size was 32 (Figure 48). The high frequency shown above, proved to be from lack of the feature rather than the presence of it. Kilts were shown in most examples, and the other above average feature appeared infrequently. Those that were less than average appeared in higher numbers. These results revealed that there was no connection between circle shields and uniforms.

### *Results*

The results of all correlations looking for proof of uniforms and tribal divisions based on grouped features and traits revealed that armour had the highest probability of determining it compared to the others that were tested. Kilts would be the next prospective option, based on the results. It cannot be ascertained as to the certainty of a united uniform for those with similarities, but if it did occur the aforementioned features appear the probable candidates to do so. Based on such, it was determined that the division of tribes by costumes and headdresses did not seem as clear and simple as previous scholars laid out in Chapter 3, with the grouped features used to create the data revealing extreme diversity (Figures 49–53).

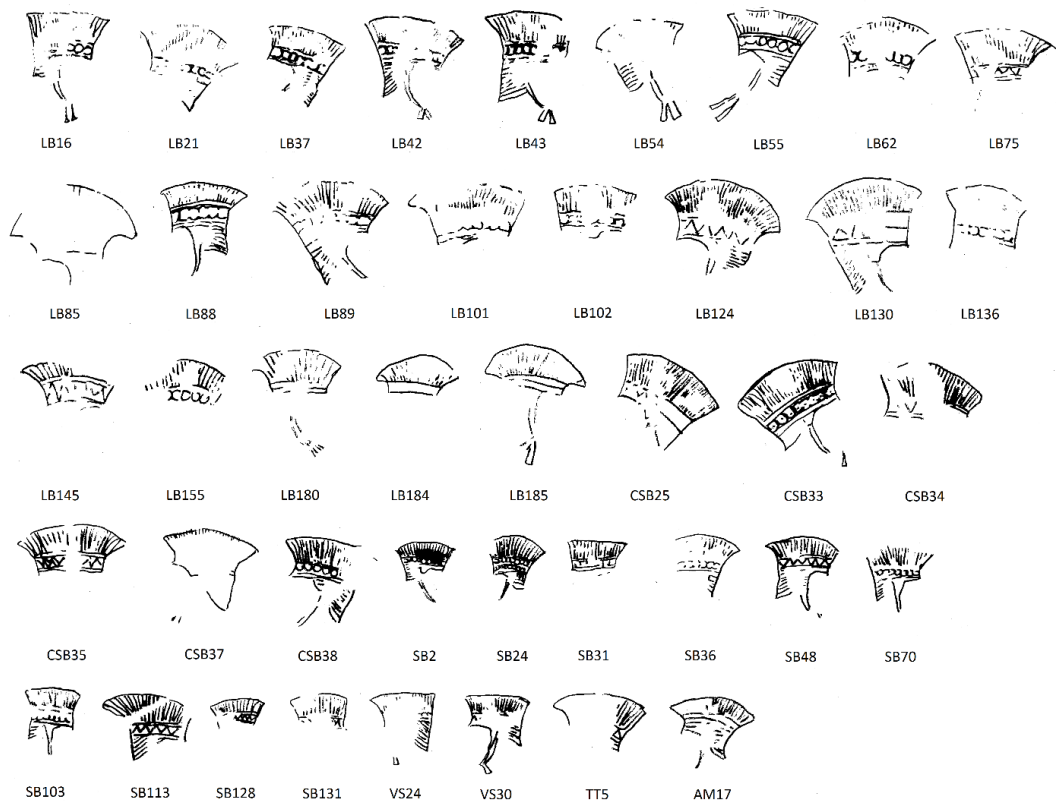


Figure 49: The variations of feathered headdress shapes. The best or most complete example of each, excluding 4 groups that were composed of only partial pieces of headdresses (after: Nelson et al. 1930:pl.33–34, 39, 41, 42, 43, 44).

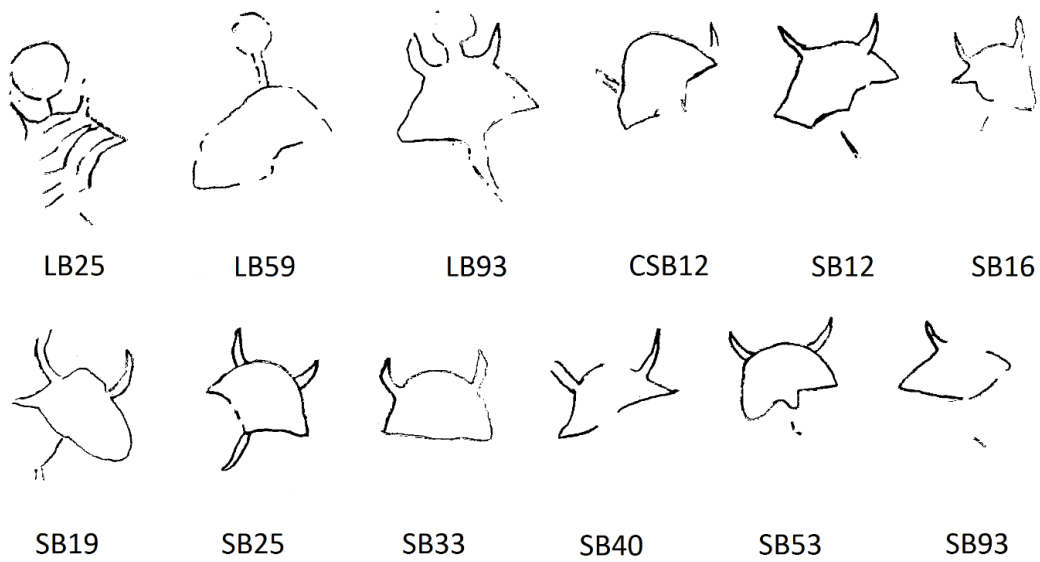


Figure 50: All different types of caps present in the Medinet Habu scenes, with LB25 as an additional representation to show its unique design (after: Nelson et al. 1930:pl.34, 39, 41).

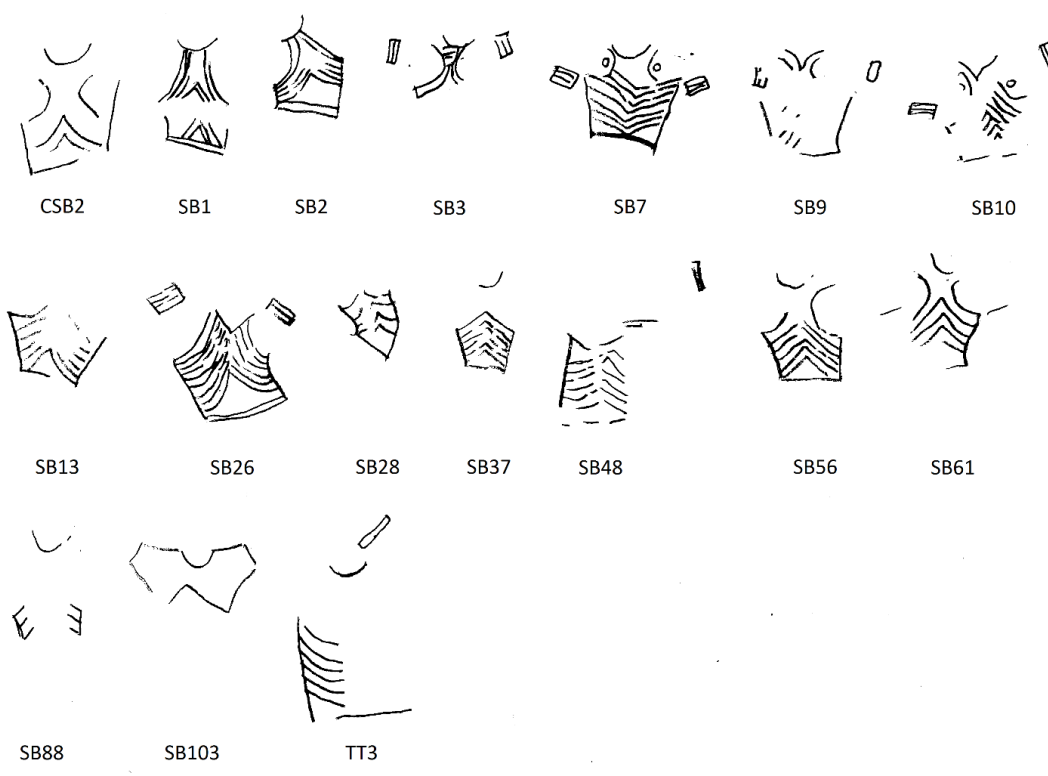


Figure 51: The variants of the armour worn by the Sea Peoples (after: Nelson et al. 1930:pl.39, 41, 43).

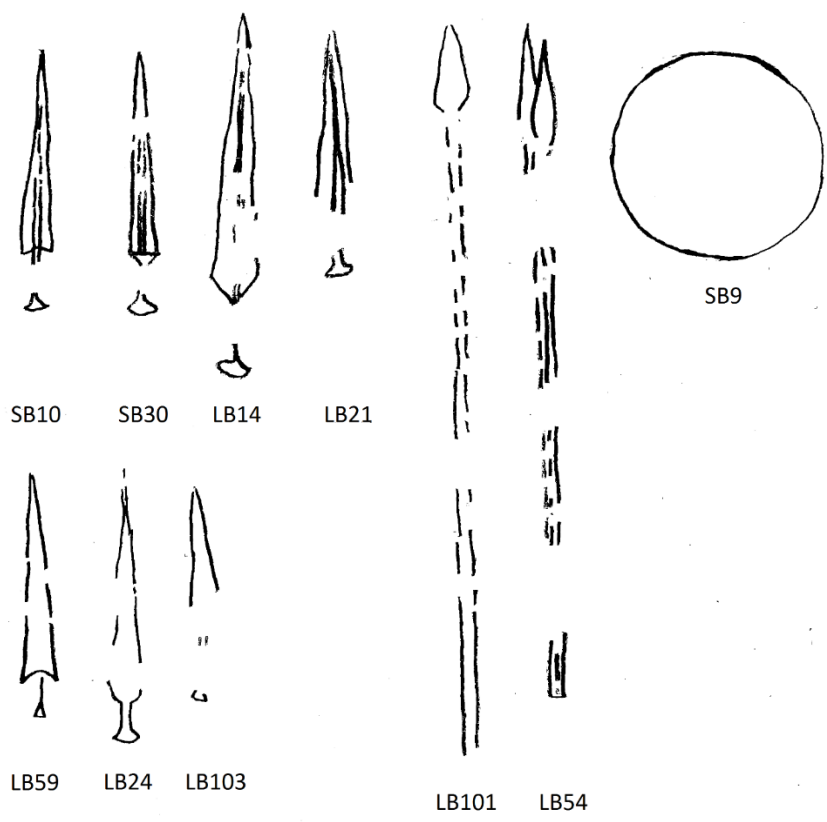


Figure 52: Representations of each type of weapon carried by the Sea Peoples (after: Nelson et al. 1930:pl.34, 39).

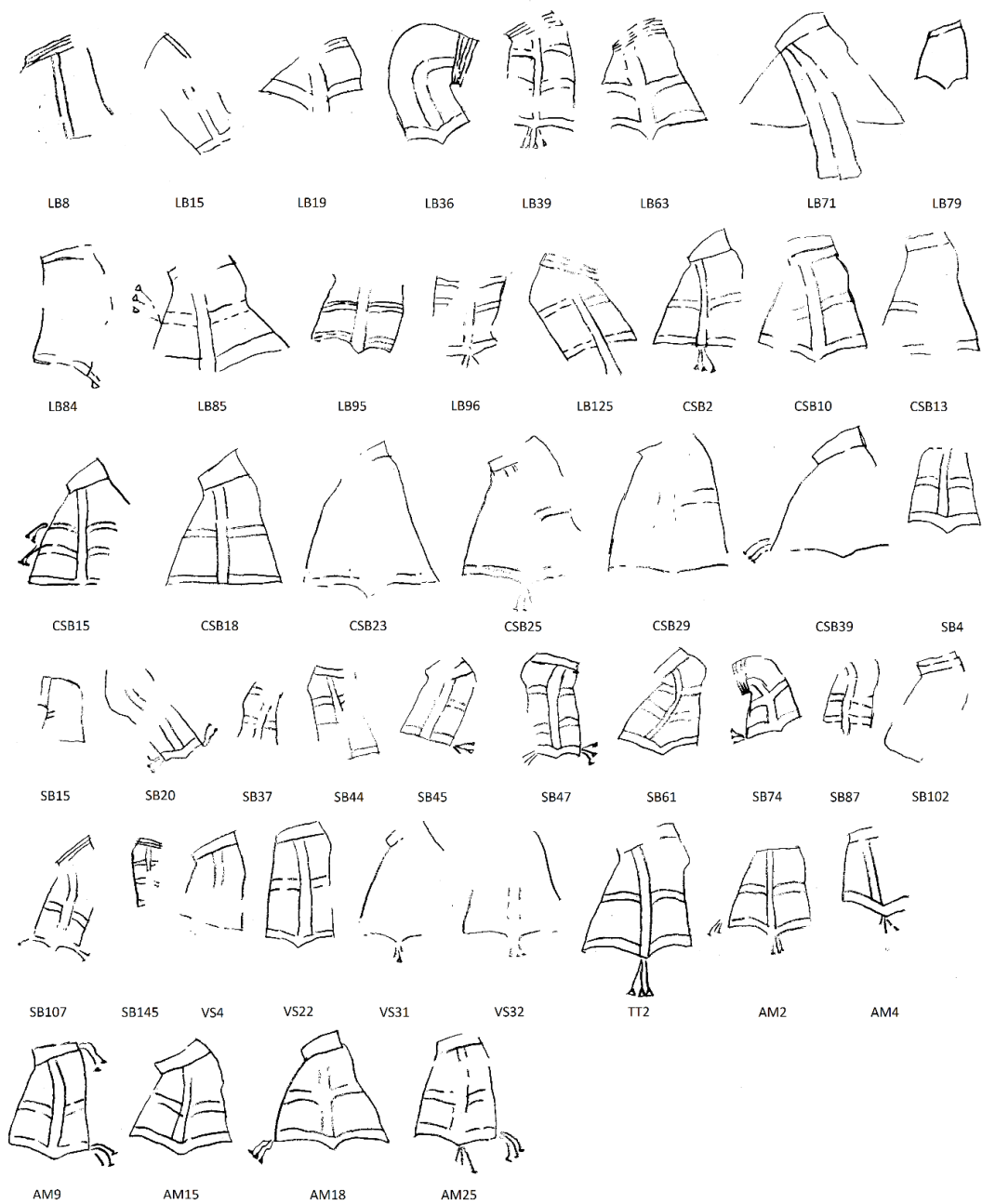


Figure 53: The 47 groups of kilts present in the scenes, containing 6 tassel types/locations (point, corner, 2 corners, waist and corner, point and corner, middle), 4 shapes, 5 striped waists, 5 double strip waists, 23 strip types (after: Nelson et al. 1930:pl.34, 38-39, 41, 42, 43, 44).



## **Chapter 7—Discussion**

The data represented in chapters 5 and 6 enables further analysis that can help with characterising the Sea Peoples. The materials allow for new interpretations and more accurate associations to previous studies. Prior research consists of theories and claims connected to the Sea Peoples through tribal affiliations, appearance, ships, and weaponry, and the incorporation of new data can test them to evaluate their validity and provide alternative interpretations of the individuals identified as Sea Peoples.

### ***Interpretations of the data***

The individuals who comprise the Sea Peoples are the essential factors to understanding the wider group overall, and should be studied in relation to their importance. With limited primary documents and iconography, the available materials should be extensively and thoroughly studied in order to maximize the existing data. Their history and importance should be as significant as the overall and the prescribed tribes within. Stripping down the labels and focusing only on the peoples allows for the opportunity of new and detailed understanding and connections to materials thought to be associated with them.

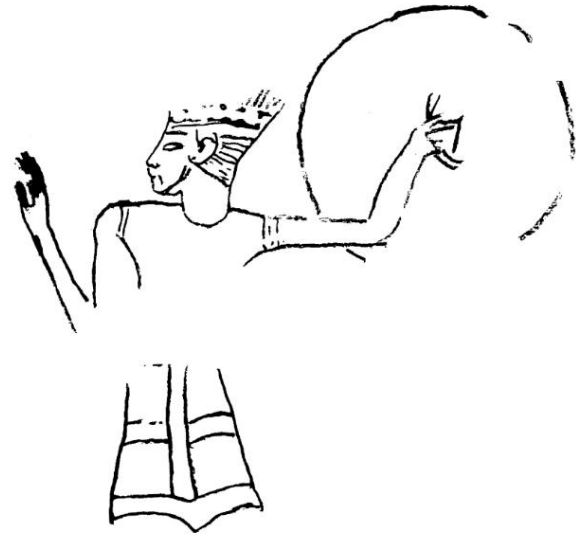
The results from Chapter 5 revealed the immense devastation faced by the individuals within the scenes. They were represented as 256 alive, with 198 dead, where 148 of the former were shown in captivity. These numbers revealed the serious injuries of the warriors, the peril their lives were in, and the horrors of warfare in the scenes. The warriors were represented most frequently as falling, being impaled by a spear or javelin, and held captive by the Egyptians and their mercenaries, in restraints around their neck and arms. The collective revealed 61 varying activities the warriors were engaged in, and displayed the differing ways each warrior engaged in their surroundings. Interestingly the warriors were never depicted as fighting their enemies, only standing in defence, though just 44 were fortunate enough to participate in that action, compared to the 187 falling and 84 individuals who were impaled.

The headdresses worn in the scenes revealed remarkable diversity, with the feathered variety shown most frequently. Its common traits consisted of a strip near the face of the warrior with a circular pattern, along with neck guards that were striped, and chin straps. They were shown wearing kilts with varying designs, though the most common were patterned strips on the waist, middle, bottom, and centre of it. A single strip at the waist appeared as the next common design. A collar feature was also common, appearing as the top of a shirt, without any correlating features. The Sea Peoples were infrequently depicted with weapons which were only present in the battle scenes, and revealed the essence of being attacked rather than assaulting their enemies. Armour was depicted on the warriors in all scenes, but was not so prevalent. The prominence of all features ranged in the six scenes the warriors were present in, and revealed the unique styles of costumes and weaponry connected to them. There were no individuals who wore all the most common costumes features, and engaged in the more frequent activities, within the scenes. Though, two individuals contained most of the more popular traits, and presented a visual representation of the embodiment of the average Sea person (Figure 54). The commonality revealed that the essence of Sea Peoples warriors is simple, though their diversity expressed more; individuality between personhood, and possibility of native customs causing these variations.

When searching for warriors who had the most common features and traits it came to focus that those with them tended to have triangle designs and caps instead, and that the circles were associated with those that were less common. Due to this, feathered headdress strip designs and caps were assessed further to see whether they revealed any trends of costumes that could explain the observation (Appendix J: Tables 209–233).



CSB14



SB4

Figure 54: Sea Peoples warriors (CSB14 and SB4) who wore a majority of the most common features and traits of the Sea Peoples' costumes (after: Nelson et al. 1930:pl.39, 41).

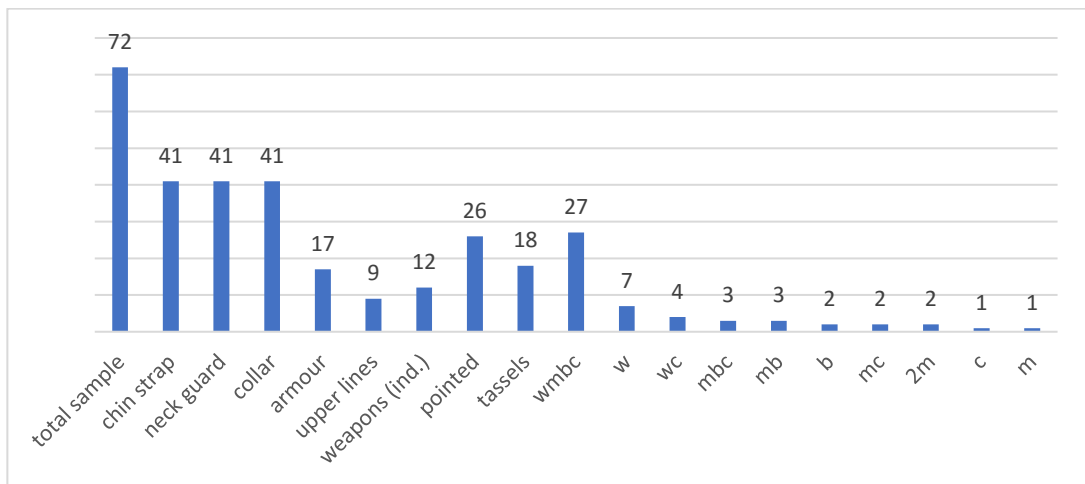


Figure 55: Features and traits connected to warriors with triangle strip designs (Appendix J: Tables 209–214).

The triangle strip designs revealed that those wearing it also had chin straps, neck guards and collars more than half of the time (Figure 55). Waist, middle, bottom, centre strips on kilts occurred the most, and were sometimes pointed. Other features and traits appeared infrequently in the warriors' costume.

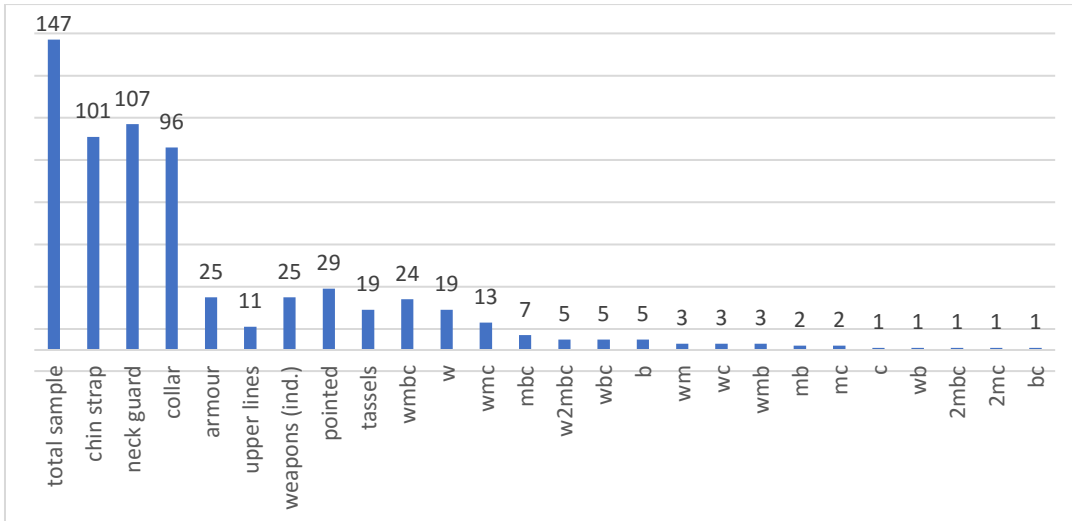


Figure 56: Features and traits connected to warriors with circle strip designs (Appendix J: Tables 215–224).

The circle strip designs displayed that those wearing it also had chin straps, neck guards, and collars, and all other features and traits appeared minimally (Figure 56). Waist, middle, bottom, centre strips on kilts were most frequent, but appeared insignificant compared to the total amount of circle strips.

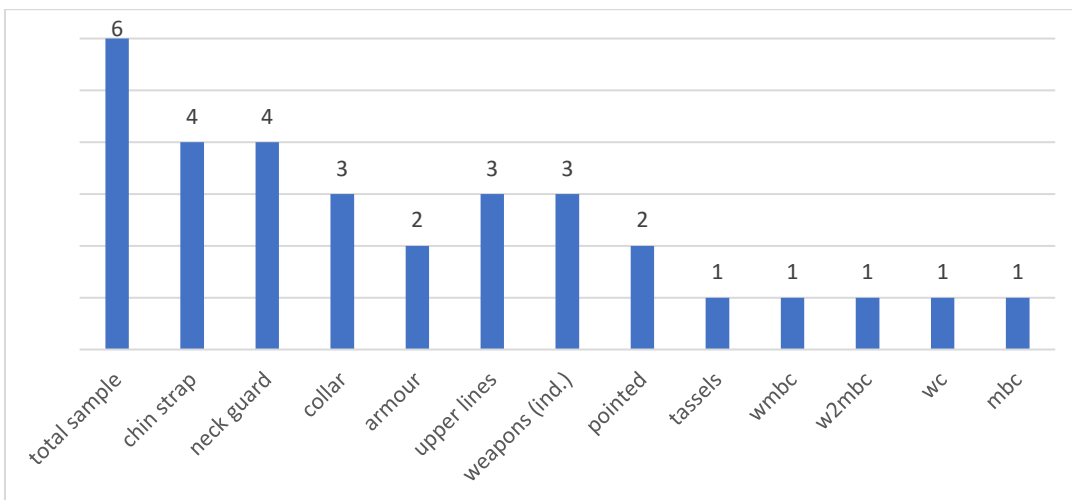


Figure 57: Features and traits connected to warriors with striped strip designs (Appendix J: Tables 225–226).

The striped strip designs showed that chin straps and neck guards were most common, with collars, upper arm lines, and individuals carrying weapons appearing half of the time (Figure 57). The remaining appeared infrequently with the striped designs.

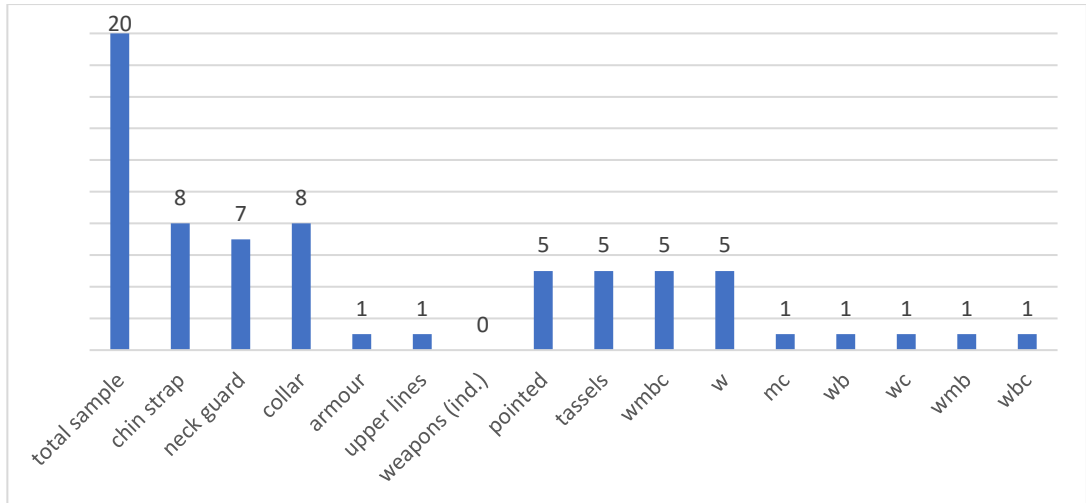


Figure 58: Features and traits connected to warriors with plain strip designs (Appendix J: Tables 227–228).

The plain strip designs did not have any feature or trait appearing in more than half of the sample size, but chin straps, neck guards, and collars were the most common (Figure 58).

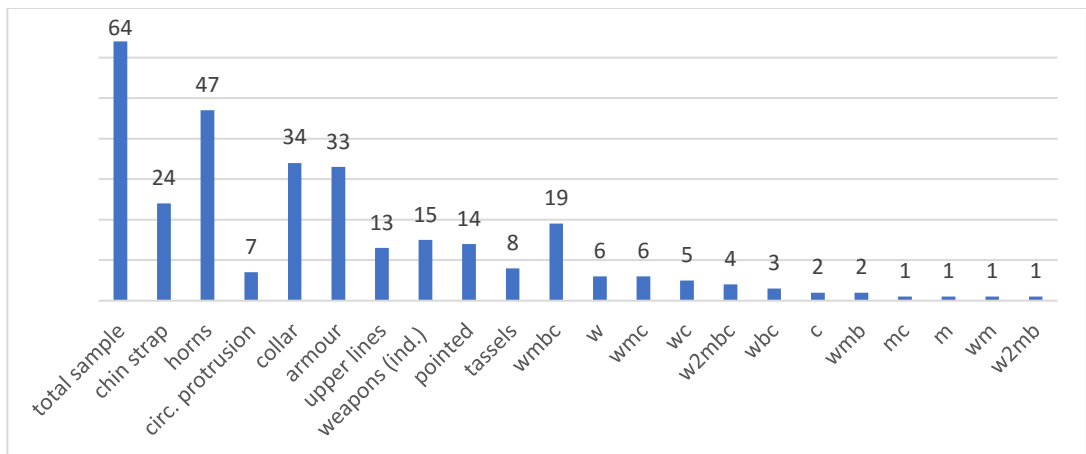


Figure 59: Features and traits connected to warriors with caps (Appendix J: Tables 229–233).

The caps most common feature or trait was horns, with half having collar and armour (Figure 59). Kilts with waist, middle, bottom, and centre strips appeared most frequently. All other features and traits appeared infrequently compared to the total.

The results revealed that those with strips that were plain, or with triangles or circles most commonly had chin straps, neck guards, and collars, with the waist, middle, bottom, centre patterned kilts. For caps, horns, collars and armour were most common and wore the same kilts. Striped strips had just

chin straps and neck guards as most frequent, along with equal distribution of kilt patterns. The results also revealed that although they possessed the same most frequent kilt designs, it was only proportionally significant with triangles and caps. This corroborates the observation and explains the lack of representations of those with the most common Sea Peoples attributes.

### ***Proposed costumes for the Sea Peoples tribes, and are they accurate?***

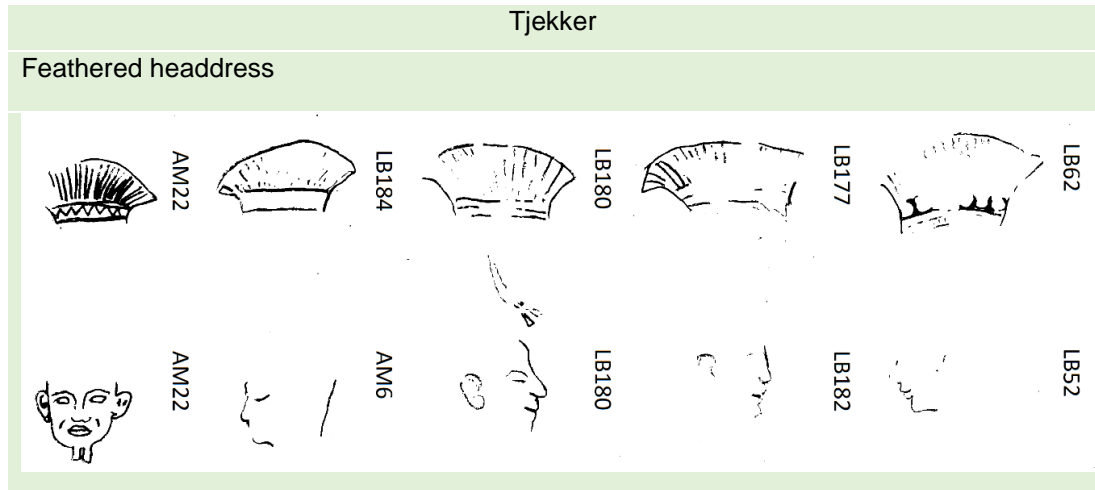
The comparison of the data gathered from Chapter 5 to previous studies allows for its dissemination and adds tangible understanding to the results. This association is set to respond to the assumption, descriptions and labels created by previous scholars to differentiate the tribes of the Sea Peoples. The data aims to determine whether these correlate to the findings, to reveal an image of the Sea Peoples tribes. It is acknowledged that some descriptors might have derived from earlier iconographic images of the Sea Peoples, but the terms will be tested through those on the Medinet Habu plates connected to Ramesses III.

In the literature review, many scholars described attributes, i.e. costumes and weaponry, they connected to particular tribes of Sea Peoples (Chapter 3: Table 4) (Artzy 2003:243; D'Amato and Salimbeti 2015:32–33, 36; Hasel 1998:60; Jung 2008:221; Moreu 2003:117; Wainwright 1961:75). This was connected to the data, and using the criteria suggested, individuals and features were pulled from the scenes to reveal who and what they represented. The best example of each grouped feature was depicted, along with all the faces of the members in the presented groups.

The data related to the Tjekker tribe and their costumes described them with feathered headdresses. As this detail was vague, a visual representation of what was meant by this was gathered from D'Amato and Salimbeti (2015:18), and assessed with the grouped headdresses present in the scenes. This revealed five possible headdress types that could fit the representation connected to the tribe (Table 6). The faces of the warriors presented little similarity which may suggest different origins or ethnicity if interpreted in that manner. The Tjekker were also connected to an Aegean-

style beard, though as no individual wore a beard this data could not be assessed against the headdresses for consistency in features that could suggest a united tribe.





























Table 6: Tjekker features and headdresses (after: Nelson et al. 1930:pl.33–34, 44).



The Peleset tribe were described as wearing shirt jerkins underneath their armour, with feathered headdresses, and carrying double-headed spears. The lack of headdress details led to using D’Amato and Salimbeti’s (2015:18) visual representation once again for reference. The results revealed that only one individual contained more than one of the descriptors (Table 7). The proposed features were represented individually to present the appearance of those who possessed them (Table 7). Based on no correlation to the feature, it is suggested that they are not those connected to the tribe in the Medinet Habu plates.

The proposed headdress style derived from three groupings from the catalogue. The shirt jerkins were determined by the presence of armour, lines on the upper arms, and collar feature (excluding one individual), and derived from nine groups of armour. The double-headed spear revealed six individuals. Altogether, the depicted individuals shared similar facial characteristics within two distinct groups regarding their respective feature. They showed connection to their corresponding designs, but not to the Peleset tribe as described. As individuals were not portrayed with more than two of the features, it showed that either the Peleset were not depicted, or the attributes did not represent the tribe.

Table 7: Peleset features, headdresses, shirt jerkin, and double-headed spear (after: Nelson et al. 1930:pl.33–34, 39, 41, 42, 43).

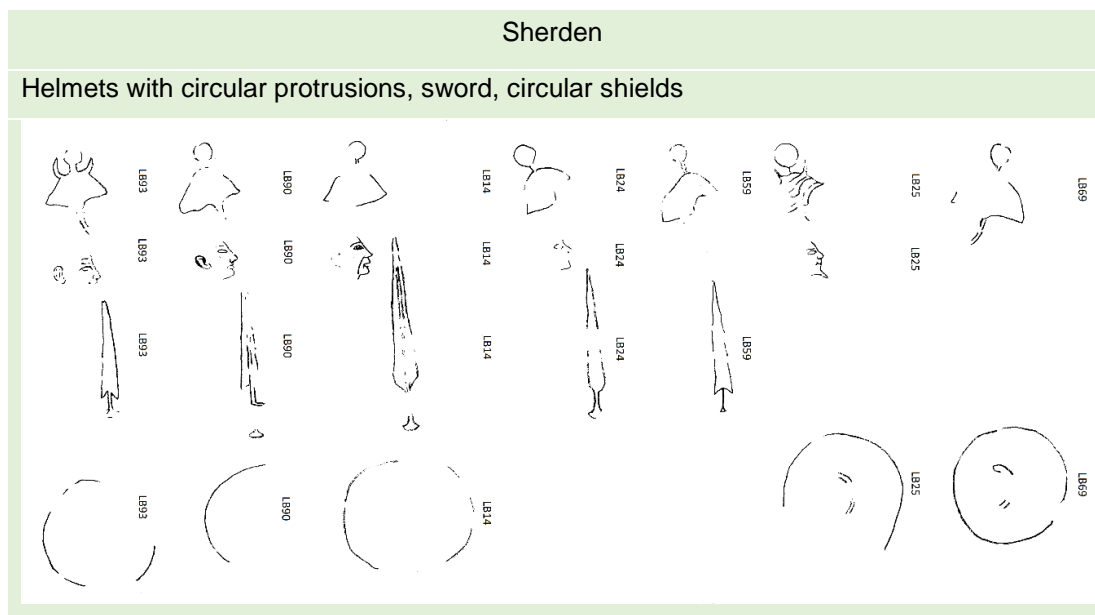
Peleset	
Feathered headdress, shirt jerkin	
 <p>SB8</p>	 <p>SB8</p>
 <p>SB8</p>	
Feathered headdress	
 <p>LB187</p>	 <p>SB82</p>
 <p>CSB34</p>	 <p>LB26</p>
 <p>AM/20</p>	 <p>LB145</p>
 <p>CSB34</p>	 <p>LB138</p>
 <p>LB187</p>	 <p>SB82</p>
Shirt jerkin	
 <p>SB8</p>	 <p>SB8</p>
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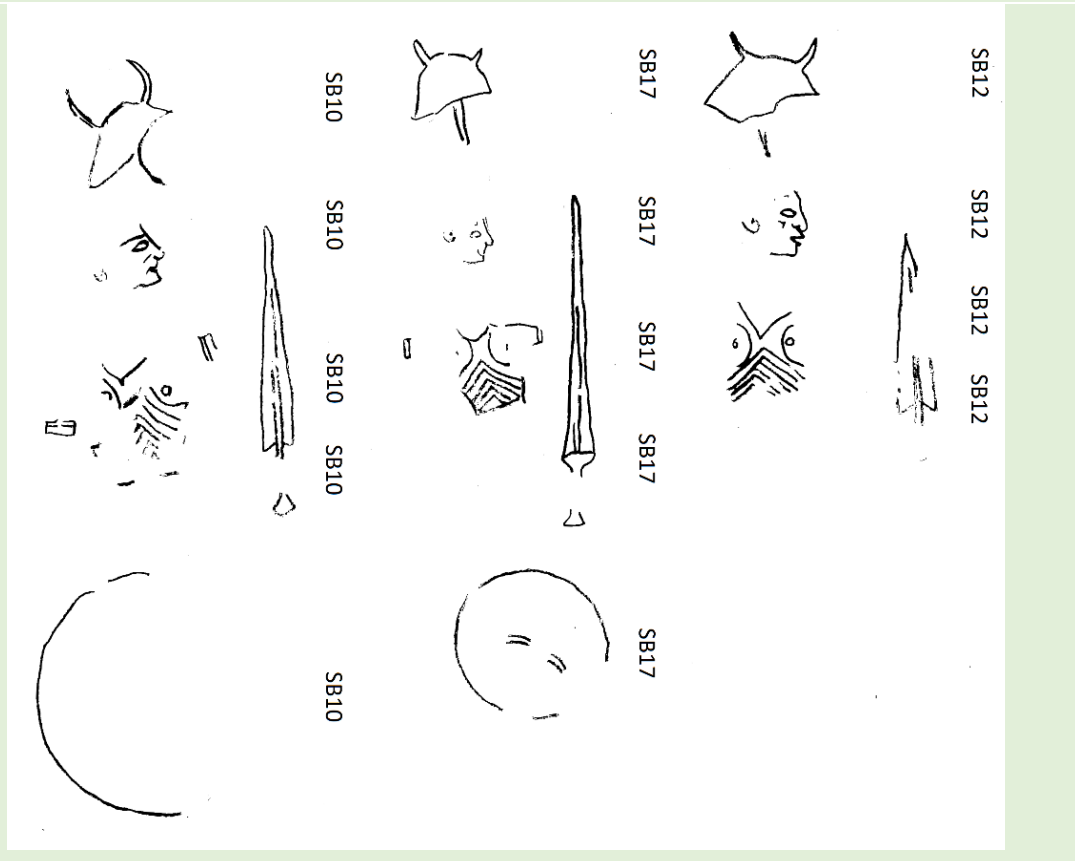
The Sherden tribe were connected to the mercenaries in the Land Battle, and described as wearing cap helmets with circular protrusions on top and armour with bolt features, along with carrying swords and circular shields. These were connected to the scenes, and no individual contained all. For those with cap helmets with circular protrusions, all but the armour was present, with some individuals carrying both weapons, and others with just one. They were still represented to showcase what was available, and the facial features suggested similarities that might constitute similar origins (Table 8).

The features of the Sherden were compiled once again, removing the circular protrusion of the cap, and yielded better results (Table 8). The presented warriors all belonged to the Sea Battle scene, and may suggest that that a horned cap was the helmet of the Sherden in that scene. Two individuals wore the described costume, and one had all but the shield. The facial feature connections were strong, and may suggest similar origins.

Table 8: Sherden and their features, helmets, armour, swords or daggers, and circle shields (after: Nelson et al. 1930:pl.34, 39).

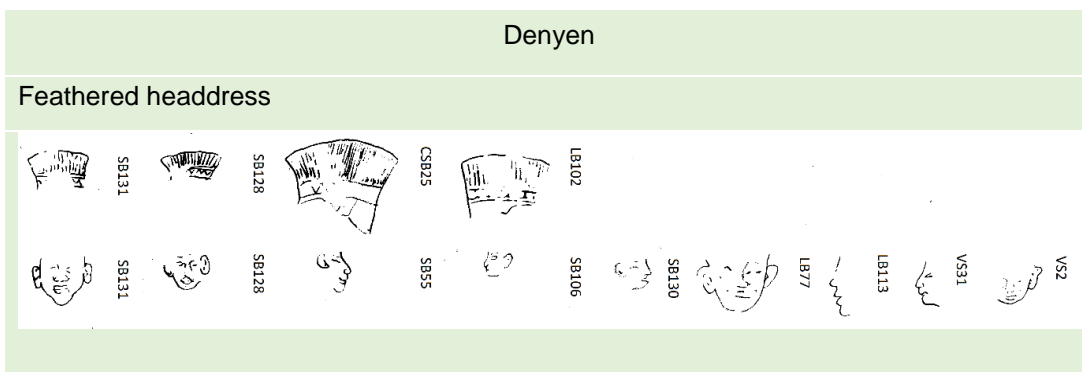


Cap helmet, armour with bolt feature, swords, circular shields



The Denyen tribe was described as possessing a feathered headdress that resembled a tiara. This was referenced to the example provided by D’Amato and Salimbeti (2015:18), and four groups shared similar traits to that presented (Table 9). The facial features displayed great resemblances between those in either the profile or front facing views. This suggested that they could have originated from the same region. There are no other features connected to the Denyen, leading to the unsure understanding as to whether this tiara headdress represented a united tribe and the Denyen.

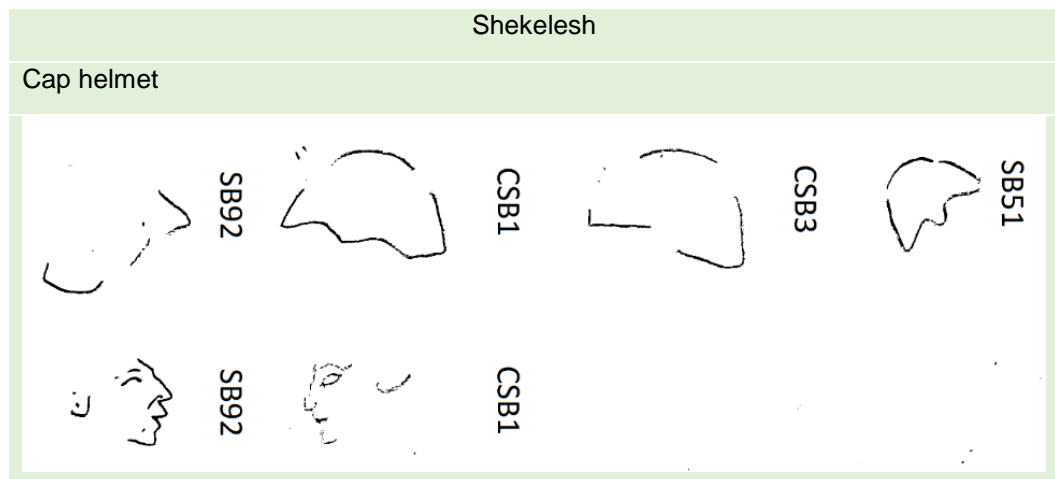
Table 9: Denyen and their features and headdresses (after: Nelson et al. 1930:pl.34, 39, 41, 42).



The Shekelesh tribe was minimally described wearing a low turban or cap. With the lack of turbans in the scenes, the caps were selected, and without horns to avoid misrepresenting the seemingly simple headdress. The examples were found within four groups, and only two faces were present in the scenes corresponding to the headdress description (Table 10).

The two faces shared no similarities, and the lack of other features to connect to the description of the Shekelesh and their appearance left the question open as to whether it presented an accurate image of the tribe or not.

Table 10: Shekelesh and their features and headdresses (after: Nelson et al. 1930:pl.39, 41).



### ***Interpretations of the headdresses—previous research and input***

Many artefacts have been associated with the Sea Peoples based on their appearance and perceived similarities. The data sets catalogued in Chapter 5 were connected to those proposed to determine whether they represented actual Sea People members, or simply just contained similar features and traits. This aimed to show the importance of detailed analysis, and showcase its practical use to the subject at hand.



Figure 60: The Enkomi horned ingot god (from: Karageorghis 1982:103), and a Sea Person (SB58) who matched the description (after: Nelson et al. 1930:pl.39).

The horned ingot god figure uncovered in Enkomi, Cyprus revealed similar traits and features to the Sea Peoples, and was dated to the twelfth century BCE (Chapter 3: Table 3) (Figure 60) (Karageorghis 1982:104). The connection to the Sea Peoples had been made due to the similar cap with horns, wearing of a kilt, possibly having armour, and carrying a spear or javelin and circular shield. Using the catalogue created for the Medinet Habu scenes, they were confirmed as having resemblances, and matching the description of one individual (SB58) in the Sea Battle. The tendency of the scenes to not show the dead with weapons may be the reason for the sole representation. Looking at the dead for similar helmets and wearing armour, 19 individuals were located. Within the captured, three individuals matched the description presented on the god. Overall, it appeared that the Enkomi ingot god may represent someone who could belong to the Sea Peoples. This individual did not prescribe to the above-mentioned tribes and descriptions, suggesting that—if they were accurate representations of their respective tribes—the god belonged to another tribe.



Figure 61: Enkomi gaming box warrior (from: Yasur-Landau 2012:29).

The Enkomi gaming box is another artefact occasionally connected to the Sea Peoples, and was uncovered in Enkomi, Cyprus (Chapter 3: Table 3). A warrior appeared on the box, and wore a feathered headdress with a similar appearance to those worn by the Sea Peoples (Figure 61). He had a collar feature and lines on his upper arms that may appear different to the Medinet Habu representations based on differing artists and cultural variations in art. The kilt was unlike any depicted in the Medinet Habu plates, and the weapons were different, as he carried what appeared to be an axe and a cylindrical object. The headdress did appear similar, but did not match a single representation out of the 461 individuals present in the scenes. Based on this data, it was suggested that the warrior on the Enkomi gaming box did not match the description of the Sea Peoples warriors in the battles against Ramesses III.



Figure 62: Enkomi warrior seal (from: Yasur-Landau 2012:31).

The Enkomi warrior seal—uncovered in Enkomi, Cyprus—was another example of an artefact with similar features to the Sea Peoples, with a feathered headdress and markings on the chest that may suggest armour (Figure 62) (Chapter 3: Table 3). The figure appeared to coincide with their appearance, and contained the common trait of a strip near the face with a circular design. Though, there did not appear to be any representations that fit this description within those depicted and catalogued. This was due to the appearance of triangular designs on the strips for those in the scenes when wearing a similar shaped headdress. The shape was determined to be top resting, with no neck guard. Based on these findings, it appeared that the Enkomi warrior seal did not represent Sea Peoples warriors depicted on the Medinet Habu plates.

### ***Ships of the Sea Peoples and their comparison to previous studies***

Detailed analysis of the Sea Peoples' ships focused on their traits, and allowed for the formation of a different interpretation. Previous studies and new interpretations of the ships, gathered through cataloguing and tracing

multiple times, brought two aspects to focus, with differing views regarding them. The first was in relation to a claimed battering ram on two of the ships, and the other was on broken timbers or a rowers' shield on the capsized ship.

### *Battering ram or stern projection?*

Basch (1987:67) described two of the Sea Peoples' ships as containing a feature he deemed a battering ram. After analysis of the depiction, it was considered improbable that the protrusions were rams due to their location on the stern of the ships SBS2 and SBS4, rather than the bow (Figure 63). If the claims by Raban (1989:165) were regarded as true as to the ships sailing stern first then this may be the case, but it still seems improbable. It would have also been the first representation of the ram, as 1000 BCE or the seventh century BCE are often regarded as the periods when it first appeared in the record (Hagy 1986:225–226; Mark 2008:253). Instead it is probably a stern projection. Based on its appearance and subtle shape it may share similar traits to those found in Minoan culture, as represented on the Cretan ships on the Thera fresco from 1650-1500 BCE (Wood 2013:16).

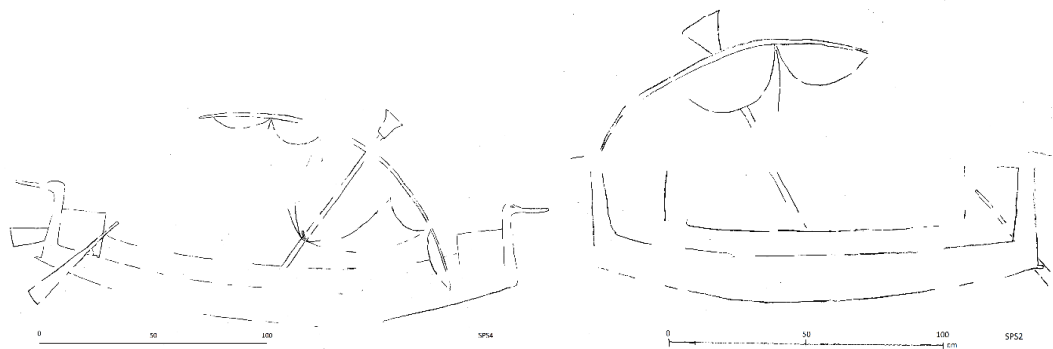


Figure 63: Sea Peoples ships with a protrusion, SPS4 left, SPS2 right (after: Nelson et al. 1930:pl.39).

### *The capsized ship*

The debates regarding the capsized Sea Peoples' ship focused on the multiple horizontal lines that ran along the length of its hull—there were more present on this ship than on the others (Figure 64). Cline and O'Connor (2012:198) suggested that this might be due to the ship breaking apart, and revealing timbers. Though Wachsmann (2000:109–115) related that this feature revealed the presence of a rowers' guard. After analysing the ship,

the author's interpretation agrees partially with Wachsmann, as an individual (SB123) is depicted as bending through an opening in the side of the ship. From there the interpretation goes further and suggests that the multiple hull planks or timbers revealed the inner structure of the opposite side of the ship—starboard and port not distinguished. The near identical height of the planks—the upper most and the second from the bottom—provide evidence for this theory. There was a thin line that ran the length of the ship below the upper most line, sectioning it into four. This may suggest that the ship was tilted slightly to one side and dumping the Sea Peoples into the sea. It could be proposed that the ship may be breaking apart at the timbers as Cline and O'Connor (2012:198) suggested, but it would need to be at the rowers' shield, and not the planking of the remainder of the hull.

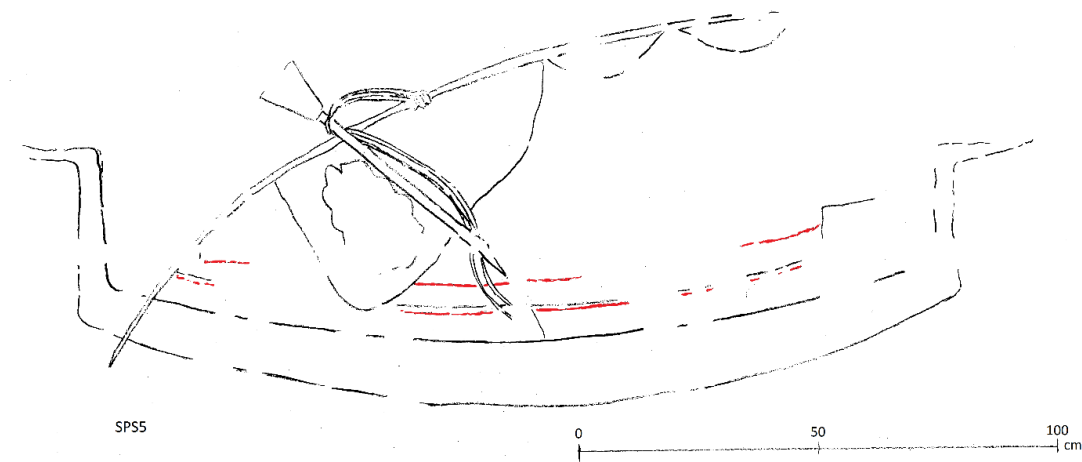


Figure 64: SPS5, the capsized Sea Peoples ship represented upright for clarity. Red line shows top of the hull on either side (after: Nelson et al. 1930:pl.39).

### ***The weapons of the Sea Peoples***

Connecting features present in the Medinet Habu scenes to archaeological findings helps to place them and the Sea Peoples within their environment. The weapons, specifically the swords or daggers, have been associated with materials that, if accurate, connect them to cultures or regions. The Naue II-type sword has been linked with Sea Peoples, and the catalogued data will determine whether this appears an accurate connection or not, within those depicted on the Medinet Habu plates.



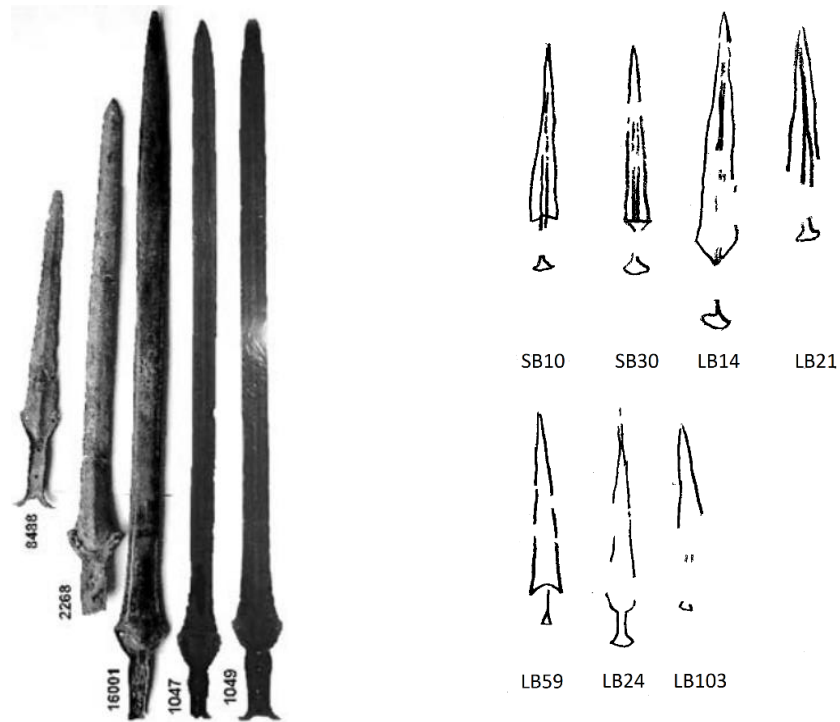


Figure 65: Naue II-type swords (from: Koui et al. 2006:53) and the Medinet Habu swords (after: Nelson et al. 1930:pl.34, 39).

The Italian made Naue-II type sword first arrived in the Aegean sometime in the thirteenth to twelfth centuries BCE, and had been uncovered in Enkomi, Cyprus from a context dated to the twelfth and eleventh centuries BCE (Chapter 3: Table 3) (Jung and Mehofer 2009:124, 130; Koui et al 2006:49–50). The sword came from excavations of sites connected to devastation and related to the Sea Peoples (Jung and Mehofer 2009:126). Its appearance in Ugarit around the thirteenth century BCE, and the records of the Sherden working as mercenaries for the kingdom during that period has led to a connection between them and the sword (Jung and Mehofer 2009:134). The Naue II-type sword had also been associated to circle shields, increasing the link between the tribe and weapon (Jung and Mehofer 2009:128). After analysing the weapons portrayed on the Medinet Habu battle scenes, it seems to be different from the represented swords (Figure 65). The bottom of the hilt is concave in the centre and the remaining ends are thin—unlike the thick flat edges and slightly round bottoms of the hilts represented in the Medinet Habu reliefs.



Figure 66: A-, Dii-, Eii-, and F-type swords (left to right) (from: Salimbeti <http://www.salimbeti.com/micenei/weapons1.htm>).

Research on swords or daggers dating to the same period as the Medinet Habu panel and from an eastern Mediterranean provenance revealed a few types of swords consistent with those in the aforementioned reliefs. The A-, Dii-, Eii-, and F-type swords shared similarities to those on the Medinet Habu plates (Figure 66). The A-type swords date to 1600 BCE and originate in the Mycenaean culture (Salimbeti n.d.). The Dii- and Eii-types date to 1250 BCE, with the F- dated to 1150 BCE. Dii- had Mycenaean connections, Eii- was linked to Crete, and the F-type was connected to Crete, mainland Greece, Sicily, the Aegean, and Cornwall (Salimbeti n.d.). The overall commonality within the sword varieties was Crete, which could suggest a connection to the island, either through influence or origin point for some of the Sea Peoples.

### ***The ships, and interpretations they form***

The majority of scholars agree that the ships of the Sea Peoples were galleys (Artzy 1987:81; Emanuel 2014:27; Wachsmann 2000:121; Wachsmann 1981:191), and its shape and assumed rowers attest to the theory. The sails have been deemed brailed, and some term it as a square sail. The former appears to be an accurate assessment, but the latter begs

many questions, mainly surrounding the size of the sail present on the Sea Peoples' ships, and the downward arched yard on which it is attached. From the author's knowledge of ships, those features do not indicate a square sail, where they are smaller—square—and have flat yard, whereas the large sail on the representations possibly have a more rectangular shaped sail.

Many theories exist on the topic of origin and influence for the Sea Peoples' ships. New interpretations were compared to previous, to add to the research and scope of knowledge of the subject.

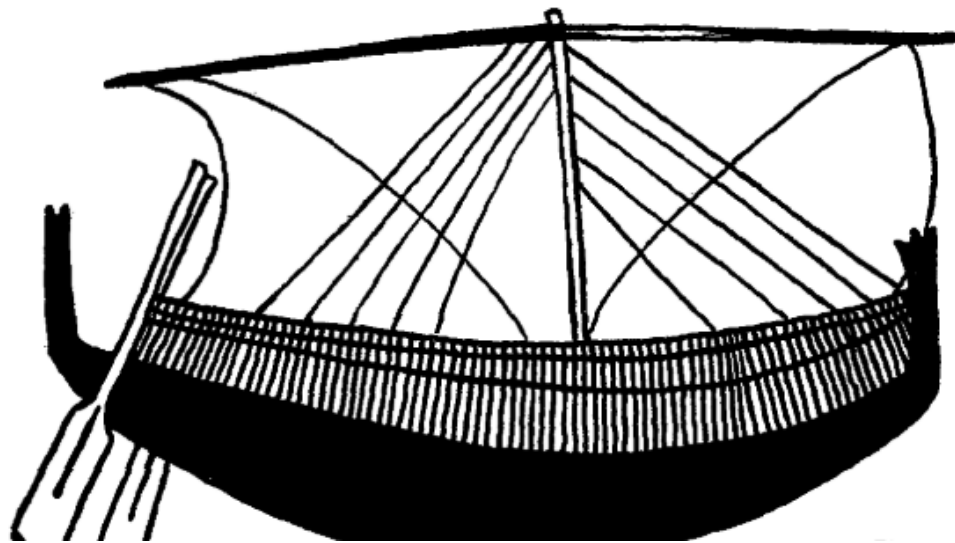


Figure 67: The Phoenician Ken-Amun ship (from: Barnett 1958:228).

The Ugarit Ken-Amun ship dating to the fourteenth century BCE revealed remarkable similarities to the representations of the Sea Peoples ships (Figure 67) (Barnett 1958:227; Broodbank 2013:357; Wood 2013:22). The Phoenician ship revealed a nearly identical yard and sail (though it is not as drastically arched as the Sea Peoples'), raised fore- and aft-castles, a symmetrical hull, and two steering oars that parallel the Sea Peoples' ships. The similarities could suggest a Phoenician influence or origin for the ships, as well as a connection to Ugarit. There are clear differences between them, but the resemblances are strong.

The Phoenician Tyre ship dated to 700 BCE was another representation that revealed similarities to the Sea Peoples' ship (Figure 68) (Hagy 1986:223; Mark 2008:257; Wood 2013:25). The ship depicts mirroring bird-head post ornaments, raised fore- and aft-castles, a symmetrical hull, and contains two

steering oars that coincide with features present on the Sea Peoples' ships. There are marked differences, most notably the lack of a sail, and the two levels of rowers, though based on the differing dates of the two, it could be suggested that they were the result of the changing ships designs. The similarities are strong, and a Phoenician connection seems probable, and continues theories raised by others (Emanuel 2014:23; Wachsmann 1998:174).

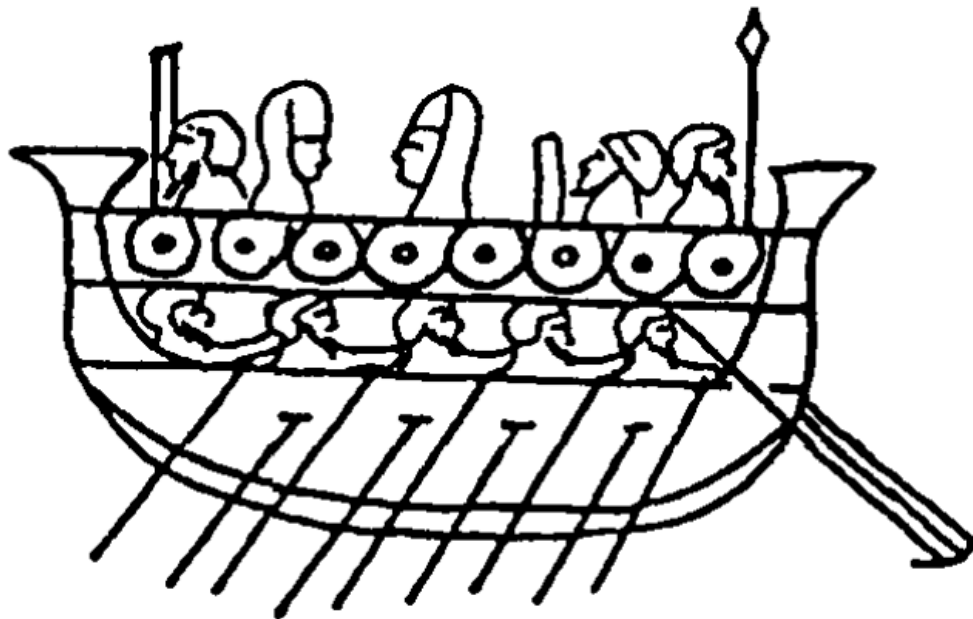


Figure 68: Phoenician Tyre galley (from: Hagy 1986:228).



Figure 69: Scaraboid from Ugarit depicting a ship (from: Basch 1987:70).

On a very basic level, a representation from a scaraboid from Ugarit in the thirteenth century BCE reveals strong parallels to the ships of the Sea Peoples (Figure 69) (Basch 1987:70). The symmetrical nature, the raised bow and stern, the horizontal line along the length of the hull, the yard and sail that covers the entire hull, and the central mast, are all features that link it to the Sea Peoples' ships. This could suggest a connection to Ugarit.

### ***People and events in Egyptian art***

The knowledge of the structure in which Egyptian art is created allows for trends to be seen, and works to explain the reasoning behind the images and their positioning within their environment. The Egyptians were known to use a conventional form of art and represented the world naturally (de Mercey and Langlois 1858:706). De Mercey and Langlois (1858:706) stated that Egyptian art imitated nature and portrayed subtle differences within those they depicted, such as ethnicity. Connecting and comparing two similar Egyptian artworks can allow for a visual understanding of the conventions, and for contrast between differing features that can reveal the individuality of the work and depictions.

### ***Gebel el-Arak knife hilt and maritime sea battles***

The Gebel el-Arak knife hilt, dated to the fourteenth millennium BCE, depicts similar content to the Medinet Habu plates related to the Sea Peoples (Figure 70) (Pittman 1996:10). It has been suggested that the Sea Battle present on the Medinet Habu panel represented the first known maritime battle scene in the eastern Mediterranean (Artzy 2003:242), though the knife hilt is dated to nearly two millennia before Ramesses III battled the Sea Peoples (Basch 1987:57; Pittman 1996:10; Wood 2013:8). The knife hilt has only a proposed connection to the war between the Egyptians and Sumerians, but nevertheless still represents a maritime battle scene of an eastern Mediterranean power, and should not be excluded (Wood 2013:8).

The hilt portrays both a land and sea battle, as well as depicts a scene, on the reverse, of lions (Basch 1987:57; Bénédite 1916:8, 12; Czichon and Sievertsen 1993:50). The dual and differing battles, along with the lion representation show strong parallels to the Medinet Habu scenes and

battles. The hilt also presents two different types of ships with symmetrical profiles, and warriors with differing hairstyles or headdresses (Basch 1987:57; Bénédite 1916:8; Czichon and Sievetsen 1993:51, 54). The warriors are represented as falling with no discernible boundaries of space, nearly identical to the Medinet Habu panel representations (Basch 1987:57; Bénédite 1916:8; Czichon and Sievetsen 1993:51, 54). Though, they differ through the facial renderings and the way the battles are portrayed, as they appear calm and without distress or agitation on the hilt, the reverse of the violent and emotionally intense depictions represented on the Medinet Habu plates.

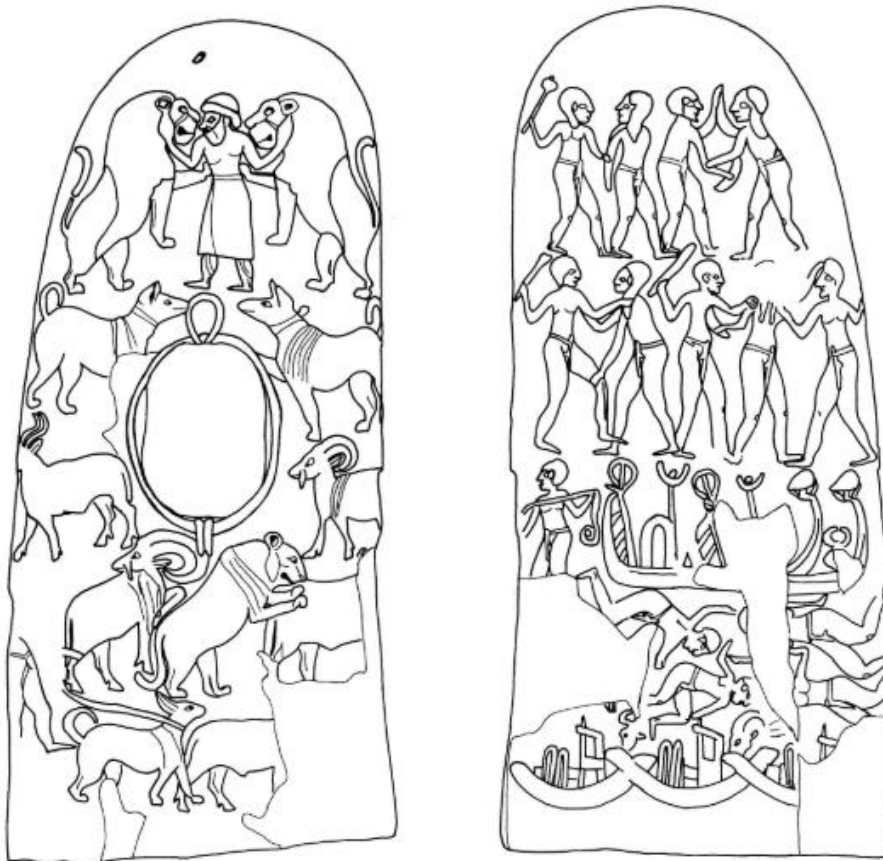


Figure 70: Gebel el-Arak knife hilt designs (from: Czichon and Sievetsen 1993:52).

### ***Conclusions of discussion***

The catalogued data connected to known studies and materials paints an idea and image of the Sea Peoples warriors and their ships. It can also be stated that tribal wardrobe and weaponry cannot be divided into as basic terms as it has been done previously, as it is apparent that they do not

accurately depict members of defined and united tribes. The research linking artefacts to the catalogued data revealed that only one figurine—Enkomi ingot god—could be specifically connected to the Sea Peoples of the Medinet Habu panel. The research also refuted a connection to the Naue II-type sword, and added new interpretations of variations of sword that the Sea Peoples warriors might have carried—A-, Dii-, Eii-, F-type.

The ships of the Sea Peoples revealed new interpretations of the features present on them, and the existence of a stern projection, and questions regarding the label of a square sail. The twisting of a capsized ship and dumping out Sea Peoples into the sea was another added take on the ships. In an effort to place the ships in their wider environment and determine an origin or cultural influence, similar appearing ships were compared to the representations, and formed a possible Ugarit, Cretan, or Phoenician connection in relation to the ships, with their dating suggesting an Ugarit or Cretan connection, and a later Phoenician association.

## Chapter 8—Conclusion

This thesis set out to answer the following research question: How does iconography from the Late Bronze Age eastern Mediterranean create a more detailed and accurate representation of the Sea Peoples? When the depictions are systematically analysed it allows for the opportunity of representativeness of the aspects within; the warriors and their costumes, ships, and engagement in their surroundings. This data provides insight into who the depictions represent, and the wider group, allowing for the formation of interpretations that enhance the conversations surrounding the Sea Peoples. Substance and numerical understanding is added to the wider view of the peoples, for a tangible comprehension of the depictions, as definite and graspable data makes features and traits more relatable. Knowing the warriors wore an article clothing does not compare to the magnitude and factual representativeness that stating the total amounts do, along with the diversity that is recognised when the images within the iconographic depictions are fully represented.

The aims of this thesis provided ways to answer the aforementioned question, and show the importance of addressing it. The first was to characterise the Sea Peoples represented on the Medinet Habu panel. In doing this it allowed for the comprehensive understanding of the composition of their clothing, headdresses, and weaponry to be presented that worked to substantiate how the iconographic images could be used to improve the understanding of the warriors. The next aim was to use the catalogued data and connect it to previous studies to determine whether the proposed associations were representative of the Sea Peoples depicted on the Medinet Habu plates. The last set out to show their significance by way of presenting their importance and impact in the eastern Mediterranean and historical record, along with the current research and theories regarding them to establish the motivation behind posing the thesis question, and why it is valuable.

The methodology enacted in the thesis to fulfil the aims and answer the question involved cataloguing, calculating, stating the results by scene and



overall, and disseminating the data into various means to form new interpretations. The warriors were systematically catalogued as if they were in situ and individual artefacts, to provide descriptive details and a fully representative portrayal of them and their interaction within their environment. The Sea Peoples warriors were then correlated with their wardrobe and weaponry features to find trends or tribal divisions. This was done through separating the features and traits worn and carried by the Sea Peoples warriors based on similarities. Correlations were then formed to relate or display the implications behind the grouped features. For further analysis that could provide more details, the catalogued data was compared to artefacts and theories with proposed associations to the warriors to assess whether the suggested assumptions were accurate in relation to the collected data and warriors on the Medinet Habu panel. The last aim was fulfilled through the compilation of the background and literature review chapters. The methodology's limitations of sorting for relevance, language, and access to materials proved inconsequential to the thesis overall, not affecting it in any major way.

The calculated data from the Medinet Habu catalogues recorded the diversity and multitude of traits and features connected to the Sea Peoples. The warriors were shown to wear headdresses, kilts, armour, and collars, with lines on their upper arms. They were also sometimes depicted with weapons, which included swords or daggers, spears or javelins, and circular shields. From this information, and the numerical totals of each it was relayed that the most common headdress traits included the feathered variety with strips that had circular designs and near the face of the warriors, chin straps, and striped neck guards. For the remainder of the costumes, collars, kilts with strips at the waist, middle, bottom, and centre, along with those with only a strip at the waist appeared frequently in the representations. Other than their costumes, they were depicted engaging in numerous activities, revealing more of their individuality. The actions they were often depicted participating in included falling, being impaled, and in ropes as captives, while others were shown marching and in a defensive stance. These common features were not shown to represent or depict any particular warrior within the scenes,

though two warriors wore a majority of them, and provided the closest examples of the embodiment of the appearance of a warrior in the Sea Peoples.

The warriors' costume features and traits were divided into groups based on similarities, and revealed that previous descriptions of their costumes were exceedingly over-simplified. They did not do justice to the essence of the Sea Peoples warriors or represent them accurately and in detail. The total amount of groups each aspect of the costume was divided into provides evidence for this, ranging from 17 to 57 groups, and one to seven for the depicted weapons. Figures 49–53 provides visual examples of this. The groupings were later correlated together with the represented warriors' corresponding and remaining features and traits. This was to uncover whether headdresses, kilts, weapons, or armour determined a uniform and division that could suggest a tribe. The results indicated that if division or uniforms existed—which did not seem probably—they would be based on armour, or perhaps kilts. After noticing a trend of costumes similarities that may suggest tribal divisions or uniforms, feathered strip designs and caps were analysed. The results revealed that triangle strip designs and caps contained the more popular wardrobe features stated previously, and showed a higher probability of divisions based on them. Though, they were infrequent features in the scenes, which lessened the influence of the implications.

The catalogued data was compared with previous descriptors used to divide individuals into tribes based on wardrobe and weaponry. The low number of individuals fitting even some of the proposed traits and features connected to the wardrobe of the tribes revealed that the Medinet Habu panel probably did not reflect such assumptions or coordinate with the perceived divisions.

There were some that shared similarities in facial features, and the proposed Sherden in the Sea Battle could suggest a connection did exist between the clothing and warriors. Though, considering the overwhelming amount of people present in the scenes, 461, and the minuscule fraction of those who had just a single attribute prescribed to a tribe suggested that the descriptions could not be a fair representation of the respective tribes. Based

on these results, it seems too presumptuous to claim divisions, as it does not seem clear as to how tribes have been grouped and prescribed associated features, if done so from this depiction.

The connection between the catalogued data with archaeological artefacts and iconography gives insight into possible cultural associations that some warriors of the Sea Peoples may have had. For weaponry, four possible types of sword—A-, Dii-, Eii, and F-type—resembled those depicted in the Medinet Habu scenes and suggested a Cretan association. The Italian-made Naue II-type sword with a proposed association with the Sherden tribe was deemed not representative of the warriors on the panel. The ships revealed evidence for a connection between Phoenician culture, through the Ken-Amun and Tyre ship depictions. Ugarit, and again Crete through Minoan influence was suggested through the Thera fresco ships and the Ugarit scaraboid representation. Based on the dating of the ship depictions, there may be an Ugarit or Minoan origin for the ships, with a later Phoenician connection. A figurine of the ingot horned god from Enkomi, Cyprus may suggest an association with Cyprus, while the Enkomi warrior seal and gaming box were determined not to be representative of the Sea Peoples warriors depicted on the Medinet Habu plates.

The Gebel el-Arak knife hilt was compared to the Medinet Habu depictions to determine the similar themes used in Egyptian artworks, and allow for differences in customs to be more pronounced. The results revealed that the structure of both were alike and the mass of bodies piled atop one another was a style used when depicting war related scenes. Though, the hilt did not contain facial renderings that compared to those in the Medinet Habu scenes, and the violence was minuscule in comparison. What stands out the most in the Medinet Habu representations is the Egyptian's break in artistic conventions when representing and depicting the warriors and battles. To change their practises to illustrate agony and pain through intense expressions, violent deaths, and so many scenes, expresses the powerful relationship they had with the warriors, and provides insight into the true impact they had on the kingdom. The Egyptians' carefulness and natural tendencies of depictions provide the closest understandings of the warriors

without bias or prejudice. They depicted what was seen, the immense diversity, and the advantageous maritime technology the Sea Peoples possessed. The warriors are behind the Sea Peoples, the infamy, peril, and war, and are essential to the history of the Late Bronze Age. Using the fair representations of the peoples helps to connect them to their greater environment. Systematically looking through, becoming familiar with, and understanding the distinct characteristics of every aspect in respect to the warriors works to find the connections, rule out previous claims, and provides the opportunity of moving closer towards uncovering the unknown.

### ***Future work***

Future work based on this thesis involves comparing the database of warriors with more presumed associated artefacts or depictions, to determine whether there is a connection. The expansion of this process to include all the known iconographic depictions of the Sea Peoples could allow for a more comprehensive view of the warriors behind the group.

This research has extended the knowledge of who the Sea Peoples were, as much as can be done through iconographic depictions of battles and captivity. Iconography has an opportunity to represent the lives of the warriors, and the data achieved this. Their diversity, actions, and death, is represented.

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**Appendix A: Background table—Sea Peoples tribe descriptions**

Table 1: Details on the tribes of the Sea Peoples (some omissions may exist, as table was formed based on sources from reference list)

Name	Other names/spellings	Activities/Events	Connected cities
<b>Sherden</b>	<ul style="list-style-type: none"> <li>• Shardana</li> <li>• Serden</li> <li>• Sharduna</li> <li>• Shirdani</li> </ul>	<ul style="list-style-type: none"> <li>• Egyptian mercenaries, in Beth-Shan, Lachish, and Byblos garrisons</li> <li>• Switched sides, against Egypt, in battle against Merenptah</li> <li>• Against Egypt in Ramesses III's year VIII battle</li> <li>• Prisoners of Egypt after defeat</li> <li>• Mentioned as sea-going people</li> <li>• Ugarit mercenaries</li> <li>• Inter-marriage, assimilation in Egypt</li> <li>• Assumed settlement or inspiration for Sardinia and language</li> <li>• Placed in Sardinia in 800 BCE by Nora Stone</li> <li>• Wenamun connects them to Akko and Ashkelon</li> </ul>	<ul style="list-style-type: none"> <li>• Lachish</li> <li>• Byblos</li> <li>• Beth-Shan</li> <li>• Sardinia</li> <li>• Akko</li> <li>• Ashkelon</li> </ul>
<b>Peleset</b>	<ul style="list-style-type: none"> <li>• Philistines</li> </ul>	<ul style="list-style-type: none"> <li>• Displaced peoples</li> <li>• Ironsmiths, military, farmers, winemakers</li> <li>• Against Ramesses III in year VIII battle</li> <li>• Assumed settlement of the Levant/Canaan region</li> <li>• Become the biblical Philistines</li> </ul>	<ul style="list-style-type: none"> <li>• Southern Anatolia</li> <li>• Canaan</li> <li>• Crete</li> </ul>
<b>Denyen</b>	<ul style="list-style-type: none"> <li>• Dainiuna?</li> <li>• Denye</li> <li>• Danaans</li> </ul>	<ul style="list-style-type: none"> <li>• Possible Cilicia origin</li> <li>• Might be Danaoi from Homer's work</li> <li>• Not Achaeans based on early appearance in Cilicia</li> <li>• Settling in Dan, Canaan</li> </ul>	<ul style="list-style-type: none"> <li>• Cilicia</li> <li>• Canaan (Dan)?</li> </ul>
<b>Tjekker</b>	<ul style="list-style-type: none"> <li>• Tjeker</li> <li>• Sikels</li> <li>• Tjekru</li> <li>• Tjekeru</li> <li>• Sikala</li> <li>• Tjekkel</li> <li>• Sikil</li> <li>• Sikuli</li> </ul>	<ul style="list-style-type: none"> <li>• Settled in Dor based on 1100 BCE Wenamun</li> <li>• Termed pirates in letter to king of Ugarit, those who lived on their boats</li> <li>• Connected to the name Sikil/Sikila</li> </ul>	<ul style="list-style-type: none"> <li>• Dor</li> </ul>

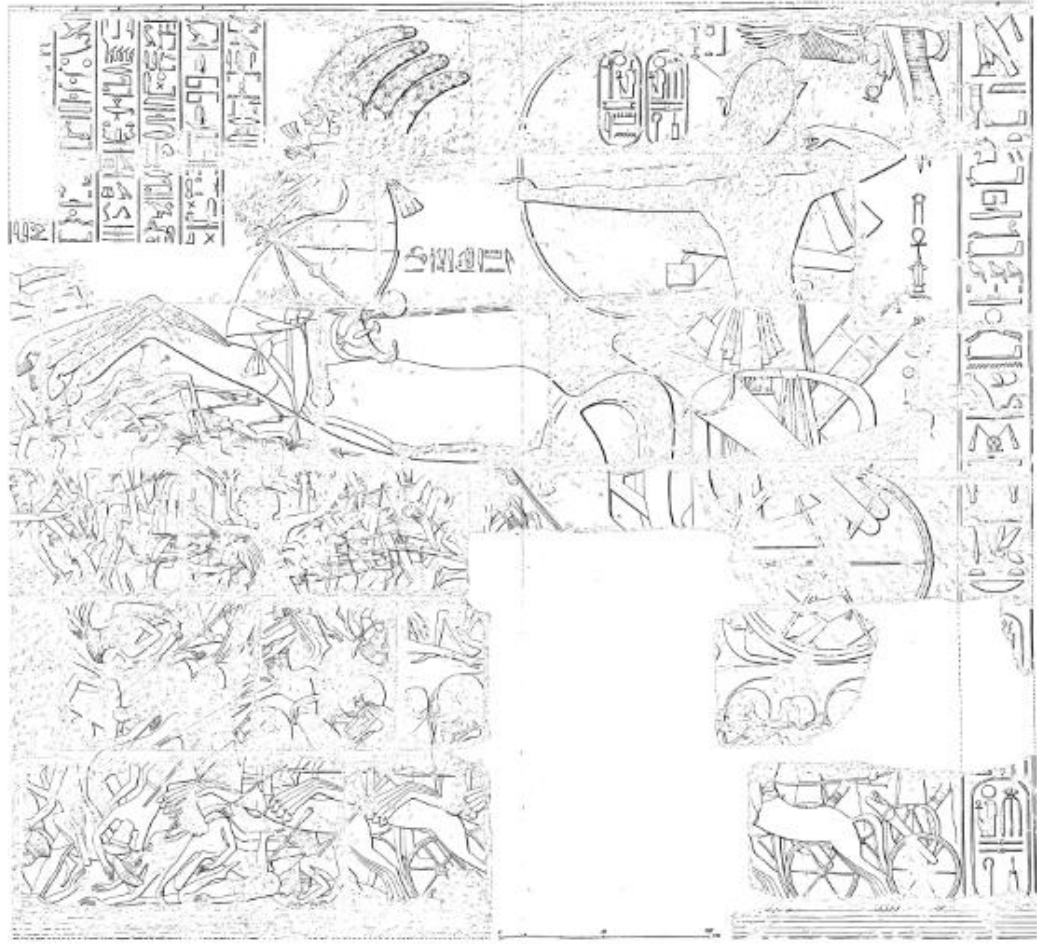


Name	Other names/ spellings	Activities/Events	Connected cities
Danuna	<ul style="list-style-type: none"> <li>• Dainiuna</li> </ul>	<ul style="list-style-type: none"> <li>• Lived in Cilicia based on Amarna letters and Hittite texts</li> <li>• Possible Aegean origin, if Danaoi from Homer, and if the latter had a moved from land of Danuna they moved to coastal Anatolia or Syria</li> <li>• Possible connection to Eqwesh tribe</li> <li>• Possible settlement in Dan</li> <li>• Could be Denyen or associated</li> </ul>	<ul style="list-style-type: none"> <li>• Cilicia</li> <li>• Aegean</li> <li>• Land of Danuna</li> <li>• Anatolia</li> <li>• Syria</li> <li>• Dan</li> </ul>
Shekelesh	<ul style="list-style-type: none"> <li>• Sikils</li> <li>• Skekelesha</li> <li>• Sikilayu</li> </ul>	<ul style="list-style-type: none"> <li>• Though connection to Sikils, not to Tjekker</li> <li>• Possible Sicily origin or later settlement</li> </ul>	<ul style="list-style-type: none"> <li>• Sicily</li> </ul>
Teresh		<ul style="list-style-type: none"> <li>• Possible location near Troad and connection with the Tyrha of Lydia</li> <li>• Some suggest Taruisha from Troy connection, Etruscan, or Tyrsejia</li> </ul>	<ul style="list-style-type: none"> <li>• Troad ?</li> </ul>
Eqwesh	<ul style="list-style-type: none"> <li>• Ekwesh</li> <li>• Ekewesh</li> </ul>	<ul style="list-style-type: none"> <li>• Homeland related as 'countries of the sea'</li> <li>• Suggested the name means Achaeans</li> </ul>	
Weshesh	<ul style="list-style-type: none"> <li>• Washosh?</li> </ul>	<ul style="list-style-type: none"> <li>• Possible connection to Wilusa people, which would place them in Anatolia or Troy</li> <li>• Egyptian prisoners after Ramesses III year VIII</li> </ul>	<ul style="list-style-type: none"> <li>• Anatolia</li> <li>• Troy</li> </ul>
Lukka	<ul style="list-style-type: none"> <li>• Luka</li> <li>• Lukki</li> <li>• Lukku</li> </ul>	<ul style="list-style-type: none"> <li>• Connected to Lukka land, which might have been located in Anatolia</li> </ul>	<ul style="list-style-type: none"> <li>• Lukka Land</li> </ul>

## **Appendix B: Medinet Habu plates**

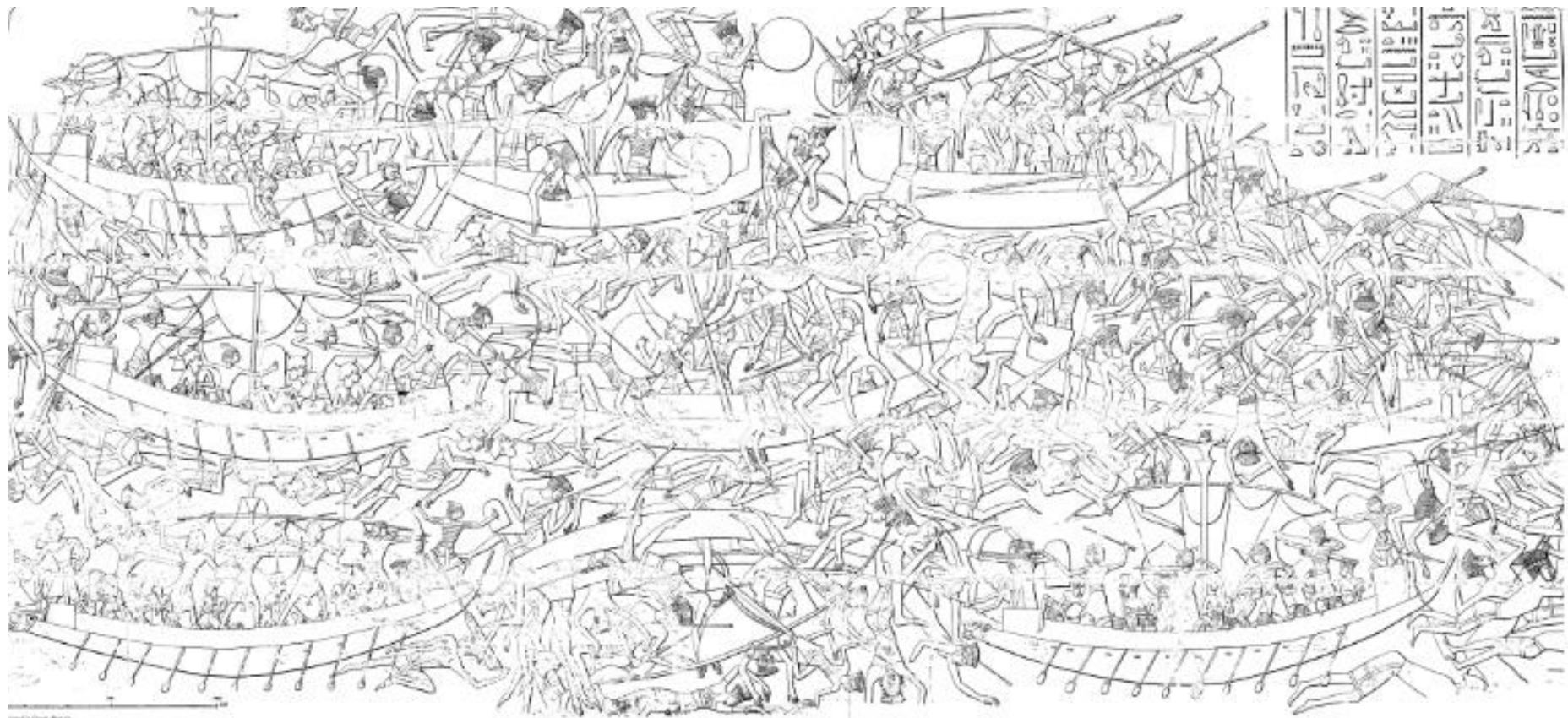


Plate 1: The Land Battle (LB), close-up of the left side of plate 32. (From: Nelson et al. 1930:pl.34).



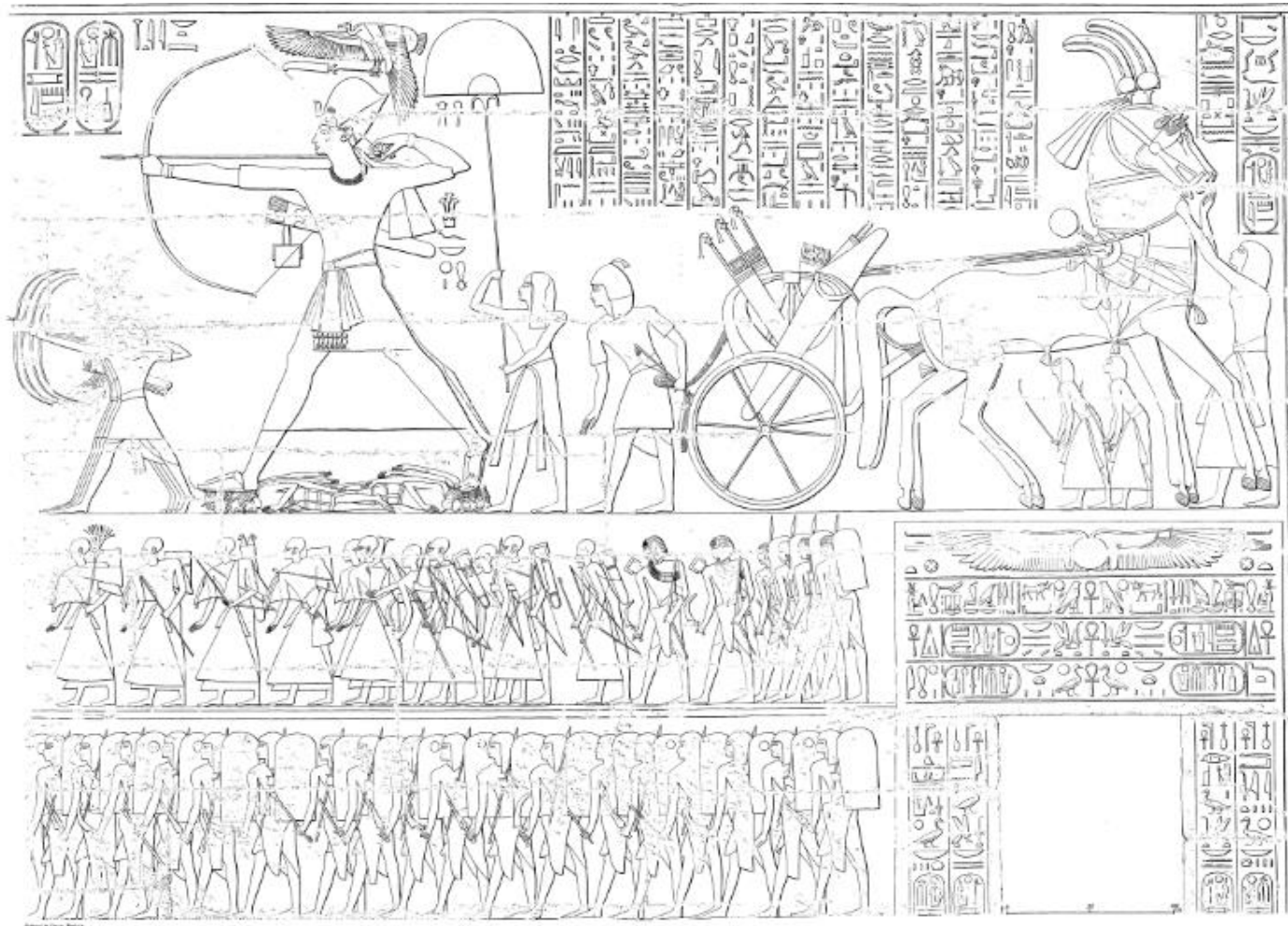
THE KING CHARGING THE ENEMY Four Feet or Less Square or Plain 21

Plate 2: The Land Battle (LB), close-up of the right side of plate 32. (From: Nelson et al. 1930:pl.33).



THE EGYPTIAN FLEET DESTROYING THE FLEET OF THE SEA PEOPLES  
Details from West Wall in Plate 37

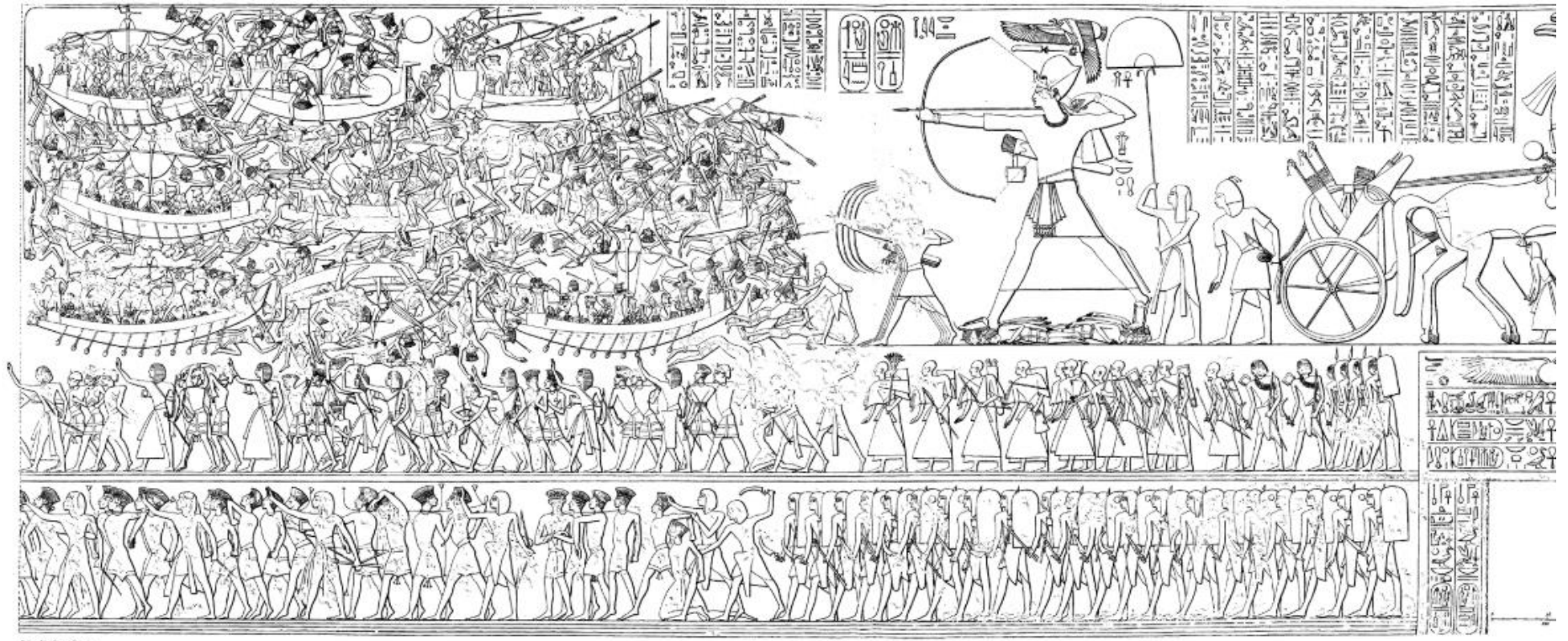
Plate 3: The Sea Battle (SB), close-up of the left side of plate 37. (From: Nelson et al. 1930:pl.39).



RAMSES III IN THE NAVAL BATTLE, WITH HIS CHARIOT AND ATTENDANTS  
LIVRAISON DES SEPT PLACES DE PLATE 37

Plate 4: The Sea Battle (SB), close-up of the right side of plate 37. (From: Nelson et al. 1930:pl.38).





Printed in Great Britain

RAMESSES III AND HIS FLEET IN BATTLE WITH THE FLEET OF THE SEA PEOPLES  
COMPARE PLATES 38-41

Plate 5: Combined Sea Battle, plate 37, for reference of the location of the Captive Sea Peoples (CSB) section shown below. (Nelson et al. 1930:p.37).



Plate 6: The captive of the sea battle (CSB), close-up of the bottom left of plate 37. (From: Nelson et al. 1930:pl.41).



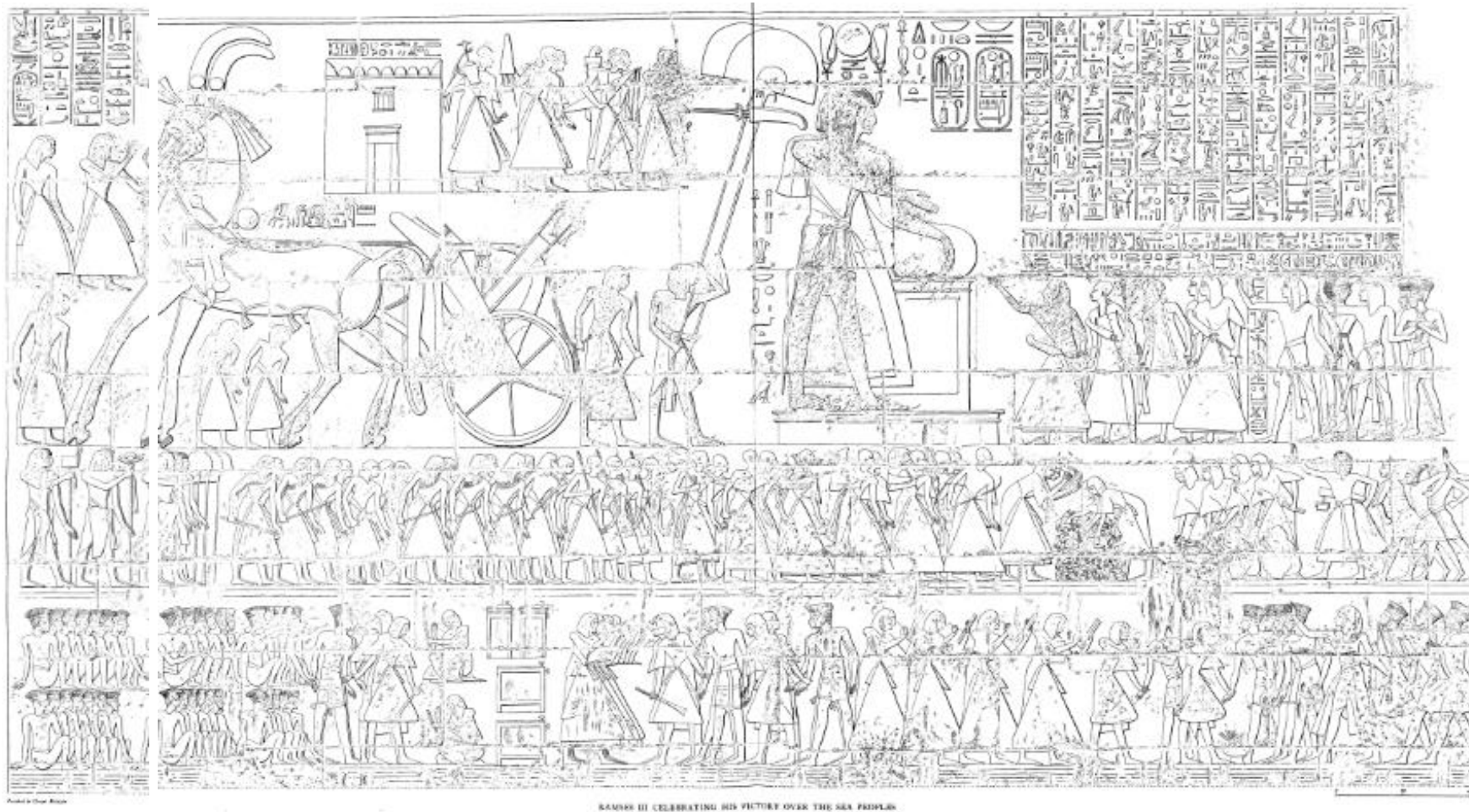


Plate 7: The Victory Scene (VS), showing Ramesses III's triumph over defeating the Sea Peoples, plate 42. (Left section added as scene goes over two pages) (From: Nelson et al. 1930:pl.42).

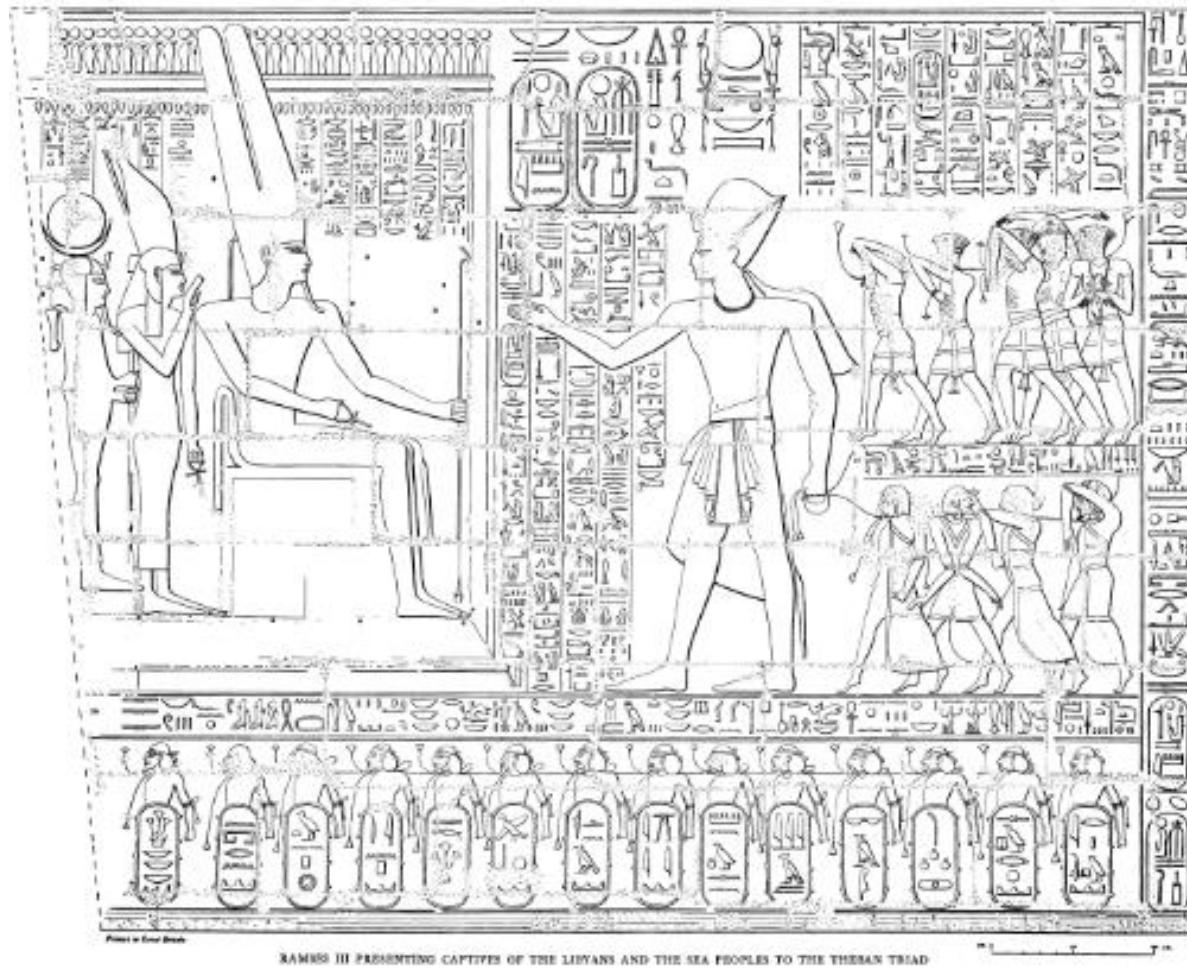


Plate 8: The Theban Triad (TT) scene, showing Ramesses III presenting the Sea People captives, along with the Libyans, to the gods, plate 43. (From: Nelson et al. 1930:pl.43).

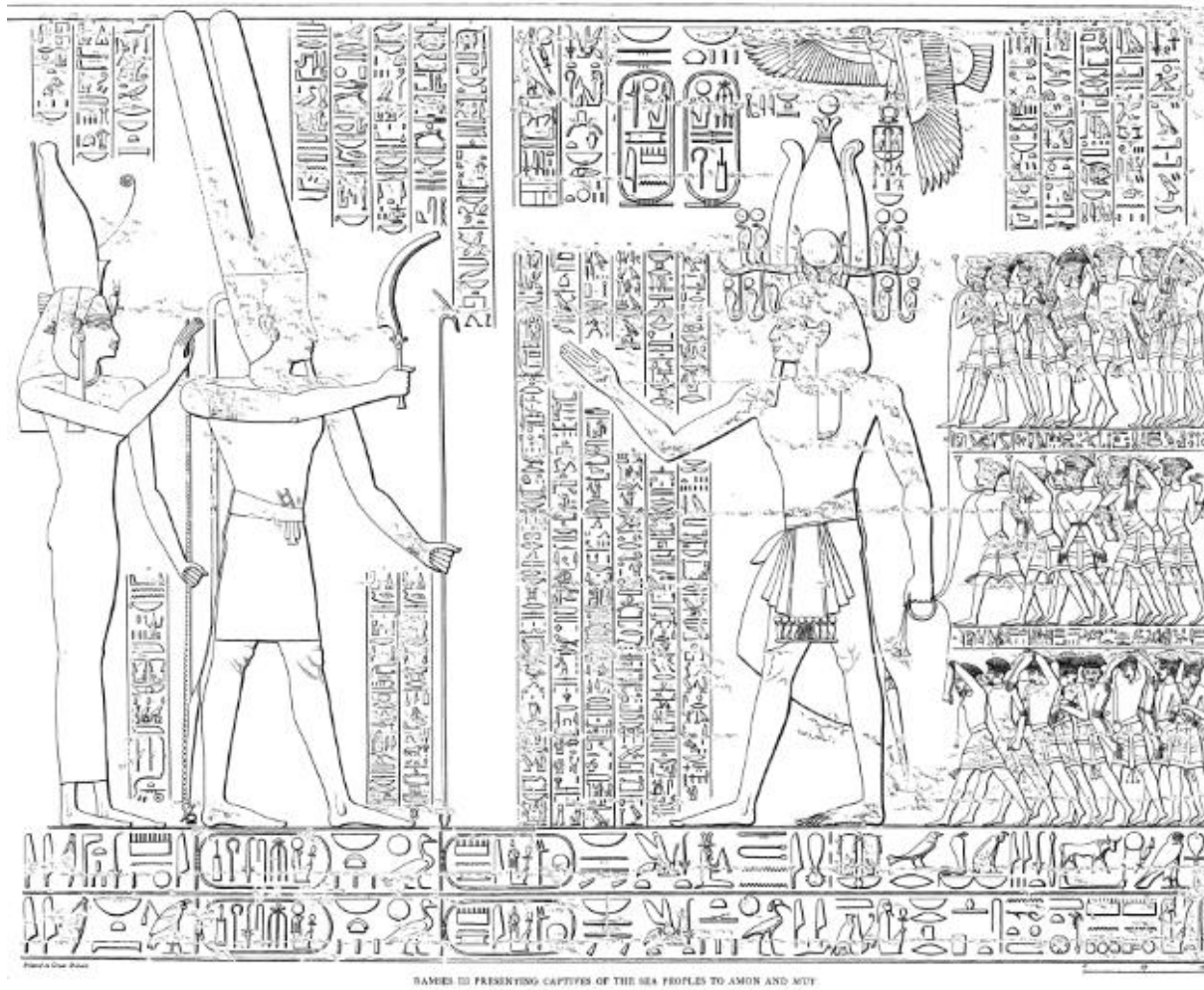








Plate 9: The Amon and Mut (AM) scene, showing Ramesses III presenting the Sea People captives to the gods, plate 44. (From: Nelson et al. 1930:pl.44).

## **Appendix C: Catalogues of Sea Peoples warriors and ships**


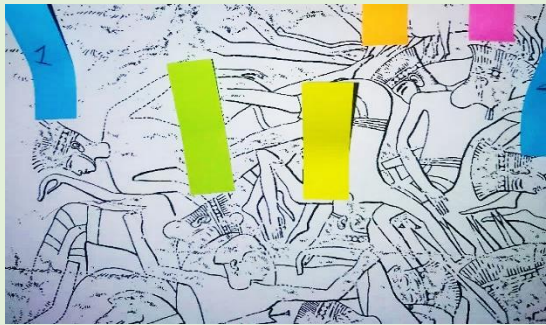
Table 2: Catalogue for the Medinet Habu Land Battle (LB) scene.

Label	LB1	LB2	LB3	LB4	LB5	LB6	LB7	LB8	LB9
Facial descriptions	bottom of face, full lips	n/a	n/a	mouth showing slightly	bottom of face, round chin	bottom of face, pointed chin and nose	pointed nose, no other features	swooping nose round tip, small round chin	slightly pointed nose, round chin
Headdress	n/a	"feathered" tall spanned out like fan, lines through it	"feathered" tall spanned out like fan, with lines, and circular features around near face, strip	"feathered" spanned like fan, lines, chin strap	"feathered" spanned, lines, chin strap, goes down back head right before neck (stripped)	assumed 'feathered'	"feathered" spanned, lines	"feathered" possible, but spanning, circular feature in strip near face, striped and flat end to back of helmet near neck, chin strap	"feathered" less spanning (not), lines, tall, circle features, chin strap, swooping neck guard with strips
Weapon	n/a	n/a	circular shield	n/a	spear or javelin, not full length of body	n/a	circular shield with one handle	medium javelin or spear, almost full body sized	n/a
Costume	n/a	n/a	possible kilt, pointed?	n/a	kilt band at waist, maybe pointed, shirt like collar no seen signs of 'shirt' ending	n/a	fancy kilt, with strips that border the bottom, goes from the pointed front up, and in the middle and out across, pointed	kilt or skirt with strip down front, and three strips at waist band, shirt like collar no indication of shirt ending	n/a
Location	1/6 1 blue top left 'blue'	1/6 1 blue top left 'green'	1/6 1 blue top left 'yellow'	1/6 1 blue top left 'orange'	1/6 1 blue top left 'pink'	1/6 2 blue top left 'blue'	1/6 2 blue top left 'green'	1/6 2 blue top left, 'yellow'	1/6 2 blue top left 'orange'
Photograph									
Dead or alive	dead	alive	alive	alive	alive	alive	alive	alive	alive?
Action	below marching men	marching	marching	marching	marching	marching	marching	marching but turned back and facing Egyptians	on ground but head raised like still alive



Label	LB10	LB11	LB12	LB13	LB14	LB15	LB16	LB17	LB18	LB19	
Facial descriptions	n/a	round chin	small down angled round chin	pointed chin	long slightly pointed nose, small pointed chin, line near nose mouth either facial line or downward moustache	very round chin	round downward nose, small round chin, thick eyebrows, closed eyes	downward facing nose, upward round chin, closed eyes	round chin, closed eyes	n/a	
Headdress	n/a	feathered, slightly spanned, black background to circular features on strip above face	chin strap, flat neck guard feature	spanned, no other details	cap helmet with circular feature protruding	slightly spanned feathered, lines, short, strip near face with some sort of design, swooping neck guard feature with stripes, thick chin strap	slightly spanned, feathered, lines, short, circle features on strip, tied chin strap with hanging tassels, flat neck guard striped	feathered, short, circles with black background, lines, chin strap, swooping neck feature	feathered, short, circle feature, flat neck guard, chin strap	very spanned, feathered, medium?, swooping neck guard striped, chin strap, circle feature, lines	
Weapon	n/a	n/a	n/a	n/a	paddle like pointed sword or dagger, circle shield on back	n/a	n/a	n/a	n/a	n/a	
Costume	n/a	kilt with waistband with stripes, maybe front strip feature	collar feature, waistband with stripes kilt	kilt, no features	kilt with strips at waist, bottom, middle and centre	kilt with striped waist, strip at bottom and down centre, collar feature	thick waistband with stripes, strip at bottom, middle and centre kilt, collar feature	collar feature	collar feature, longer kilt, with thick striped waistband, and a bottom, 2 middle, and centre strip	kilt thick waist and bottom strip, centre (short)	
Location	1/6 2 blue top left 'pink'	1/6 3 blue top left-middle 'blue'	1/6 3 blue top left-middle 'green'	1/6 3 blue top left-middle 'yellow'	1/6 3 blue top left-middle 'orange'	1/6 3 blue top left-middle 'pink'	1/6 4 blue top middle 'blue'	1/6 4 blue top middle 'green'	1/6 4 blue top middle 'yellow'	1/6 4 blue top middle 'orange'	
Photograph											
Dead or alive	dead	dead	alive	dead	alive	dead or dying	dead	dead	dead	alive	
Action	lying, just a torso, arm raised	falling upside down on head, missing hand?	not standing but upright, maybe fell over	falling	attacking Sea Peoples	hunched over and missing a hand	falling with missing hand	caught by warrior with sword, arm around woman in ox-cart	falling with eyes closed	jumping after maybe throwing a spear?	

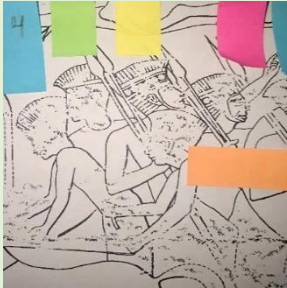
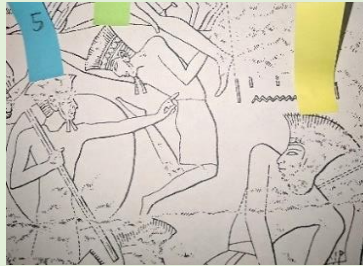

Label	LB20	LB21	LB22	LB23	LB24	LB25	LB26	LB27	LB28	LB29
Facial descriptions	large round nose and chin	outward and downward nose, small round chin	small nose, eyes closed	pointed nose, small round chin	round chin and nose	downward large nose, small chin, pointed chin beard	large round nose, small chin, pointed chin beard	small round nose, round chin	large round nose, small chin	n/a
Headdress	very spanned feathered, circular feature, lines, short, swooping neck guard	spanned, feathered, circular feature, swooping neck guard, lines, short	short feathered, circle feature, very swooping neck guard, lines	helmet, like cap or harsh haircut	helmet cap with circular protrusion on top, maybe horns? also, like haircut or full top of head helmet	pointed striped helmet cap with horns and circular thing on top	slightly spanned feathered, lines, short, strip that's empty near face	very spanned feathered, lines, short, large strip with circular and black background, chin strap with ties, swooping neck guard	very spanned feathered, lines, short, thick strip with circles and black background, chin strap with ties	very spanned feathered, lines, swooping neck guard, chin straps tied
Weapon	n/a	thick sword or dagger, circular shield	n/a	spear long javelin, circular shield worn on back with strap, thick sword or dagger attached to front	spear or javelin, dagger or sword attached to front	spear or javelin, circular shield with one handle	n/a	n/a	n/a	spear or javelin, dagger or sword attached to front
Costume	kilt with thick striped waistband, and strips down centre and middle, collar feature	collar feature	kilt with strips waist, middle, bottom, centre	thick waistband, maybe strip down centre kilt	kilt with strip down centre	collar feature, kilt with strip on waist	kilt with strip on waist, collar feature	collar feature, kilt maybe strip down centre, (looks like wearing shirt from ties on arms)	n/a	collar feature, kilt or dress (no waist line) with strip at bottom
Location	1/6 4 blue top middle 'pink'	1/6 5 blue top right-middle 'blue'	1/6 5 blue top right-middle 'green'	1/6 5 blue top right-middle 'yellow'	1/6 5 blue top right-middle 'orange'	1/6 5 blue top right-middle 'pink'	1/6 6 blue top-right 'blue'	1/6 6 blue top right 'green'	1/6 6 blue top right 'yellow'	1/6 6 blue top right 'orange'
Photograph										
Dead or alive	alive but will die	alive	dead	alive	alive	alive	alive, probably going to die	alive	alive (eyes open though probably will die)	alive
Action	caught and impaled by Egyptian, in ox-cart	ready to defend in an ox-cart or behind it	floating, probably falling, missing a hand	grabbing sea person by beard, and about to impale them with spear/javelin	attacking pose, holding something maybe woman's hair	attacking stance	arm on woman in ox-cart, grabbed by chin beard, about to be impaled	arms tied behind back by warrior	on top of people, falling, though eyes open	defensive pose, arm outstretched spear close







Label	LB30	LB31	LB32	LB33	LB34	LB35	LB36	LB37	LB38	LB39
Facial descriptions	small nose, round chin	downward round chin	large round nose, round chin	large pointed nose, small round chin	long round nose, tiny chin	none but closed eyes	nothing but closed eyes	thick eyebrows, eyes closed	large nose possibly	long pointed nose, small pointed chin, closed eyes
Headdress	spanned feathered, lines, short	n/a	n/a	spanned feathered, lines, short, strip with circles and black background, possible swooping of neck guard	spanned feathered, lines, strip with circles and black background, chin strap	feathered, lines, very short, large strip with circles and black background, chin strap, swooping neck guard	possibly feathered, strip with circles, flat neck guard	feathered, lines, strip with circles, chin strap, swooping neck guard	spanned feathered, lines, strip with circles, chin strap tied, neck guard flat	spanned feathered, lines, strip with circles, short, chin strap, flat neck guard
Weapon	spear or javelin	spear or javelin	possibly dagger or sword	spear or javelin, dagger or sword	n/a	n/a	n/a	n/a	n/a	n/a
Costume	n/a	n/a	n/a	collar feature, kilt	collar feature, kilt with strip at bottom	collar feature, kilt with thick waist, middle, bottom and centre strip	collar feature, kilt with thick striped waist, thick bottom and centre	collar feature, kilt with bottom strip, and tassels	collar feature, kilt with thick striped waist, at least two strips and down centre, longer, tassels	collar feature, kilt with thick striped waist, bottom, centre, and 2 middle strips, tassels
Location	1/6 6 blue top right 'pink'	1/6 7 blue right 'blue'	1/6 7 blue top right 'green'	1/6 7 blue top right 'yellow'	2/6 1 blue mid left 'blue'	2/6 1 blue middle left 'green'	2/6 1 blue middle left 'yellow'	2/6 1 blue middle left 'orange'	2/6 1 blue middle left 'pink'	2/6 2 blue middle 'blue'
Photograph										
Dead or alive	alive	alive	alive	alive	dead	dead	dead	dead	dead	dead
Action	probably defensive, with others	defensive, probably	defensive, probably	kneeling and leaning forward	falling, eyes closed	falling eyes closed	falling upside down	falling, eyes closed	falling, or resting, missing hand	falling, missing hand






Label	LB40	LB41	LB42	LB43	LB44	LB45	LB46	LB47	LB48	LB49
Facial descriptions	large long pointed nose, small round chin, closed eyes	long round nose, round chin, closed eyes	long round nose, small round chin, eyes closed	long round nose, small chin	pointed nose, tiny pointed chin	closed eyes	long round nose, small chin	n/a	n/a	round chin
Headdress	feathered, very short, lines, large strip with circles and black background, tied chin strap, swooping neck guard	feathered, lines, large strip with circles black background	feathered, spanned, short, lines, strip with circles and black background, tied chin strap, swooping neck guard	feathered, slight spanned, lines, large strip with circles black background, tied chin strap, swooping neck guard	likely feathered, strip with circles, tied chin strap, swooping neck guard	spanned feathered, lines, large strip with circles, swooping neck guard (no stripes?)	feathered, very spanned, lines	very spanned feathered, lines, strip with circles, chin strap, possibly a flat neck guard	very spanned feathered, lines, white strip	feathered, lines
Weapon	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Costume	n/a	added in collar feature	kilt with thick striped waist, bottom middle and centre thick strip	collar feature, short kilt with thick striped waist, thick bottom and centre strip	collar feature, kilt with thick middle, bottom and centre strip (waist covered) at least	n/a	collar feature, kilt with thick striped waist	collar feature, kilt with thick striped waist	kilt with thick middle and centre strip	kilt
Location	2/6 2 blue middle 'green'	2/6 2 blue middle 'yellow'	2/6 2 blue middle 'orange'	2/6 2 blue middle 'pink'	2/6 3 blue middle 'blue'	2/6 3 blue middle 'green'	2/6 3 blue middle 'yellow'	2/6 3 blue middle 'orange'	2/6 3 blue middle 'pink'	2/6 4 blue middle right 'blue'
Photograph										
Dead or alive	dead	dead	dead	dead	dying? (eyes open but posed like dead, though might be closed eye and eyebrow)	dead	dead	dead?	dead	alive
Action	falling, missing hand	falling, missing hand, upside down	falling, missing hand	falling, missing hand, eyes closed	falling, missing hand	falling	fell	sitting up and missing hand, head down	upside down	hunched towards the Egyptian warriors in chariot

Label	LB50	LB51	LB52	LB53	LB54	LB55	LB56	LB57	LB58	LB59
Facial descriptions	pointed chin	long round nose, round chin	large round nose, small round chin	small chin, facial lines appearing older	large round nose, round chin	long pointed nose, round chin	large long downward round nose, small chin	n/a	large pointed nose	n/a
Headdress	spanned feathered, lines, white strip	very short spanned feathered, lines, large strip with circle black background, chin strap, swooping neck guard	feathered, lines, chin strap, swooping neck guard, strip with circles	very short feathered, lines, large strip with circles black background, chin strap, swooping neck guard	spanned feathered, short, tied chin strap, swooping neck guard	spanned feathered, lines, large strip with circles, tied chin strap, swooping neck guard	short feathered, lines, very spanned, strip with circles, chin strap, neck guard?	feathered, lines, strip with circles, chin strap, swooping neck guard (white?)	very short feathered, lines, strip with circles black background, neck guard?	helmet like cap with circular protrusion on top
Weapon	n/a	2 spears or javelins	n/a	2 spears or javelins	2 javelins or spears, circular shield on back	n/a	n/a	n/a	n/a	dagger or sword attached to front
Costume	collar feature	kilt?	kilt	collar feature	collar feature, kilt?	kilt	collar feature, kilt with thick strip waist middle and centre	collar feature	collar feature	collar feature, kilt with free-flowing strip of cloth in centre (like Egyptian)
Location	2/6 4 blue middle right 'green'	2/6 4 blue middle right 'yellow'	2/6 4 blue middle right 'orange'	2/6 4 blue middle right 'pink'	2/6 5 blue middle right 'blue'	2/6 5 blue middle right 'green'	2/6 5 blue middle right 'yellow'	3/6 1 blue middle left 'blue'	3/6 1 blue middle left 'green'	3/6 1 blue middle left 'yellow'
Photograph										
Dead or alive	alive	alive	alive	alive	alive	alive	alive	dead	dead	alive
Action	facing Egyptians in chariot	in chariot pointing	in chariot facing Egyptians, reins of horses in hands? Or whip?	in chariot and pointing	on chariot arm pointing	jumping? And looking back	appears hit in back with spear, falling?	falling, upside down	falling	grabbing sea person, other arm raised



Label	LB60	LB61	LB62	LB63	LB64	LB65	LB66	LB67	LB68	LB69	
Facial descriptions	large nose, pointed chin	downward pointed nose	closed eyes	pointed nose, small round chin	long pointed nose, round chin	closed eyes	long pointed nose, small round chin	pointed nose, tiny chin	closed eyes	round nose, small round chin	
Headdress	feathered, spanned, lines, strip with circles, flat neck guard	feathered, short, spanned, strip with circles, chin strap, flat neck guard	feathered, short, spanned, lines, large strip with circles and black background	feathered, lines, strip with circles and black background, swooping neck guard	feathered, lines, strip with circles	feathered, spanned, lines, strip with triangles, chin strap? Swooping neck guard	feathered, lines	feathered?	feathered, short, spanned, lines, strip with circles and black background, chin strap, neck guard	feathered, lines, strip with circles and black background	
Weapon	n/a	n/a	n/a	spear or javelin, large	dagger or small sword	n/a	dagger or small sword	dagger or small sword, spear or javelin	n/a	n/a	
Costume	collar feature	collar feature, kilt? With thick waist striped strip	n/a	collar feature, kilt with thick striped waist, thick bottom middle and centre strip, pointed front	kilt with thick striped waist	n/a	kilt with thick striped waist	n/a	n/a	collar feature, kilt with thick strip top and bottom, short	
Location	3/6 1 blue middle left 'orange'	3/6 1 blue middle left 'pink'	3/6 2 blue middle left 'blue'	3/6 2 blue middle left 'green'	3/6 2 blue middle left 'yellow'	3/6 2 blue middle left 'orange'	3/6 2 blue middle left 'pink'	3/6 3 blue middle 'blue'	3/6 3 blue middle 'green'	3/6 3 blue middle 'yellow'	
Photograph											
Dead or alive	dead?	alive	dead	alive	alive	dead	alive	alive	dead	dead	
Action	bent forward, possibly in chariot	grabbed by warrior, in or was in chariot?	falling? Only a partial head	defensive pose, arm outstretched	defensive pose	falling	defensive	defensive	falling/laying	laying/falling	

Label	LB70	LB71	LB72	LB73	LB74	LB75	LB76	LB77	LB78	LB79
Facial descriptions	large nose, small chin	round chin, pointed nose?	pointed nose, closed eyes, small round chin	downward small round nose, small round chin	round chin	closed eyes	large round nose and chin	large nose and ears	large pointed nose, small round chin	round chin
Headdress	feathered, lines, neck guard (white?) chin strap?	cap like helmet with circular protrusion on top	tall feathered, lines, slightly spanned, strip with circles black background, chin strap	tall feathered, spanned, lines, strip with circles, tied chin strap, swooping neck guard	very spanned feathered, lines	feathered, lines, strip with triangles	feathered, lines	feathered, short, lines	feathered, lines, neck guard (white)	tall feathered, lines, spanned, white strip, chin strap
Weapon	n/a	spear or javelin, circular shield with one handle	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Costume	kilt with thick striped waist	collar feature, kilt with thick waist, and free flowing strip in centre (Egyptian?)	kilt with strip at waist	kilt with thick waist strip, collar feature	collar feature	kilt with thick striped waist, strip down centre	kilt with strips waist, middle, bottom, centre	n/a	collar feature	collar feature, thick waist strip kilt, pointed
Location	3/6 3 blue middle 'orange'	3/6 3 blue middle 'pink'	3/6 4 blue middle 'blue'	3/6 4 blue middle 'green'	3/6 4 blue middle 'yellow'	3/6 4 blue middle 'orange'	3/6 4 blue middle 'pink'	3/6 5 blue middle right 'blue'	3/6 5 blue middle right 'green'	3/6 5 blue middle right 'yellow'
Photograph										
Dead or alive	dead	alive	dead	dead?	alive?	dead	dead	dead	dead	dead
Action	laying/falling, missing hand	battling sea peoples	falling, missing hand	sitting up, missing hand	sitting up holding? Arm with missing hand	falling on face	falling	falling	falling	falling

Label	LB80	LB81	LB82	LB83	LB84	LB85	LB86	LB87	LB88	LB89
<b>Facial descriptions</b>	pointed nose?	large round nose, round chin, chin beard (two ends or triangular)	round nose, large round chin	round chin	n/a	closed eyes	downward round nose, small pointed chin	short nose, small chin, facial lines appears older	large nose, round chin, closed eyes	large long nose, tiny chin
<b>Headdress</b>	short feathered, lines, strip with circles black background	spanned, feathered, lines	very spanned feathered, lines, tied chin strap, swooping neck guard (white)	feathered, spanned, thick white strip, thick chin strap, swooping neck guard (white)	up/tall (white), thick white strip	very spanned (white), tall	short spanned feathered, lines, strip with circles black background, thick tied chin strap	feathered, spanned, chin strap, lies, swooping neck guard	short feathered, lines, large strip with circles black background, swooping neck guard, chin strap	spanned feathered, lines, strip with circles black background, chin strap, swooping neck guard
<b>Weapon</b>	spear or javelin, circular shield on back	spear or javelin, and dagger or small sword	2 javelins or spears, circle shield attached to back	n/a	n/a	n/a	n/a	n/a	n/a	n/a
<b>Costume</b>	kilt with strip at waist, pointed	kilt with bottom, middle, and centres strip, top? At least	collar feature, kilt with top middle, bottom, centre thick strip, pointed	collar feature	kilt with strip waist and bottom	kilt with thick strips waist, middle, bottom, centre	kilt with thick middle, top, bottom strips	n/a	kilt with either 2 large strips at waist or strip worn around stomach	collar feature, extra strip on stomach above kilt, kilt with thick strip waist and centre
<b>Location</b>	3/6 5 blue middle right 'orange'	3/6 5 blue middle right 'pink'	3/6 6 blue right 'blue'	3/6 6 blue right 'green'	3/6 6 blue right 'yellow'	3/6 6 blue right 'orange'	3/6 6 blue right 'pink'	3/6 7 blue right 'blue'	4/6 1 blue left 'blue'	4/6 1 blue left 'green'
<b>Photograph</b>										
<b>Dead or alive</b>	alive	alive	alive	alive?	dead	dead	dying?	dying?	dead	dead or dying
<b>Action</b>	near ox-cart, holding on	defending	defending, outstretched arm	upright, missing hand	falling	falling, impaled by javelin/spear	falling, impaled by spear/javelin, eyes open	impaled and falling, eyes open	falling, eyes closed	sitting slouched over, with spear or javelin through head, eyes open, missing hand



Label	LB90	LB91	LB92	LB93	LB94	LB95	LB96	LB97	LB98	LB99
Facial descriptions	large long nose, round chin	n/a	round nose, small pointed chin	large nose	long nose, round chin	long pointed nose, tiny chin	pointed nose, round chin, closed eyes	large round nose, round chin, full lips	large nose, full lips	n/a
Headdress	helmet cap with circular protrusion, chin strap, horns?	n/a	feathered, lines, slightly spanned on top, strip with triangles, swooping neck guard, chin strap	helmet cap with horns and circular protrusion on top	striped neck back, chin strap	spanned feathered, lines, strip with triangles, swooping neck guard chin strap	n/a	short feathered, lines, strip with triangles black background, spanned	short feathered, spanned, lines, strip with circles black background	feathered, spanned, lines, strip with triangles, short
Weapon	dagger or small sword, circle shield on back	n/a	n/a	dagger or sword on chest, spear or javelin, circle shield on back	n/a	n/a	n/a	dagger or sword, spear or javelin	dagger or sword, spear or javelin	dagger or sword, spear or javelin, circle shield
Costume	kilt with strip at waist, centre possibly bottom	kilt with middle, waist, and bottom strip, long	collar feature	collar feature, kilt with strip centre and middle, pointed with tassels, wrinkle appearance on chest maybe wearing something?	kilt with striped strip at waist, collar feature	collar feature, kilt with striped middle and bottom strip, centre	kilt with top middle bottom and centre strip	kilt with strips at least 2 middle	kilt with strip middle and bottom	kilt with strip middle and bottom
Location	4/6 1 blue left 'yellow'	4/6 1 blue left 'orange'	4/6 1 blue left 'pink'	4/6 2 blue left 'blue'	4/6 2 blue left 'green'	4/6 2 blue left 'yellow'	4/6 2 blue left 'orange'	4/6 2 blue left 'pink'	4/6 3 blue middle right 'blue'	4/6 3 blue middle right 'green'
Photograph										
Dead or alive	alive	dead	alive	alive	dead	dead	dead	alive	alive	alive
Action	standing with Sea Peoples, on their side? Behind man with similar appearance whose attacking others	falling, no head shown	alive surrounded by two warriors in similar costume, one attacking Sea Peoples, prisoner?	grabbing Sea person and impaling them with spear/javelin	falling, missing hand	caught by warrior, impaled	falling, missing hand	defensive attack pose	attack and defensive pose	attack or defensive pose

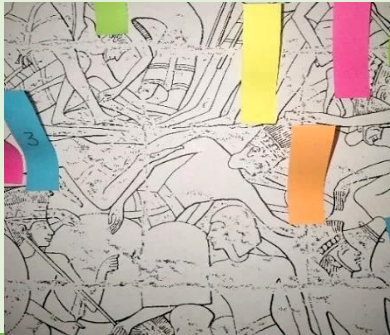
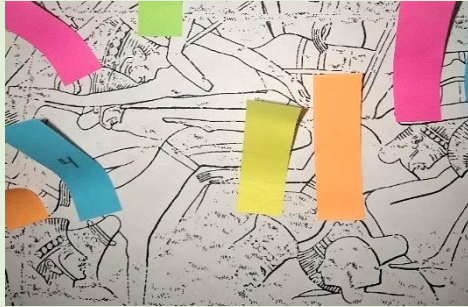


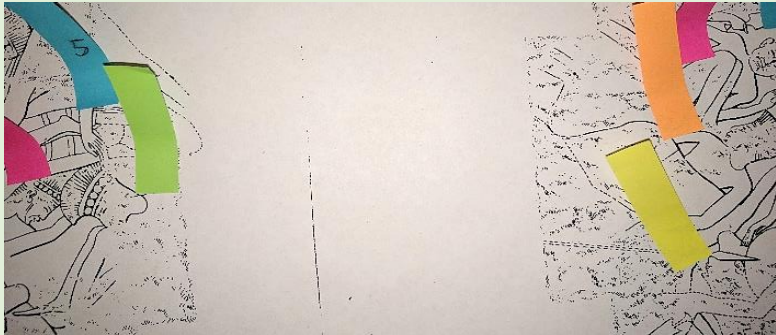

Label	LB100	LB101	LB102	LB103	LB104	LB105	LB106	LB107	LB108	LB109	
Facial descriptions	n/a	long round nose	large round chin, closed eyes	large nose	round chin	large long pointed nose, small pointed chin	n/a	small nose, closed eyes	n/a	large nose?	
Headdress	feathered, spanned, lines, strip with circles	feathered, spanned, short, lines, strip with circles	feathered, lines, short, strip with circles black background	short feathered, spanned, large strip with circles black background, possible chin strap	swooping neck guard	tall feathered, lines, neck guard, chin strap	feathered, lines, large strip with circles black background, neck guard	short feathered, lines, slightly spanned, strip with circles black background, neck guard, chin strap	spanned, feathered, lines, large strip with circles, neck guard	short, feathered, lines, large strip with circles black background, swooping neck guard	
Weapon	spear or javelin, circle shield	spear or javelin	n/a	dagger or sword	n/a	n/a	n/a	n/a	n/a	n/a	
Costume	kilt with bottom strip	collar feature, kilt with thick strip centre and middle	n/a	possible kilt with strip at bottom	collar feature	kilt with strip centre bottom? At least	n/a	collar feature	n/a	collar feature?	
Location	4/6 3 blue middle right 'yellow'	4/6 3 blue middle right 'orange'	4/6 3 blue middle right 'pink'	4/6 4 blue middle 'blue'	4/6 4 blue middle 'green'	4/6 4 blue middle 'yellow'	4/6 4 blue middle 'orange'	4/6 4 blue middle 'pink'	4/6 5 blue middle 'blue'	4/6 5 blue middle 'green'	
Photograph											
Dead or alive	alive	alive	dead	alive	dead or dying	alive?	dead	dead	dead	dead	
Action	attack or defensive pose	defensive attack pose, pushing back Egyptian shield	falling, eyes closed	behind others possibly kneeling	upright with hand up on ground, missing hand	eyes open, falling	falling, or lying on ground	hunched over eyes closed	lying on face, missing hand	lying	

Label	LB110	LB111	LB112	LB113	LB114	LB115	LB116	LB117	LB118	LB119	
<b>Facial descriptions</b>	large round nose, round chin, closed eyes	large nose, chin, mouth	large nose, round chin, closed eyes	round nose and chin	large nose, small chin	large nose	round nose and chin, chin beard in two strips?	n/a	large nose, round chin	n/a	
<b>Headdress</b>	very spanned, feathered, lines, strip with circles, neck guard swooping (white), tied chin strap	bald or cap covering eyes	short feathered, slightly spanned, lines, large strip with triangles, neck guard swooping (white), chin strap	short feathered, lines, thin strip near face	short, very spanned, feathered, lines, strip with triangles, swooping neck guard, chin strap (tied?)	short feathered, lines, spanned, strip near face	short feathered, lines, slightly spanned, chin strap tied?	feathered, spanned, lines	feathered, lines	very spanned, feathered, lines	
<b>Weapon</b>	n/a	n/a	n/a	n/a	dagger or sword on chest	n/a	n/a	spear or javelin, circle shield	2 javelins or spears, maybe 3 or 2 ended, circle shield	2 spears or javelins or double ended, circle shield	
<b>Costume</b>	collar feature	n/a	thick waisted kilt, with possible centre strip	n/a	collar feature, striped strip feature on chest maybe armour? Kilt with strip on waist	n/a	collar feature	n/a	n/a	n/a	
<b>Location</b>	4/6 5 blue middle 'yellow'	4/6 5 blue middle 'orange'	4/6 5 blue middle 'pink'	4/6 6 blue right 'blue'	4/6 6 blue right 'green'	4/6 6 blue right 'yellow'	4/6 6 blue right 'orange'	4/6 6 blue right 'pink'	4/6 7 blue right 'blue'	4/6 7 blue right 'green'	
<b>Photograph</b>											
<b>Dead or alive</b>	dead	alive	dead	dead	dead or dying	dead	alive?	alive	alive	alive	
<b>Action</b>	sitting looking down	in ox-cart arm on Egyptian attempting to stop attacking	eyes closed, lying or falling	lying under ox-cart	awkward position, line going across front maybe spear? Missing hand	under people	half body upright	defensive stance	defensive stance	defensive stance	






Label	LB120	LB121	LB122	LB123	LB124	LB125	LB126	LB127	LB128	LB129
<b>Facial descriptions</b>	large nose, round chin, pained expression, eyes closed	large nose, regular chin	large nose, small chin, full lips	long nose, round chin, full lips	long nose	large nose	n/a	n/a	large nose, pointed chin	long nose
<b>Headdress</b>	very spanned feathered, lines, strip with circles and black background, swooping neck guard, chin strap	very spanned feathered, short, large strip with triangles	short very spanned, lines, large strip with triangles feathered	short very spanned feathered, lines, large strip with triangles	very spanned feathered, lines, large strip with triangles, chin strap, neck guard	spanned feathered, lines, strip with circles black background	partial view, shows stripes above face with triangles above	feathered, short, lines, spanned, strip with circle black background, neck guard, chin strap?	short feathered, lines, large strip with triangles, chin strap, neck guard	spanned feathered, lines, strip near face
<b>Weapon</b>	n/a	dagger or sword	dagger or sword	dagger or sword	circle shield, dagger or sword	n/a	n/a	circle shield	n/a	n/a
<b>Costume</b>	collar feature, striped waist of kilt, 2 middle, and bottom, centre strips	kilt strip	kilt with strip waist	kilt with strip waist	kilt with waist strip	kilt with striped waist, and maybe 2 middle strips, bottom and centre	n/a	n/a	collar feature, kilt with at least middle and centre strip	n/a
<b>Location</b>	5/6 1 blue left 'blue'	5/6 1 blue left 'green'	5/6 1 blue left 'yellow'	5/6 1 blue left 'orange'	5/6 1 blue left 'pink'	5/6 2 blue left 'blue'	5/6 2 blue left 'green'	5/6 2 blue left 'yellow'	5/6 2 blue left 'orange'	5/6 2 blue left 'pink'
<b>Photograph</b>										
<b>Dead or alive</b>	dead	alive	alive	alive	alive	dead	alive	alive	dead	alive
<b>Action</b>	laying or falling	defensive pose	defensive pose	defensive pose	defensive pose	laying	defensive, marching	defensive, marching	laying	defensive, marching



Label	LB130	LB131	LB132	LB133	LB134	LB135	LB136	LB137	LB138	LB139
Facial descriptions	large nose, small round chin	large pointed nose	round chin, closed eyes	large nose, round chin, closed eyes	long nose, round chin, smiling, closed eyes	n/a	large nose, small chin	large nose	round nose and chin	large nose, small chin, eyes closed
Headdress	large strip with triangles, swooping neck guard, chin strap. Feathered?	feathered, lines, neck guard, chin strap	tall feathered, lines, large strip with circles, neck guard	spanned feathered, lines, strip with circles black background, swooping neck guard, chin strap	tall feathered, lines, neck guard (white), chin strap	neck guard with stripes	spanned feathered, lines, large strip with circles black background, swooping neck guard, chin strap?	spanned tall, no lines, strip with circles	short feathered, lines, strip near face	feathered, lines, strip with circles black background, neck guard, chin strap
Weapon	dagger or sword, circle shield attached to arm	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Costume	collar feature, kilt?	collar feature, kilt with at least 2 strips maybe top and middle	collar feature, thick waist on kilt, at least middle and centre strip	kilt with waist, middle, bottom, centre strips, pointed	collar feature, kilt with at least waist, middle, centre strips	collar feature, kilt with thick strip waist and centre	collar feature, kilt with at least 3 strips maybe 2 middle and bottom, and centre	n/a	collar feature	collar feature, strip around stomach, kilt
Location	5/6 3 blue left 'blue'	5/6 3 blue left 'green'	5/6 3 blue left 'yellow'	5/6 3 blue left 'orange'	5/6 3 blue left 'pink'	5/6 4 blue middle 'blue'	5/6 4 blue middle 'green'	5/6 4 blue middle 'yellow'	5/6 4 blue middle 'orange'	5/6 4 blue middle 'pink'
Photograph										
Dead or alive										
Action	defensive, warding attack from Egyptian	falling or laying	falling or laying	falling over	falling	falling, back of body	laying or falling with eyes open, missing hand	just a head surrounded by dead sea peoples	falling or laying	falling

Label	LB140	LB141	LB142	LB143	LB144	LB145	LB146	LB147	LB148	LB149
Facial descriptions	n/a	large nose, closed eyes	large nose	large nose	n/a	large nose, full lips, eyes closed	n/a	long nose	n/a	large nose?
Headdress	n/a	very spanned, feathered, lines, large strip with circles black background, neck guard (white)	n/a	short feathered, lines, strip near face, swooping neck guard	n/a	very short feathered lines, spanned, very large strip with triangles	feathered, spanned, lines, strip near 'face'	very spanned feathered, lines, strip with circles black background, swooping neck guard	feathered, spanned, lines, small strip with triangles, short	short, feathered, spanned, lines, strip near face
Weapon	n/a	n/a	n/a	n/a	n/a	dagger or sword	n/a	spear or javelin, 2 or double-headed, circle shield attached to back	two spears or javelins, or double-headed	2 spears or javelins or double-headed
Costume	kilt with at least 2 strips	collar feature	collar feature, kilt with thick strip waist, strip bottom	collar feature	kilt with strip at bottom	n/a	strip on upper arm, and stomach, large striped strip on waist of kilt, strip centre	collar feature, kilt?	kilt?	kilt?
Location	5/6 5 blue middle 'blue'	5/6 5 blue middle 'green'	5/6 5 blue middle 'yellow'	5/6 5 blue middle 'orange'	5/6 5 blue middle 'pink'	5/6 6 blue right 'blue'	5/6 6 blue right 'green'	5/6 6 blue right 'yellow'	5/6 6 blue right 'orange'	5/6 6 blue right 'pink'
Photograph										
Dead or alive	dead?	dead	dead	dead	dead	dead	dead	alive	alive	alive
Action	just a kilt, but laying or falling position	slouched over, eyes closed	upside down falling	laying or falling, missing hand	laying, dead based on surroundings and position	laying or falling holding dagger/sword	falling upside down, backwards	defensive pose with arm raised	defensive pose with arm raised	defensive arm raised

## RIGHT PANEL

Label	LB150	LB151	LB152	LB153	LB154	LB155	LB156	LB157	LB158	LB159
Facial descriptions	large nose, round chin	n/a	large nose	n/a	n/a	eyes closed	eyes closed	large round chin	n/a	n/a
Headdress	short spanned, feathered, lines	tall, spanned, no lines, 'feathered'	feathered, lines, large strip, swooping neck guard	spanned feathered, lines, strip with circles black background	n/a	feathered, strip with circles black background	feathered, tall, lines, slightly spanned, strip near face	neck guard (white), chin strap	tall, spanned, feathered, lines, swooping neck guard	feathered, very spanned, lines, strip, tied chin strap?
Weapon	2 spears or javelins, or double-headed, circle shield on back?	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Costume	kilt?	n/a	n/a	collar feature	kilt?	collar feature	n/a	collar feature	collar feature, kilt with strip waist and bottom	n/a
Location	5/6 7 blue right 'blue'	6/6 1 blue left 'blue'	6/6 1 blue left 'green'	6/6 1 blue left 'yellow'	6/6 1 blue left 'orange'	6/6 1 blue left 'pink'	6/6 2 blue right 'blue'	6/6 2 blue right 'green'	6/6 2 blue right 'yellow'	1/4 1 blue left 'blue'
Photograph										
Dead or alive	alive	dead	alive	dead	dead	dead	dead	alive	dead?	dead
Action	defensive with arm raised	just a headdress lying on ground	captured by Egyptian and getting stabbed	laying on ground	face blurred, no defined features on body, laying on ground	falling over, eyes closed	laying on floor	maybe kneeling, arm raised, maybe hand missing	kneeling falling over	impaled by spear or javelin, sitting falling

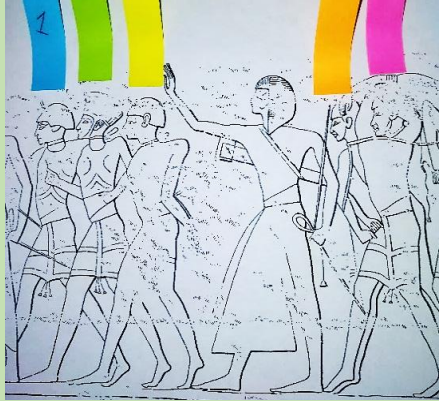
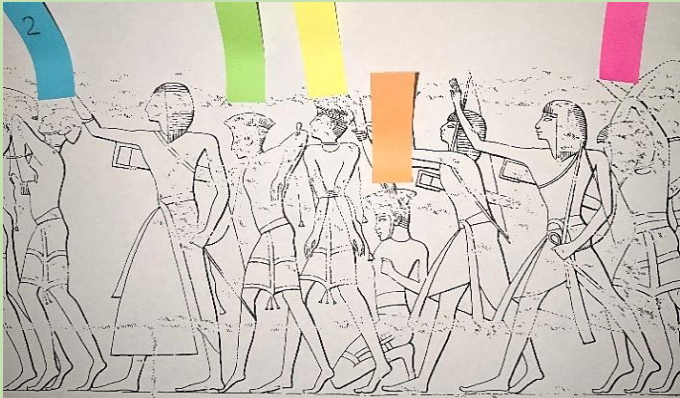


Label	LB160	LB161	LB162	LB163	LB164	LB165	LB166	LB167	LB168	LB169
Facial descriptions	n/a	n/a	n/a	downward nose, small chin	large nose	round chin	n/a	long nose, round chin	small pointed nose, full lips	long downward nose, small chin, closed eyes
Headdress	n/a	feathered, very spanned, lines	feathered, lines, very spanned, strip?	feathered, lines, very spanned, strip?, chin strap?, swooping neck guard (white)	feathered, lines, strip?	feathered, lines, strip with circles black background, chin strap tied?	feathered, lines, very spanned, neck guard, tall, tied chin strap?	feathered, lines, very spanned, chin strap, strip?	feathered, lines, spanned, tied chin strap	feathered, lines, very spanned, chin strap, neck guard (white?), strip?
Weapon	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Costume	kilt, maybe centre strip at least	collar feature	feature on chest maybe armour	feature on chest maybe armour, kilt with thick strip waist	n/a	n/a	collar feature	kilt with strip waist and centre, pointed	kilt?	n/a
Location	1/4 1 blue left 'green'	1/4 1 blue left 'yellow'	1/4 1 blue left 'orange'	1/4 1 blue left 'pink'	2/4 1 blue left 'blue'	2/4 1 blue left 'green'	2/4 1 blue left 'yellow'	2/4 1 blue left 'orange'	2/4 1 blue left 'pink'	2/4 2 blue middle 'blue'
Photograph										
Dead or alive	dead	dead	dead	dead	dead?	dead	dead	dead	dead	dead
Action	impaled by spear or javelin, falling	impaled by spear or javelin, sitting falling	falling, missing hand	impaled by spear or javelin, falling	sitting in pile of bodies, impaled by spear or javelin?	falling forward	impaled by spear or javelin, sitting falling	bending under Egyptian shield	falling in pile of bodies	lying in pile of bodies

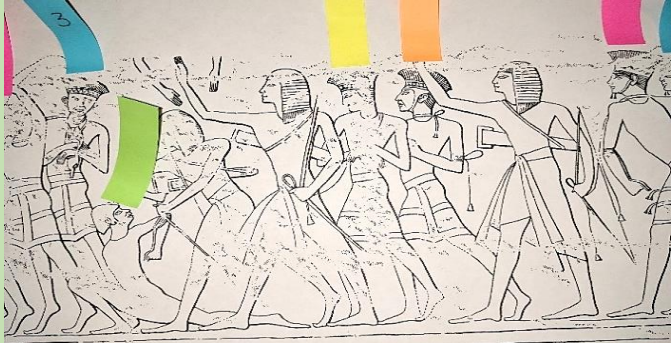
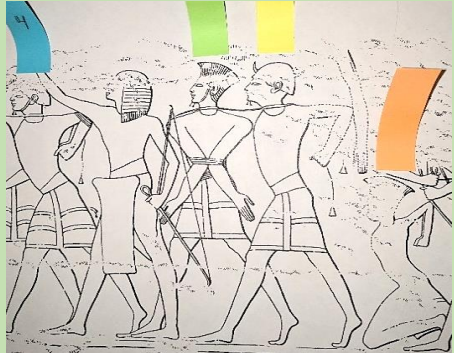
Label	LB170	LB171	LB172	LB173	LB174	LB175	LB176	LB177	LB178	LB179	
Facial descriptions	pointed nose, very round chin	n/a	n/a	n/a	large nose, small chin, close eyes	n/a	n/a	n/a	closed eyes	round nose and chin	
Headdress	feathered?, strip, chin strap tied	feathered, lines, very spanned	n/a	n/a	feathered?, neck guard	n/a	n/a	feathered, lines, very spanned, short, strip, neck guard	feathered, lines, very spanned, swooping neck guard (white), tied chin strap	feathered, lines, spanned, chin strap, strip, swooping neck guard (white)	
Weapon	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	
Costume	collar feature	n/a	feature on chest maybe armour, bolt feature, kilt?	feature on chest maybe armour	collar feature, feature on chest maybe armour, kilt with top middle bottom centre strip	feature on chest maybe armour, kilt with at least centre bottom strip, tassels on corners	feature on chest maybe armour	collar feature	collar feature	thick strip waist kilt	
Location	2/4 2 blue middle 'green'	2/4 2 blue middle 'yellow'	2/4 2 blue middle 'orange'	2/4 2 blue middle 'pink'	2/4 3 blue middle 'blue'	2/4 3 blue middle 'green'	2/4 3 blue middle 'yellow'	3/4 1 blue middle 'blue'	3/4 1 blue middle 'green'	3/4 1 blue middle 'yellow'	
Photograph											
Dead or alive	dead	dead	dead	dead	dead	dead	dead	dead	dead	alive?	
Action	impaled by spear or javelin, falling	impaled?, falling	impaled by spear or javelin, missing hand?, falling	impaled?, falling	impaled by spear or javelin, falling	impaled?, falling	impaled by spear or javelin?, falling bent over upside down	impaled by spear or javelin, falling	impaled by spear or javelin, falling	falling, eyes open	

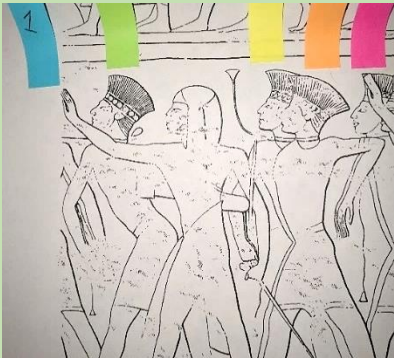
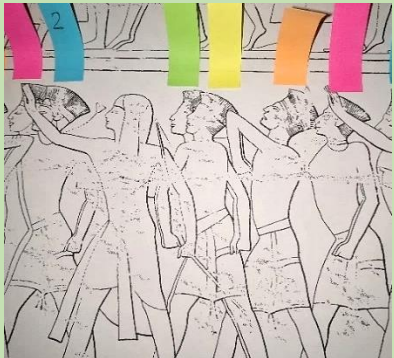
Label	LB180	LB181	LB182	LB183	LB184	LB185	LB186	LB187	LB188
Facial descriptions	large nose, small chin	n/a	long nose, round chin, closed eyes	n/a	n/a	long nose, small chin, closed eyes	large nose, small chin	downward pointed nose, round chin, closed eyes	large long nose, round chin, closed eyes
Headdress	feathered, lines, very spanned, strip, chin strap tied	n/a	feathered, lines, tall, spanned, strip, chin strap?, neck guard	n/a	feathered, lines, very spanned, strip	feathered, lines, very spanned, strip with stripe, tied chin strap	feathered, lines, short, very spanned, strip?	feathered, lines, spanned, large strip, chin strap	feathered, lines, very spanned
Weapon	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Costume	kilt, pointed with tassels	kilt with at least top strip	n/a	kilt with at least bottom strip	kilt with at least top strip	n/a	kilt, pointed	kilt with at least top strip	collar feature
Location	3/4 1 blue middle 'orange'	3/4 1 blue middle 'pink'	4/4 1 blue middle 'blue'	4/4 1 blue middle 'green'	4/4 1 blue middle 'yellow'	4/4 1 blue middle 'orange'	4/4 1 blue middle 'pink'	4/4 2 blue middle 'blue'	4/4 2 blue middle 'green'
Photograph									
Dead or alive	dead?	dead	dead	dead?	dead	dead	dead	dead	dead
Action	impaled by spear or javelin?, falling upside down, eyes open	falling	falling or laying on ground	bent over, just a kilt and legs	impaled by spear or javelin, falling upside down	impaled by spear or javelin, falling or laying on ground	impaled by spear or javelin, falling	impaled by spear or javelin, falling or laying on ground	impaled by spear or javelin, falling or laying under horse on ground

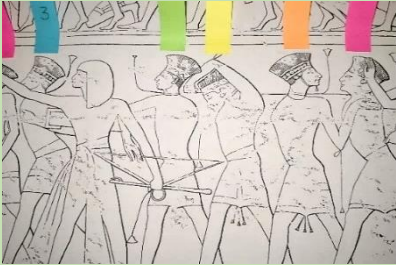

Table 3: Catalogue for the warriors in the Captive Sea Battle (CSB) scene.

Label	CSB1	CSB2	CSB3	CSB4	CSB5	CSB6	CSB7	CSB8	CSB9	
<b>Facial descriptions</b>	downward nose, round chin	large nose, round chin	large nose, small chin	large round nose, round chin	long nose, small chin	round nose, small chin	downward nose, small pointed chin	pointed nose, small round chin	round nose and chin	
<b>Headdress</b>	cap like, horns?	feathered, lines, strip near face, chin strap	cap like	cap like, chin strap?	cap like, chin strap	cap like, horns?, chin strap	feathered, lines, spanned, neck guard, strip near face?	feathered, spanned, lines, strip with triangles, neck guard swooping	feathered, spanned, lines, chin strap, swooping neck guard	
<b>Costume</b>	collar feature, features on chest maybe armour?, kilt with middle, bottom, and centre strips, pointed, tassels, thick waist strip	collar feature, features on chest maybe armour?, kilt with thick waist strip, and middle bottom, centre strip, tassels	kilt with at least one strip maybe middle	n/a	kilt with thick waist strip, bottom, middle, centre strip, pointed, tassels	kilt with thick waist strip, bottom, middle, centre strip, pointed, tassels	kilt with thick waist strip, middle, bottom, centre strip, pointed, tassels	collar feature, kilt with at least middle and bottom strip, pointed, tassels	collar feature, kilt with very thick waist strip, at least middle, bottom, and centre strip	
<b>Location</b>	1/2 1 blue left 'blue'	1/2 1 blue left 'green'	1/2 1 blue left 'yellow'	1/2 1 blue left 'orange'	1/2 1 blue left 'pink'	1/2 2 blue middle 'blue'	1/2 2 blue middle 'green'	1/2 2 blue middle 'yellow'	1/2 2 blue middle 'orange'	
<b>Photograph</b>										
<b>Dead or alive</b>	alive	alive	alive	alive	alive	alive	alive	alive	alive	
<b>Action</b>	captive with rope around neck, and kilt?	captive, rope around neck	captive, arms tied behind back, rope or tie around neck	captive, rope around neck, arms tied in front	captive, arms tied above head, rope around leg and neck	captive, rope around neck and arms tied in front	captive, rope around neck and leg, arms tied behind back	captive with rope around neck, arms tied in front	captive kneeling down	



Label	CSB10	CSB11	CSB12	CSB13	CSB14	CSB15	CSB16	CSB17	CSB18	CSB19
Facial descriptions	long nose	large nose?	large nose	large nose, round chin	large long nose, large round chin	round nose, small chin	round nose and chin	large nose, round chin	pointed nose, small chin, double-pointed chin beard?	n/a
Headdress	feathered, lines, very spanned, short	feathered, short, lines, strip with triangles, spanned	cap like with horns, chin strap	feathered, spanned, lines, swooping neck guard, strip with circles black background	feathered, spanned, lines, strip with circles black background, chin strap, swooping neck guard	feathered, spanned, lines, strip?, neck guard to front, tied chin strap	cap like, tied chin strap	feathered, spanned, lines, strip?, chin strap tied, swooping neck guard	cap like, horns, tied chin strap?	feathered, spanned, lines, neck guard?
Costume	collar feature, kilt with very thick waist striped strip, bottom, middle, centre strip, pointed	collar feature, very thick waist striped strip, middle bottom centre kilt, pointed	collar feature	collar feature, kilt thick waist strip, bottom middle strip	collar feature, kilt thick waist middle bottom centre strip, pointed	collar feature, kilt with thick waist strip, 2 middle strips with tassels on end, bottom and centre strip	collar feature, kilt with thick waist strip, 2 middle strips with tassels, bottom and centre strip	collar feature, kilt with at least middle, bottom, and centre strip	collar feature, kilt with thick waist strip, middle bottom centre strip	collar feature, kilt with at least bottom strip
Location	1/2 2 blue middle 'pink'	1/2 3 blue middle 'blue'	1/2 3 blue middle 'green'	1/2 3 blue middle 'yellow'	1/2 3 blue middle 'orange'	1/2 3 blue middle 'pink'	1/2 4 blue right 'blue'	1/2 4 blue right 'green'	1/2 4 blue right 'yellow'	1/2 4 blue right 'orange'
Photograph										
Dead or alive	alive	alive	alive	alive	alive	alive	alive	alive	alive	alive
Action	captive with rope around neck, arms tied above head	captive with arms tied around neck by thick contraption	captive having arms tied behind back, on ground 'kneeling'	captive, rope over shoulder, arms tied in front, rope around leg?	captive rope around neck, arms tied behind back	captive with rope around neck, arms tied in front, hunched forward	captive with rope around neck, arms tied behind back	captive with rope around neck, arms tied in front	captive with rope around neck, ropes near backward arms maybe tied together	captive with arms being tied behind back, kneeling

Label	CSB20	CSB21	CSB22	CSB23	CSB24	CSB25	CSB26	CSB27	CSB28	CSB29
Facial descriptions	n/a	large pointed nose	long pointed nose, regular chin	round chin	large nose, small chin	pointed chin	large nose, round chin	regular chin and nose	large nose, small chin	downward large nose, pointed chin
Headdress	n/a	feathered, tall, lines, strip with circle, black background, chin strap, swooping neck guard	feathered, lines, slightly spanned, strip with triangles, chin strap?	feathered, lines, spanned slightly, strip with circles black background, chin strap, neck guard swooping	feathered, slightly spanned, lines, strip with triangles	feathered, lines, slightly spanned, strip with triangles, chin strap, neck guard (white)	feathered, lines, strip with triangles, slightly spanned	feathered, lines, slightly spanned, strip with triangles, swooping neck guard, chin strap?	feathered, lines, slightly spanned, strip with triangles, swooping neck guard, chin strap	feathered, short, spanned slightly, swooping neck guard, lines
Costume	kilt with bottom strip	kilt with waist strip	collar feature, kilt?	collar feature, kilt with strip top, middle, bottom maybe centre, pointed	n/a	collar feature, kilt with top, middle, bottom, centre strip, pointed, tassels	n/a	collar feature, kilt with thick strip waist middle bottom centre pointed, tassels	kilt with thick waist strip, middle bottom and centre strip, pointed, tassels	collar feature, kilt with top middle bottom centre strip
Location	2/2 1 blue left 'blue'	2/2 1 blue left 'green'	2/2 1 blue left 'yellow'	2/2 1 blue left 'orange'	2/2 1 blue left 'pink'	2/2 2 blue middle 'blue'	2/2 2 blue middle 'green'	2/2 2 blue middle 'yellow'	2/2 2 blue middle 'orange'	2/2 2 blue middle 'pink'
Photograph										
Dead or alive	alive	alive	alive	alive	alive	alive	alive	alive	alive	alive
Action	just a kilt and arms behind back maybe tied together	captive with rope around neck	captive rope around neck, arms tied in front?	captive with rope around neck, arms tied behind back	captive with maybe rope around neck	captive with arms tied behind back	captive with arms tied behind	captive with arms tied in front	captive with arms tied in front	captive with rope around neck, maybe arms tied behind back

Label	CSB30	CSB31	CSB32	CSB33	CSB34	CSB35	CSB36	CSB37	CSB38	CSB39
Facial descriptions	large nose	large nose and chin	round nose	large round nose, small round chin	large downward nose, small round chin	large nose, full lips	pointed nose, round chin	large round nose, small chin, double-pointed chin beard?	large long round nose, small chin	large downward nose
Headdress	feathered, lines, strip with circles with dots in centre black background, swooping neck guard, chin strap	feathered, tall, lines, spanned, large strip with triangles, chin strap, swooping neck guard	feathered, short, large strip, lines, neck guard (white), chin strap?	feathered, slightly spanned, lines, strip with circles with dots in centre black background, swooping neck guard, tied chin strap	feathered, short, lines, slightly spanned, large strip with triangles with maybe dots in centre, neck guard (white)?	feathered, short, lines, spanned, large strip with triangles	feathered, short, lines, slightly spanned, strip with circles black background, swooping neck guard (white)	very spanned, short feathered, lines, swooping neck guard (white) chin strap tied?	feathered, spanned, short, lines, strip with circles, swooping neck guard, chin strap	feathered, tall, lines, slightly spanned, strip with triangles, swooping neck guard
Costume	kilt with thick strip waist and middle	collar feature, kilt	kilt with thick strip waist, middle, bottom, centre strip, pointed, tassels	collar feature, kilt with thick strip top middle bottom, pointed tassels	kilt with bottom strip, pointed	collar feature, kilt with top middle bottom centre strip	kilt with at least middle bottom strip, pointed	kilt with strip top middle bottom centre, tassels, pointed	collar feature, kilts with top middle bottom strip, maybe centre, pointed	collar feature, kilt with thick waist strip, tassels corner, pointed
Location	2/2 3 blue middle 'blue'	2/2 3 blue middle 'green'	2/2 3 blue middle 'yellow'	2/2 3 blue middle 'orange'	2/2 3 blue middle 'pink'	2/2 4 blue middle 'blue'	2/2 4 blue middle 'green'	2/2 4 blue middle 'yellow'	2/2 4 blue middle 'orange'	2/2 4 blue middle 'pink'
Photograph										
Dead or alive	alive	alive	alive	alive	alive	alive	alive	alive	alive	alive
Action	captive with rope around neck, maybe around back facing arms	captive with rope around neck, arms tied in front	captive with arms tied above head, maybe neck?	captive with rope around neck, arms tied behind back	captive with rope around neck, arm tied behind back	captive with rope around neck, hands tied in front to neck by contraption	captive with rope around neck	captive with rope around neck, arms tied in front	captive with rope around neck, arms tied behind back	captive with arms tied behind back, head grabbed by Egyptian

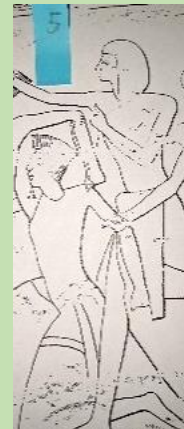


<b>Label</b>	<b>CSB40</b>
<b>Facial descriptions</b>	large round nose, double-pointed chin beard?
<b>Headdress</b>	short feathered, lines, strip with circles black background, swooping neck guard, chin strap tied?
<b>Costume</b>	collar feature, kilt with at least top middle centre strip
<b>Location</b>	2/2 5 blue right 'blue'
<b>Photograph</b>	
<b>Dead or alive</b>	alive
<b>Action</b>	captive with arms getting tied behind back, kneeling




Table 4: Catalogue for the warriors in the Sea Battle (SB) scene.



Label	SB1	SB2	SB3	SB4	SB5	SB6	SB7	SB8	SB9	SB10
<b>Facial descriptions</b>	large pointed nose, round chin, closed eyes	long downward nose, small chin, closed eyes	long downward nose, round chin	downward long nose, small round chin	downward round nose, small chin, closed eyes	n/a	downward pointed nose, small chin	very pointed nose, large round chin, closed eyes	long pointed nose, round chin	large nose, round chin
<b>Headdress</b>	feathered, lines, slightly spanned, strip with circles black background, chin strap, neck guard swooping (white)	short, feathered, slightly spanned, lines, strip with circles black background, chin strap, flat neck guard	feathered, lines, spanned, strip with circles black background, tied chin strap, swooping neck guard (checker?)	feathered, lines, strip with circles black background, chin strap, swooping neck guard	feathered, lines, strip with circle black background, flat neck guard, tied chin strap	feathered, lines, spanned, thick strap, thick strap with circles black background	feathered, lines, spanned, strip with double layer (lines?) black background, swooping neck guard	feathered, lines, spanned, strip with lines and black background, swooping neck guard	feathered, lines, slightly spanned, strip with circles black background, swooping neck guard (white)	cap like, with swooping in back, pointed front, chin strap
<b>Weapon</b>	n/a	n/a	dagger or sword	circle shield with one handle centre	n/a	n/a	circle shield (central handle?), sword or dagger	dagger or sword	circle shield, maybe dagger or sword attached to back	circle shield, dagger or sword
<b>Costume</b>	collar feature, feature on chest maybe armour, kilt with strip waist bottom centre	collar feature, feature on chest maybe armour	collar feature, features on chest maybe armour, 2 strips on upper arms, kilt with thick strip at least waist, middle, centre	collar feature, 2 strips on upper arms, kilt with thick waist middle bottom centre strip, pointed	features on chest (lines) maybe armour, kilt with thick waist middle bottom centre strip, pointed	collar feature, strips on upper arms, feature on back maybe armour, kilt with at least middle and centre strip	collar feature, strips on upper arms, feature on chest likely armour, bolt or studs on upper chest both sides, kilt with thick strip at least waist and centre	'v' collar feature, strips on upper arms, feature on chest maybe armour, bolt feature, kilt with top, 2 middle, bottom, centre strip	'v' shaped collar feature, strips on upper arms, feature on chest maybe armour, bolt feature, kilt with very thick striped waist, at least middle and centre strip	'v' collar feature, features on chest likely armour, bolt feature, strips on upper arms, kilt with very thick striped waist, at least centre strip, strap over shoulder
<b>Location</b>	1/5 1 blue top left 'blue'	1/5 1 blue top left 'green'	1/5 1 blue top left 'yellow'	1/5 1 blue top left 'orange'	1/5 1 blue top left 'pink'	1/5 2 blue middle 'blue'	1/5 2 blue middle 'green'	1/5 2 blue middle 'yellow'	1/5 2 blue middle 'orange'	1/5 2 blue middle 'pink'
<b>Photograph</b>										
<b>Dead or alive</b>	dead	dead	alive	alive	dead	dead	alive	dead	alive	alive
<b>Action</b>	falling from Sea Peoples ship to Egyptian	falling out of Sea Peoples ship, impaled by spear/javelin, eyes closed	standing in Sea Peoples ship looking towards Egyptian ship	standing in Sea Peoples ship looking at Egyptian ship	falling onto Sea Peoples ship, impaled	back of head, falling over crow's nest in Sea Peoples ship	standing defensively on Sea Peoples ship	falling upside down on Sea Peoples ship	defensive pose facing Sea Peoples ship	defensive arm outstretched, on Sea Peoples ship

\*repeat, or will be repeated. 3 total (SB18 and SB38, SB36 and SB67, SB37 and SB69).

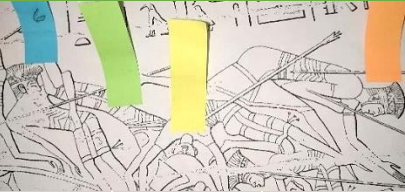
Label	SB11	SB12	SB13	SB14	SB15	SB16	SB17	SB18*	SB19	SB20	SB21	
Facial descriptions	n/a	large downward nose, small pointed chin	n/a	n/a	n/a	large nose, small chin	large pointed nose, round chin	round nose	long nose, round chin	round chin, eyes closed	large nose, round chin, eyes closed	
Headdress	cap like, horns	cap like, horns, chin strap	cap like, horns	horns?	cap like?, horns	cap like (large), horns, chin strap	large cap like, horns, chin strap	cap like, horns	cap like with swooping back pointed front, horns	short, lines, feathered, strip, strip with circles black background, spanned, chin strap	feathered, spanned, lines, strip, strip with circles black background, chin strap, swooping neck guard (white?)	
Weapon	n/a	sword or dagger	n/a	n/a	n/a	n/a	circle shield with one central handle, sword or dagger	n/a	circle shield with one central handle	n/a	n/a	
Costume	collar feature with wrinkle, strips on upper arms, kilt with at least top middle centre strip	'v' collar feature, feature on chest likely armour, bolt feature, kilt?, strip on one upper arm	features on chest maybe armour, kilt with at least strip waist middle centre	kilt with top middle bottom centre strip	feature on chest maybe armour, kilt with middle strip, maybe thick striped waist strip	collar feature, features on chest maybe armour, long kilt with thick waist strip, middle and bottom strip	collar feature, strip on upper arms, features on chest likely armour, bolt feature, kilt with thick strip on waist and centre	features on chest maybe armour, very thick striped waist strip, at least middle and centre strip kilt	collar feature, feature on chest maybe armour, strip on upper arms, kilt with thick waist and centre strip, middle strip	collar feature, feature on chest maybe armour, kilt with at least thick centre and bottom strip, tassels both ends, pointed, line on upper arms	lines on upper arms, feature on chest maybe armour, kilt with top middle bottom centre strip, pointed?	
Location	1/5 3 blue right 'blue'	1/5 3 blue right 'green'	1/5 3 blue right 'yellow'	1/5 3 blue right 'orange'	1/5 3 blue right 'pink'	1/5 4 blue right 'blue'	1/5 4 blue right 'green'	1/5 4 blue right 'yellow'	1/5 4 blue right 'orange'	2/5 1 blue left 'blue'	2/5 1 blue left 'green'	
Photograph												
Dead or alive	dead	alive or dying	alive	dead	alive	alive or dying	alive	dead or dying	alive	dead	dead	
Action	impaled by spear or javelin, falling out of crow's nest Sea Peoples ship, back of head	hunched impaled by spear, standing in Sea Peoples ship	standing on Sea Peoples ship	impaled by spear or javelin, falling on Sea Peoples ship	bending over in Sea Peoples ship, standing	possibly being impaled, leaning over or falling over depending, on Sea Peoples ship	defensive pose on Sea Peoples ship	impaled by spear or javelin, bending over falling, eyes may be open	looking back at fellow Sea Peoples on their ship	falling upside down from Sea Peoples ship	falling under Sea Peoples ship	











Label	SB22	SB23	SB24	SB25	SB26	SB27	SB28	SB29	SB30	SB31	SB32	
Facial descriptions	large pointed nose, small chin	large nose, round chin, closed eyes	round nose, round chin	large nose, round chin, closed eyes	large nose, small chin, closed eyes	large nose, closed eyes	large nose?, small chin, closed eyes	large nose, round chin, full lips	large nose, round chin	round chin, eyes closed?	long nose, round chin, closed eyes	
Headdress	feathered, spanned, lines, strip?, neck guard?	feathered, very spanned, lines, large strip with triangles, neck guard (white), chin strap	feathered, tall, lines, slightly spanned, double layer strip with circles and black background, chin strap, neck guard	cap like, horns, chin strap	feathered, short, lines, strip with circles black background, neck guard (white)	feathered, short, lines, large strip with triangles	cap like, horns	cap like, horns	feathered, tall, lines, slightly spanned, large strip, chin strap?	feathered, slightly spanned, lines, strip with circles black background	feathered, slightly spanned, lines, strip with circles black background, swooping neck guard, chin strap	
Weapon	n/a	dagger or sword	n/a	n/a	n/a	n/a	n/a	n/a	dagger or sword	n/a	dagger or sword, circle shield	
Costume	collar feature, features on chest maybe armour, kilt with top middle bottom centre strip, pointed with tassels	kilt with at least middle strip, tassels on point	features on chest maybe armour, kilt extra thick striped waist strip, at least strip centre and middle, pointed?	collar feature, lines on upper arms, feature on chest maybe armour, kilt with strips top middle bottom centre, maybe thick waist, pointed?	'v' collar feature, strips on upper arms, feature on chest maybe armour, kilt with thick strip waist, at least centre and middle strip	feature on chest maybe armour, kilt with strip top middle bottom centre, pointed, lines upper arms	collar feature, feature on chest maybe armour, kilt with thick striped waist strip	features on chest maybe armour, kilt with striped waist strip, strip maybe 2 middle, bottom strip	n/a	features on chest likely armour, bolt feature, strips on upper arms, kilt with at least strip on waist and centre	collar feature, features on chest likely armour, bolt feature, kilt with at least middle bottom centre strip, pointed, strips upper arms	
Location	2/5 1 blue left 'yellow'	2/5 1 blue left 'orange'	2/5 1 blue left 'pink'	2/5 2 blue middle 'blue'	2/5 2 blue middle 'green'	2/5 2 blue middle 'yellow'	2/5 2 blue middle 'orange'	2/5 2 blue middle 'pink'	2/5 3 blue middle 'blue'	2/5 3 blue middle 'green'	2/5 3 blue middle 'yellow'	
Photograph												
Dead or alive	dead	dead	alive	dead	dead	dead	dead	dead	alive?	dead	dead	
Action	falling under Sea Peoples ship	falling from maybe Sea Peoples ship, under Egyptians	grabbing arm of Egyptian, being grabbed by arm and headdress by Egyptian, falling between Egyptian/Sea Peoples' ships	impaled by spear or javelin, falling under Sea Peoples ship	falling backward in Sea Peoples ship	maybe impaled, falling under a Sea Peoples ship and into another	impaled by spear or javelin, falling forward in crow's nest of Sea Peoples ship	falling under a Sea Peoples ship into another, impaled by spear or javelin	eyes open under a Sea Peoples ship, falling	falling over side of Sea Peoples ship	falling between Sea Peoples ships	

Label	SB33	SB34	SB35	SB36*	SB37*	SB38*repeat	SB39	SB40	SB41	SB42	SB43
Facial descriptions	n/a	large nose, eyes closed	n/a	n/a	large nose?	large nose, small chin	large nose?, round chin?	round nose, pointed chin	large pointed nose, eyes closed	large nose?, eyes closed	eyes closed
Headdress	cap like, horns	cap like, horns	cap like, horns	feathered, lines, spanned, neck guard, strip with circles black background	feathered, very spanned, lines, strip with circle black background, swooping neck guard	cap like, horns	cap like, horns	cap like, horns	cap like, horns	cap like, horns	cap like, horns
Weapon	dagger or sword	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Costume	strip on upper arms, thick strip on waist of kilt	collar feature, features on chest maybe armour, kilt with thick strips waist middle bottom centre	n/a	kilt with at least top, middle, centre strip	collar feature, feature on chest maybe armour, kilt with thick striped waist strip, at least middle and centre strip	feature on chest maybe armour, thick striped waist strip on kilt, at least middle and centre strip	strip on upper arm, feature on chest maybe armour, kilt with top middle bottom centre strip	n/a	feature on chest maybe armour, kilt with waist strip	collar feature, feature on chest maybe armour, kilt with tassels on corners	feature on chest maybe armour, kilt with strip on waist
Location	2/5 3 blue middle 'orange'	2/5 3 blue middle 'pink'	2/5 4 blue middle 'blue'	2/5 4 blue middle 'green'	2/5 4 blue middle 'yellow'	2/5 4 blue middle 'orange'	2/5 4 blue middle 'pink'	2/5 5 blue middle 'blue'	2/5 5 blue middle 'green'	2/5 5 blue middle 'yellow'	2/5 5 blue middle 'orange'
Photograph											
Dead or alive											dead
Action	falling over edge of Sea Peoples ship	falling from Sea Peoples ship onto another	body and face hidden in Sea Peoples ship	impaling by spear or javelin, leaning over end of ship, another Sea person holding onto their arm	arms above head, standing in Sea Peoples ship	by spear or javelin leaning falling over on Sea Peoples ship	grabbing falling Sea person from Sea Peoples ship	body covered, holding stick maybe oar?	falling over edge of Sea Peoples ship, pulled up by another, impaled by spear or javelin	falling under Sea Peoples ship	falling over end of Sea Peoples ship







Label	SB44	SB45	SB46	SB47	SB48	SB49	SB50	SB51	SB52	SB53	SB54
<b>Facial descriptions</b>	large nose, eyes closed	downward nose, closed eyes	n/a	round nose, full lips	long nose, round chin, closed eyes	large nose, closed eyes	small nose, eyes closed	n/a	n/a	downward nose, small chin	pointed nose and chin
<b>Headdress</b>	feathered, lines, spanned, strip with circles black background	feathered, spanned, lines, strip with triangles, chin strap, swooping neck guard	n/a	n/a	feathered, lines, spanned, strip with triangles, tied chin strap, swooping neck guard	very spanned feathered, lines, strip with circle black background, chin strap	feathered, short, lines, chin strap	cap like, chin strap?	cap like	cap like, horns, chin strap	cap like, horns, chin strap
<b>Weapon</b>	n/a	n/a	dagger or sword attached to chest	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
<b>Costume</b>	collar feature?, feature on chest maybe armour, kilt with strip top middle (2?) bottom and centre	feature on chest maybe armour, kilt with thick strip top bottom middle centre, tassels on corner	feature on chest likely armour, bolt feature, kilt with top 2 middle bottom centre strip	lines on upper arms, feature on chest likely armour, kilt with top 2 middle bottom centre strip, tassels on corner	stripes upper arm, feature on chest/back maybe armour, pointed kilt with striped waist, strip on middle bottom centre	feature on chest maybe armour, kilt with thick strips top middle bottom centre, pointed, tassels on corners	feature on chest maybe armour, kilt with thick strip top middle bottom centre, pointed	collar feature	collar feature, feature on chest maybe armour, kilt with thick strip top middle bottom, centre?, pointed, tassels	collar feature	collar feature
<b>Location</b>	2/5 5 blue middle 'pink'	2/5 6 blue right 'blue'	2/5 6 blue right 'green'	2/5 6 blue right 'yellow'	2/5 6 blue right 'orange'	3/5 1 blue left 'blue'	3/5 1 blue left 'green'	3/5 1 blue left 'yellow'	3/5 1 blue 'orange'	3/5 1 blue left 'pink'	3/5 2 blue middle 'blue'
<b>Photograph</b>											
<b>Dead or alive</b>	dead	dead	dead	dead	dead	dead	dead	alive	dead	alive	alive
<b>Action</b>	falling upside down near Sea Peoples ship, impaled by spear or javelin	falling	falling	falling, impaled by spear or javelin	impaled twice, falling	falling onto Egyptian ship	falling under Egyptian ship	rope around neck binding arms together in front, prisoner on Egyptian ship	falling from Egyptian ship onto another	rope tied around neck bounding arms in front, prisoner on Egyptian ship	rope around neck bound arms in front, prisoner on Egyptian ship



Label	SB55	SB56	SB57	SB58	SB59	SB60	SB61	SB62	SB63	SB64	SB65	
Facial descriptions	round nose and chin, closed eyes	pointed nose, round chin, full lips	large pointed nose, round chin, closed eyes	large downward nose, small pointed chin	large round nose, round chin	large nose, small chin, closed eyes	large downward nose, round chin, eyes closed	n/a	round chin	n/a	large downward nose, eyes closed	
Headdress	band like feature with black background	cap like, horns, chin strap	cap like, stripes, horns	cap like, horns, chin strap	cap like, horns, chin strap	cap like, horns, chin strap	cap like, horns	feathered, lines, stripe with triangles	cap like, horns, chin strap?	n/a	line on forehead	
Weapon	n/a	n/a	n/a	circle shield with 1 central handle, spear or javelin	n/a	n/a	n/a	n/a	n/a	circle shield, sword or dagger	n/a	
Costume	collar feature, kilt with at least top middle bottom centre strip	collar feature, line on upper arm, feature on chest maybe armour, kilt with at least middle bottom centre thick strip, pointed	feature on chest maybe armour, kilt with thick striped waist strip, middle bottom centre strip, pointed	collar feature, lines on upper arms, feature on chest maybe armour, kilt with strip top middle centre at least	collar feature, lines on upper arms, feature on chest maybe armour, kilt with strip top middle centre	collar feature, lines on upper arms, feature on chest maybe armour, thick strip top middle bottom centre kilt	collar feature, feature on chest maybe armour, kilt with thick waist 2 middle bottom centre strip, pointed	collar feature, line across stomach, kilt with strip top middle bottom centre, pointed	features on chest maybe armour, thick strip waist of kilt	collar feature, lines on upper arm, feature on chest maybe armour	n/a	
Location	3/5 2 blue middle 'green'	3/5 2 blue middle 'yellow'	3/5 2 blue middle 'orange'	3/5 2 blue middle 'pink'	3/5 3 blue middle 'blue'	3/5 3 blue middle 'green'	3/5 3 blue middle 'yellow'	3/5 3 blue middle 'orange'	3/5 3 blue middle 'pink'	3/5 4 blue middle 'blue'	3/5 4 blue middle 'green'	
Photograph												
Dead or alive	dead	dead	dead	alive	alive	dead	dead	dead	dead	alive	dead	
Action	falling head first onto Egyptian ship	impaled by spear or javelin, falling from Sea Peoples ship, Egyptian grabbing unknown feature from helmet	impaled by spear or javelin, falling from Sea Peoples ship	defensive stance standing in Sea Peoples ship	arm raised maybe holding up falling Sea person, standing on Sea Peoples ship	impaled by spear or javelin, falling onto Sea Peoples ship	missing hand, impaled by spear or javelin, falling in Sea Peoples ship	impaled by spear or javelin, missing hand?, falling over edge of ship, back of head	impaled by spear or javelin, falling near Sea Peoples ship	standing in Sea Peoples ship, arm out maybe holding shield	falling near Sea Peoples ship	

Label	SB66	SB67*repeat	SB68	SB69*repeat	SB70	SB71	SB72	SB73	SB74	SB75	SB76
Facial descriptions	round chin	n/a	n/a	large nose?	pointed nose and chin	downward nose, small chin, closed eyes	large nose, small chin	large downward nose, small chin	downward nose, eyes closed	large downward nose, round chin	pointed nose, small chin
Headdress	feathered, lines, spanned, strip with triangles, neck guard	feathered, lines, spanned, neck guard, strip with circles black background	feathered, spanned, lines, strip with lines?, chin strap, neck guard	feathered, very spanned, lines, strip with circle black background, swooping neck guard	feathered, lines, spanned, chin strap, swooping neck guard	feathered, very spanned, lines, strip with circle black background, chin strap, swooping neck guard	feathered, spanned, lines, large strip with circles black background, chin strap, swooping neck guard	feathered, spanned, lines, strip with circles black background, chin strap, flat neck guard (white)	feathered, very spanned, lines, strip with circles black background, swooping neck guard	very spanned, feathered, lines, strip with circles black background, chin strap, swooping neck guard	spanned, feathered, lines, short, strip with circles black background, swooping neck guard, chin strap
Weapon	n/a	n/a	n/a	n/a	n/a	n/a	spear or javelin, circle shield with 1 central handle	n/a	n/a	dagger or sword, circle shield with a central handle	n/a
Costume	line on upper arms, collar feature, feature on chest maybe armour, kilt	kilt with at least top, middle, centre strip	line on upper arm, kilt with at least middle bottom centre strip, pointed	collar feature, feature on chest maybe armour, kilt with thick striped waist strip, at least middle and centre strip	kilt with at least thick top middle centre strip	collar feature, feature on chest maybe armour, thick strip kilt at least waist middle centre	collar feature, kilt with at least thick waist centre middle strip, tassels on middle	feature on chest maybe armour, kilt with at least middle bottom centre thick strip, pointed?, tassels	kilt with striped waist strip, middle bottom centre strip, pointed, tassels corner	collar feature, feature on chest likely armour, bolt feature, striped waist strip kilt	collar feature, lines on upper arms, feature on chest likely armour, bolt feature, kilt with at least thick middle bottom centre strip, pointed, maybe waist striped
Location	3/5 4 blue middle 'yellow'	3/5 4 blue middle 'orange'	3/5 4 blue middle 'pink'	3/5 5 blue middle 'blue'	3/5 5 blue middle 'green'	3/5 5 blue middle 'yellow'	3/5 5 blue middle 'orange'	3/5 5 blue middle 'pink'	3/5 6 blue right 'blue'	3/5 6 blue right 'green'	3/5 6 blue right 'yellow'
Photograph											
Dead or alive	dead or dying	dying?	dead	alive	alive	dead	alive	dead	dead	alive	alive
Action	impaled by spear or javelin, falling upside down, holding onto Sea person in ship	impaling by spear or javelin, leaning over end of ship, another Sea person holding onto their arm	arm around long object, falling, under Sea Peoples ship	arms above head, in Sea Peoples ship	impaled by spear or javelin, arms raised, on Sea Peoples ship	impaled by spear or javelin, falling near or from Sea Peoples ship, linked arms with another sea person	defensive pose, arm linked with falling dead Sea person	falling dead	impaled by spear or javelin, leaning over falling edge of Sea Peoples ship	defensive stance, on Sea Peoples ship	arm around crow's nest post, arm raised, on Sea Peoples ship


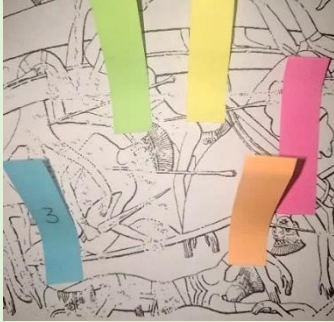

Label	SB77	SB78	SB79	SB80	SB81	SB82	SB83	SB84	SB85	SB86	SB87
Facial descriptions	round nose and chin	n/a	round nose	large pointed nose, small chin	round nose	round nose and chin, eyes closed	downward nose, round chin, closed eyes	full lips	large nose, small chin, closed eyes	n/a	n/a
Headdress	very short feathered, lines, strip with circles black background, neck guard?	very short feathered, lines, strip with circle black background	feathered, spanned, lines, strip with circles black background	very spanned, lines, feathered, strip with circles black background, swooping neck guard, chin strap	spanned, feathered, lines, strip with circles black background, chin strap, swooping neck guard	spanned, feathered, lines, strip with circles black background, chin strap, neck guard (white)?	feathered, short, spanned, lines, strip with circles black background, chin strap tied, swooping neck guard (white)	n/a	cap like, swooping back, pointed front, striped, horns, chin strap	cap like?	feathered, spanned, short, lines, strip with circles black background
Weapon	n/a	n/a	dagger or sword	n/a	n/a	dagger or sword	dagger or sword	n/a	n/a	n/a	n/a
Costume	n/a	n/a	kilt with thick waist middle bottom centre strip	collar feature	collar feature, kilt with at least waist middle strip	feature on chest/back maybe armour, kilt with thick striped waist, strips 2 middle bottom centre, pointed, tassels on corners	collar feature, feature on chest likely armour, bolt feature, kilt?	collar feature, lines on upper arms, features on chest maybe armour, kilt striped waist strip, middle bottom centre thick strip, pointed	collar feature, feature on chest maybe armour, kilt with thick strip	kilt with at least top middle bottom centre strip, pointed	collar feature, kilt with at least middle bottom centre strip
Location	3/5 6 blue right 'orange'	3/5 6 blue right 'pink'	3/5 7 blue right 'blue'	3/5 7 blue right 'green'	3/5 7 blue right 'yellow'	3/5 7 blue right 'orange'	3/5 7 blue right 'pink'	3/5 8 blue right 'blue'	4/5 1 blue left 'blue'	4/5 1 blue left 'green'	4/5 1 blue left 'yellow'
Photograph											
Dead or alive	alive	alive	dying?	dying?	dead	dead	dead	dead	dead	dead	dead
Action	arms raised, in Sea Peoples ship, body covered by it	top of face sticking out of Sea Peoples ship, arm holding oar or feature from ships sails	falling with eyes open	impaled? Falling from crow's nest on Sea Peoples ship	impaled by spear or javelin, hunched over, eyes open, on Sea Peoples ship	falling above Sea Peoples ship	impaled by spear or javelin, falling or leaning over end of Sea Peoples ship	falling upside down off of Sea Peoples ship	falling under and onto Egyptian ship	falling onto Egyptian ship, holding something	falling under and onto Egyptian ship

Label	SB88	SB89	SB90	SB91	SB92	SB93	SB94	SB95	SB96	SB97	SB98
Facial descriptions	large round nose and chin, thick eye brows, closed eyes	n/a	n/a	n/a	large pointed nose, small chin, closed eyes	small nose, regular chin, closed eyes	large nose, small chin, closed eyes	n/a	small round chin, full lips	round chin	downward nose, small chin, closed eyes
Headdress	cap like helmet, horns	feathered, slightly spanned, lines	feathered, short, lines, slightly spanned	feathered, lines, slightly spanned, swooping neck guard	cap like, chin strap	cap like, chin strap, horns	feathered, lines, strip with triangles, neck guard	feathered, lines, strip with triangles, neck guard	feathered, lines, strip with triangles	cap like?	feathered, lines, large strip with triangles, swooping neck guard
Weapon	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	dagger or sword	n/a
Costume	collar feature, features on chest maybe armour, kilt with top middle bottom centre strip	collar feature	collar feature	n/a	collar feature, feature on chest maybe armour, kilt with thick strip top middle bottom centre, pointed	collar feature, feature on chest maybe armour, kilt with thick strip top middle bottom centre, pointed	collar feature, feature on chest maybe armour, kilt with thick strip top middle bottom centre, pointed	collar feature, kilt with thick top middle bottom centre strip	collar feature, feature on chest maybe armour, kilt with thick strip top middle bottom centre	kilt with at least strip top and centre	collar feature, feature on chest maybe armour, kilt with thick strip top middle bottom centre
Location	4/5 1 blue left 'orange'	4/5 1 blue left 'pink'	4/5 2 blue middle 'blue'	4/5 2 blue middle 'green'	4/5 2 blue middle 'yellow'	4/5 2 blue middle 'orange'	4/5 2 blue middle 'pink'	4/5 3 blue middle 'blue'	4/5 3 blue middle 'green'	4/5 3 blue middle 'yellow'	4/5 3 blue middle 'orange'
Photograph											
Dead or alive	dead	alive	alive	alive	dead	dead	dead	dead	dead	dead	dead
Action	impaled by spear or javelin, holding onto oar, falling under and onto Egyptian ship	rope around neck binding arms in front, prisoner on Egyptian ship	rope around neck binding arms in front, prisoner on Egyptian ship	prisoner on Egyptian ship	impaled by spear or javelin, falling under and onto Egyptian ship	impaled with spear or javelin, falling from Sea Peoples ship, onto capsized one	impaled by spear or javelin, fell onto capsized Sea Peoples ship	impaled on spear or javelin, falling from and onto Sea Peoples ship	impaled by spear or javelin, falling under and onto Sea Peoples ship	falling leaning over edge of Sea Peoples ship	impaled by spear or javelin, fell onto capsized Sea Peoples ship

Label	SB99	SB100	SB101	SB102	SB103	SB104	SB105	SB106	SB107	SB108	SB109
Facial descriptions	large downward nose, small chin, closed eyes	eyes closed	large nose, thick eye brows, eyes closed	downward pointed nose, round chin, round eyes	large nose, round chin, closed eyes	large nose, full lips, closed eyes	large round nose, small chin	long downward nose, small chin	long downward nose, round chin	n/a	n/a
Headdress	cap like	cap like	feathered, lines, very spanned, strip with triangles, chin strap?, swooping neck guard	feathered, very spanned, lines, short, large strip with triangles, neck guard	feathered, lines, spanned, striped strip, strip with circles black background, swooping neck guard, chin strap	feathered, lines, spanned, strip with circle black background	tall (white)?	feathered, short, lines, spanned, large strip with triangles, chin strap?	feathered, lines, very spanned, strip with circles black background, neck guard	feathered, slightly spanned, lines, strip with circles black background	feathered, very spanned, lines, swooping neck guard
Weapon	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	dagger or sword	n/a
Costume	feature on chest maybe armour, kilt with thick strip top middle bottom centre, pointed	collar feature, feature on chest maybe armour, kilt with thick strip top middle bottom centre	collar feature, feature on chest maybe armour, kilt with thick waist strip, pointed	collar feature, lines on upper arms, feature on chest maybe armour, kilt with thick striped strip waist	collar feature, feature on chest maybe armour, kilt	collar feature, kilt with striped thick waist strip, at least centre strip	collar feature?, feature on chest maybe armour, kilt with at least middle bottom strip, tassels on corners, pointed	collar feature	collar feature, feature on chest maybe armour, kilt with striped strip waist, strip middle bottom centre, tassels on corners	kilt with strip bottom, tassel corner	collar feature, feature on chest maybe armour, kilt with strip waist middle bottom centre, pointed with tassels
Location	4/5 3 blue middle 'pink'	4/5 4 blue middle 'blue'	4/5 4 blue middle 'green'	4/5 4 blue middle 'yellow'	4/5 4 blue middle 'orange'	4/5 4 blue middle 'pink'	4/5 5 blue right 'blue'	4/5 5 blue right 'green'	4/5 5 blue right 'yellow'	4/5 5 blue right 'orange'	4/5 5 blue right 'pink'
Photograph											
Dead or alive	dead	dead	dead	dead	dead	dead	dead	alive	dying?	dying?	dead
Action	impaled?, falling under and onto Sea Peoples ship	falling	impaled by spear or javelin, falling from Egyptian to Sea Peoples ship	impaled by spear or javelin, falling from Sea Peoples ship onto Egyptian	impaled by spear or javelin, falling from Sea Peoples ship onto Egyptian	impaled by spear or javelin, falling over edge of Sea Peoples ship	impaled by spear or javelin, falling from Sea Peoples ship, hand on edge, falling onto Egyptian ship	arms tied in front, prisoner on Egyptian ship	impaled by spear or javelin, falling with eyes open	impaled by spear or dagger, falling, eyes open	impaled by spear or javelin, falling upside down

Label	SB110	SB111	SB112	SB113	SB114	SB115	SB116	SB117	SB118	SB119	SB120	
Facial descriptions	round nose and chin, closed eyes	large downward nose, pointed chin, eyes closed	long downward nose, small chin, closed eyes	long pointed nose, eyes closed	n/a	n/a	n/a	round nose, small chin	long nose, small chin	large nose, round chin	closed eyes	
Headdress	feathered, spanned, lines large strip with circles black background, tied chin strap, swooping neck guard	spanned, short, feathered, lines, strip?, swooping neck guard, chin strap	feathered, spanned, lines, short, strip with circles black background, swooping neck guard, chin strap?	feathered, lines, very spanned, strip with triangles, chin strap, swooping neck guard	n/a	feathered, lines, spanned	feathered, lines, slightly spanned	feathered?	feathered, lines, spanned, swooping neck guard, chin strap	feathered?, slightly spanned, white?	feathered, very spanned, lines, strip?, swooping neck guard	
Weapon	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	
Costume	collar feature, kilt with at least 2 strips across, centre	collar feature, kilt with striped waist strip	feature on chest maybe armour, kilt with waist strip	kilt with strip top middle bottom centre, pointed?	kilt with at least thick waist and centre strip, tassels	strip on waist kilt	collar feature	collar feature	collar feature	collar feature	collar feature, kilt with thick strip top middle bottom centre, pointed?	
Location	4/5 6 blue right 'blue'	4/5 6 blue right 'green'	4/5 6 blue right 'yellow'	4/5 6 blue right 'orange'	5/5 1 blue left 'blue'	5/5 1 blue left 'green'	5/5 1 blue left 'yellow'	5/5 1 blue left 'orange'	5/5 1 blue left 'pink'	5/5 2 blue middle 'blue'	5/5 2 blue middle 'green'	
Photograph												
Dead or alive	dead	dead	dead	dead?	alive	alive	alive	alive	alive	alive	dead	
Action	impaled by spear or javelin, falling	impaled by spear or javelin, falling or laying	impaled by spear or javelin, falling or laying	laying or falling with arms outstretched and being tied by Egyptian	Egyptian grabbing feature from head, arms tied behind back, on bow of Egyptian ship	rope around neck binding arms in front, prisoner on Egyptian ship	rope around neck binding arms in front, prisoner on Egyptian ship	rope around neck binding arms in front, prisoner on Egyptian ship	rope around neck binding arms in front, prisoner on Egyptian ship	rope around neck binding arms, prisoner on Egyptian ship	laying or falling under Egyptian ship	



Label	SB121	SB122	SB123	SB124	SB125	SB126	SB127	SB128	SB129	SB130	SB131	
Facial descriptions	small chin	pointed nose	n/a	n/a	n/a	n/a	long nose, round chin, closed eyes	round nose and chin?, eyes closed	large nose	large nose, small chin, closed eyes	large wide nose, full lips, closed eyes	
Headdress	feathered, very spanned, lines, swooping neck guard	feathered, very spanned, lines	feathered, spanned, lines, strip with triangles	feathered, lines, strip with triangles, swooping neck guard, chin strap	feathered, spanned, lines, strip with triangles, neck guard?	feathered, lines, short, very spanned, neck guard	feathered, spanned, lines, strip with triangles, chin strap	feathered, lines, short, spanned, large strip with triangles	feathered, short, lines, flat neck guard	feathered, short, slightly spanned, strip with triangles, chin strap	feathered, lines, strip with triangles	
Weapon	n/a	n/a	n/a	n/a	dagger or sword	n/a	n/a	n/a	n/a	n/a	n/a	
Costume	kilt with at least top middle centre strip	kilt with at least across and centre strip, feature on chest?	kilt with at least 2 across strips	collar feature, kilt with at least middle and centre strip	collar feature, kilt with at least middle bottom centre strip	kilt with at least top middle bottom centre strip	lines on upper arms, feature on chest maybe armour, kilt with at least middle bottom centre strip, maybe thick waist strip	kilt with at least thick waist and centre strip	feature on chest maybe armour, kilt with at least middle bottom centre strip	collar feature, lines on upper arms	collar feature, lines on upper arms, feature on chest maybe armour, kilt with top middle bottom centre strip	
Location	5/5 2 blue middle 'yellow'	5/5 2 blue middle 'orange'	5/5 2 blue middle 'pink'	5/5 3 blue middle 'blue'	5/5 3 blue middle 'green'	5/5 3 blue middle 'yellow'	5/5 3 blue middle 'orange'	5/5 3 blue middle 'pink'	5/5 4 blue middle 'blue'	5/5 4 blue middle 'green'	5/5 4 blue middle 'yellow'	
Photograph												
Dead or alive	dead	dead	dead	dead	dead	dead	dead	dead	dead	dead	dead	
Action	impaled by spear or javelin, falling out of capsized Sea Peoples ship	falling upside down from capsized Sea Peoples ship	impaled by spear or javelin, falling awkwardly bent out of capsized Sea Peoples ship	facedown/back of head, laying or falling	impaled by spear or javelin, falling from capsized Sea Peoples ship holding onto mast	impaled by spear or javelin, falling from capsized Sea Peoples ship	falling from capsized Sea Peoples ship	falling upside down from capsized Sea Peoples ship	falling upside down from capsized Sea Peoples ship	impaled by spear or javelin, maybe falling from crow's nest from capsized Sea Peoples ship	impaled by spear or javelin, falling upside down from capsized Sea Peoples ship	



## RIGHT PANEL





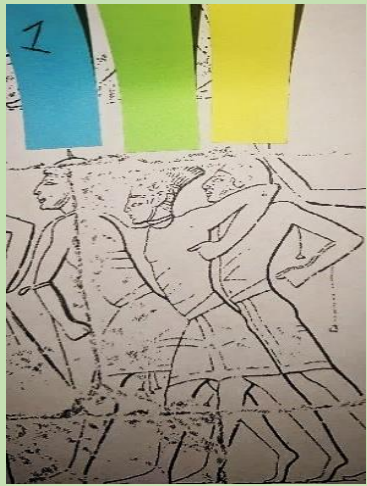
Label	SB132	SB133	SB134	SB135	SB136	SB137	SB138	SB139	SB140	SB141	SB142
<b>Facial descriptions</b>	large downward nose, small chin, closed eyes	long downward nose, small chin	large downward nose, small chin	large downward nose, small chin	n/a	large nose, small chin	large pointed nose, small chin	round nose and chin	n/a	n/a	n/a
<b>Headdress</b>	feathered, short, slightly spanned, lines, large strip with triangles, neck guard?	feathered, lines, tied chin strap, swooping neck guard	feathered, lines, tied chin strap	feathered, lines, spanned, tied chin strap, swooping neck guard	feathered, lines, slightly spanned, chin strap, swooping neck guard	chin strap, neck guard (white)?	tall, swooping neck guard	feathered?, swooping neck guard	cap like, horns	n/a	cap like, horns, striped
<b>Weapon</b>	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
<b>Costume</b>	kilt?	collar feature, lines on upper arms, feature on chest maybe armour, kilt with at least middle bottom centre strip	n/a	collar feature, feature on chest maybe armour, kilt with thick waist and centre strip, strip on upper arm	collar feature?	collar feature, thick strip kilt	collar feature, feature on chest maybe armour, kilt with thick strip waist middle centre	collar feature, kilt with thick waist strip	collar feature, kilt with middle bottom centre strip	kilt with waist middle centre	n/a
<b>Location</b>	5/5 4 blue middle 'orange'	5/5 4 blue middle 'pink'	5/5 5 blue right 'blue'	5/5 5 blue right 'green'	5/5 5 blue right 'yellow'	5/5 5 blue right 'orange'	5/5 5 blue right 'pink'	5/5 6 blue right 'blue'	5/5 6 blue right 'green'	5/5 6 blue right 'yellow'	1 blue right 'blue'
<b>Photograph</b>											
<b>Dead or alive</b>	dead	alive	alive	alive	alive	alive	alive	alive	dead	dead	alive
<b>Action</b>	impaled by spear or javelin, missing hand, falling from capsized Sea Peoples ship	sitting on Egyptian ship, arms not bound	prisoner on Egyptian ship	strip on upper arm maybe rope bind on arms behind back, prisoner on Egyptian ship	rope around neck binding arms in front, prisoner on Egyptian ship	rope around neck binding arms in front, prisoner on Sea Peoples ship	arms bound behind, headdress grabbed by Egyptian, prisoner on Sea Peoples ship	arms tied behind back, prisoner on Egyptian ship	laying or falling face first	laying or falling, only kilt and legs showing	laying being stepped on



Table 5: Catalogue for the Victory Scene (VS).

Label	VS1	VS2	VS3	VS4	VS5	VS6	VS7
<b>Facial descriptions</b>	large nose, round chin	large nose	long nose, round chin	large pointed nose, small chin	large long nose, round chin	downward nose, small chin	large long nose, round chin
<b>Headdress</b>	feathered, lines, strip with circles black background, swooping neck guard	feathered, lines, spanned, strip	feathered, spanned, lines, strip with circles black background, chin strap	lines, feathered, short, chin strap, swooping neck guard (white), strip with triangles	cap like, horns, chin strap	feathered, lines, spanned, strip with triangles, swooping neck guard, chin strap	cap like, chin strap
<b>Costume</b>	collar feature?, striped strip waist of kilt	kilt with striped waist strip, strip centre	kilt with at least thick waist strip	kilt with thick waist and centre strip	features on chest/back maybe armour, kilt with at least waist middle bottom strip, tassels	collar feature, features on chest maybe armour, kilt with thick strip top middle bottom centre, pointed	features on chest maybe armour, kilt with thick strip waist middle bottom centre
<b>Location</b>	1/4 1 blue right 'blue'	1/4 1 blue right 'green'	1/4 1 blue right 'yellow'	1/4 1 blue right 'orange'	2/4 1 blue right 'blue'	2/4 1 blue right 'green'	2/4 1 blue right 'yellow'
<b>Photograph</b>							
<b>Dead or alive</b>	alive	alive	alive	alive	alive	alive	alive
<b>Action</b>	likely bound and captive of Egyptians	arms bound by rope in front, captive of Egyptians	captive of Egyptians, maybe bound (behind another captive)	contraption around neck binding arms in front, captive of Egyptians	arms bound in front by rope, rope around neck, captive of Egyptians	rope around neck, arms behind back maybe tied, captive of Egyptians	rope around neck, arms tied behind back, captive of Egyptians









Label	VS24	VS25	VS26	VS27	VS28	VS29	VS30	VS31
Facial descriptions	large round nose, small chin	n/a	large nose, small chin	large nose?, round chin	round nose, small chin	pointed nose, small chin	downward nose, round chin	downward long nose, small chin
Headdress	feathered, lines, spanned, strip with circles black background, chin strap tied	swooping neck guard	feathered, lines, strip with triangles, swooping neck guard (white), tied chin strap	feathered, lines, strip with triangles, chin strap, tied?	feathered, lines, strip with triangles, chin strap tied	feathered, lines, slightly spanned, strip with triangles, neck guard, tied chin strap	feathered, lines, slightly spanned, strip with triangles, swooping neck guard, tied chin strap	feathered, lines, slightly spanned, strip with circles black background, swooping neck guard, chin strap?
Costume	collar feature, kilt with at least middle bottom centre strip, pointed with tassels	collar feature, kilt with thick waist strip, middle bottom centre strip, pointed with tassels	collar feature, kilt with thick waist strip, strip middle bottom centre, pointed, tassels in corner	collar feature, kilt with at least bottom strip, tassels on corner	collar feature, kilt with at least middle and bottom strip	collar feature, kilt with thick strip waist, strip middle bottom centre, pointed	kilt?, collar feature?	collar feature, kilt with thick strip waist, pointed with tassels
Location	3/4 4 blue middle 'green'	3/4 4 blue middle 'yellow'	3/4 4 blue middle 'orange'	3/4 4 blue 'pink'	3/4 5 blue right 'blue'	3/4 5 blue 'green'	3/4 5 blue right 'yellow'	3/4 5 blue right 'orange'
Photograph								
Dead or alive	alive	alive	alive	alive	alive	alive	alive	alive
Action	arm grabbed and captive of Egyptian	arm grabbed and captive of Egyptian	arm grabbed and captive of Egyptians	standing, captive of Egyptians	standing captive of Egyptians	standing, captive to Egyptians	rope around neck, arms tied behind back, captive of Egyptians	rope around neck, arms tied in front, captive of Egyptians









Table 6: Catalogue for the Theban Triad (TT).

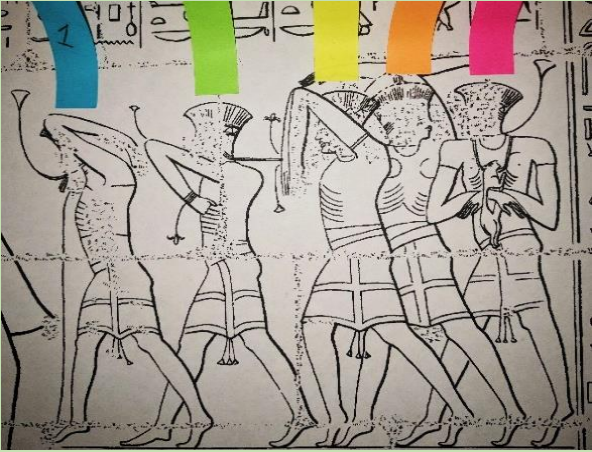

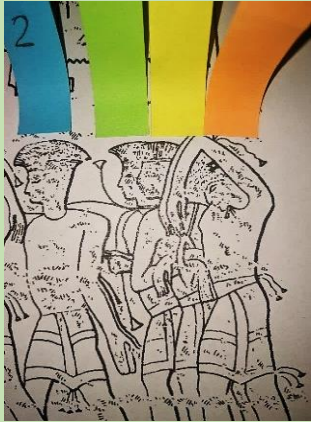


Label	TT1	TT2	TT3	TT4	TT5
Facial descriptions	n/a	n/a	large nose, pointed chin	small chin	n/a
Headdress	feathered, lines, spanned, strip with triangles, tied chin strap?	feathered, lines, spanned, strip with triangles	feathered, lines, spanned, strip with triangles, tied chin strap?, short	feathered, lines, swooping neck guard	feathered, lines, very spanned, strip with triangles, neck guard
Costume	feature on chest maybe armour, kilt with thick strip waist, strip middle bottom centre, pointed with tassels	feature on chest maybe armour, kilt with strip top middle bottom centre, pointed with tassels	collar feature, strip on upper arms, feature on chest maybe armour, kilt with striped waist strip, middle bottom centre strip, pointed with tassels	collar feature, feature on chest maybe armour, kilt with striped waist strip, middle bottom centre strip, pointed with tassels?	collar feature, feature on chest maybe armour, kilt with top middle bottom centre strip, pointed?, tassels, upper lines arms
Location	1/1 1 blue right 'blue'	1/1 1 blue right 'green'	1/1 1 blue right 'yellow'	1/1 1 blue right 'orange'	1/1 1 blue right 'pink'
Photograph					
Dead or alive	alive	alive	alive	alive	alive
Action	rope around neck, arms bound above head, marching captive	rope around neck, arms tied in front, marching captive	rope around neck, arms tied in front, marching captives	rope around neck, arms tied above head, marching captive	rope around neck, rope around neck connected to contraption (animal shaped) binding arms together in front, marching captive

Table 7: Catalogue for Amon and Mut (AM).

Label	AM1	AM2	AM3	AM4	AM5	AM6	AM7	AM8
<b>Facial descriptions</b>	long nose, round chin	downward nose, small chin	downward nose, round chin	large nose, small chin	large nose, small chin	large nose, round chin	large nose, small chin	downward pointed nose, small chin
<b>Headdress</b>	feathered, lines, spanned, strip with circles?, swooping neck guard, chin strap	feathered, lines, spanned, short, strip with circles?, black background, swooping neck guard	very spanned, feathered, lines, short, strip with circles black background, chin strap	feathered, lines, very spanned, strip?, tied chin strap	very spanned, feathered, lines, strip with circles black background, tied chin strap, swooping neck guard	very spanned, feathered, lines, strip with circles black background?	feathered, lines, very spanned, strip?	feathered, lines, very thin strip
<b>Costume</b>	collar feature, kilt with at least middle bottom centre strip, pointed, tassels, maybe thick waist strip	collar feature, kilt with thick waist strip, bottom middle centre strip, pointed, tassels	n/a	collar feature, feature on chest maybe armour, kilt with strip top bottom centre, pointed, tassels	collar feature, feature on chest maybe armour, kilt with strip top middle bottom centre, pointed with tassels	collar feature, kilt with middle bottom centre strip at least, pointed with tassels	kilt with thick waist strip, middle bottom centre strip	thick waist strip kilt, centre bottom strip
<b>Location</b>	1/3 1 blue right 'blue'	1/3 1 blue right 'green'	1/3 1 blue right 'yellow'	1/3 1 blue right 'orange'	1/3 1 blue right 'pink'	1/3 2 blue right 'blue'	1/3 2 blue right 'green'	1/3 2 blue right 'yellow'
<b>Photograph</b>								
<b>Dead or alive</b>								
<b>Action</b>	rope around neck, rope around neck binding arms in front, marching captive	rope around neck, arms tied behind back, marching captive	rope around neck?, arms tied in front, marching captive	arms tied behind back?, marching captive	arms tied above head, marching captive	rope around neck, arms tied behind back, marching captives	rope around neck, arms bound in front?, marching captives	rope around neck binding arms in front, marching captive

Label	AM9	AM10	AM11	AM12	AM13	AM14	AM15	AM16	AM17
<b>Facial descriptions</b>	downward round nose, round chin	large nose, round chin	downward nose, small chin	pointed nose, small chin, thick eyebrows	downward nose, small chin	large nose, small chin	large pointed nose, pointed chin	round chin	large downward nose, small chin
<b>Headdress</b>	feathered?, strip with circles black background, tied chin strap?	feathered, lines, short, strip?, very spanned	feathered, lines, spanned, strip?, tied chin strap	spanned white headdress, tall	feathered, lines, very spanned, strip with black background, swooping neck guard	feathered?, spanned, strip?	feathered, lines, strip with unknown design, spanned, swooping neck guard	feathered, lines, very spanned, short, strip	feathered, lines, very spanned, striped strip, chin strap, tied?, swooping neck guard
<b>Costume</b>	collar feature, kilt with thick top middle bottom centre strip, pointed, tassels on corner and waist	collar feature, kilt with at least middle bottom centre strip, pointed with tassels and on corner	collar feature, kilt with thick strip waist middle bottom centre strip, pointed with tassels	kilt?, collar feature?	collar feature, kilt with top middle bottom centre thick strip, pointed	collar feature, kilt, pointed	collar feature, thick waist on kilt, middle bottom centre strip, pointed	collar feature, thick waist strip, strip at least middle kilt	collar feature, kilt with thick waist strip, middle bottom centre strip, pointed with tassels
<b>Location</b>	1/3 2 blue right 'orange'	2/3 1 blue right 'blue'	2/3 1 blue right 'green'	2/3 1 blue right 'yellow'	2/3 1 blue right 'orange'	2/3 1 blue right 'pink'	2/3 2 blue right 'blue'	2/3 2 blue right 'green'	2/3 2 blue right 'yellow'
<b>Photograph</b>									
<b>Dead or alive</b>	alive	alive	alive	alive	alive	alive	alive	alive	alive
<b>Action</b>	arms tied above head, marching captive	rope around neck, arms tied behind back, marching captive	arms tied above head, marching captive	rope around neck, marching captive	rope around neck, arms bound in front, marching captive	rope around neck, arms bound in front?, marching captive	rope around neck, arms tied in front, marching captive	rope around neck, arms bound in front, marching captive	arms tied behind back, marching captive








Label	AM18	AM19	AM20	AM21	AM22	AM23	AM24	AM25
Facial descriptions	round nose, small chin, thick eyebrows	pointed nose, small chin, thick eyebrows	large downward nose, round chin, thick eyebrows	downward nose, small chin, thick eyebrows	large round nose, double chin beard?	round nose and chin, thick eyebrows	long round nose, thick eyebrows	round nose and chin, thick eyebrows
Headdress	feathered, lines, very spanned, strip?, chin strap tied	very spanned, feathered, lines, strip with circles black background, swooping neck guard (white), tied chin strap	feathered, lines, very spanned, strip with circles black background, swooping neck guard, chin strap?	feathered, very spanned, tall, lines, strip with circles or triangles black background, swooping neck guard, chin strap?	feathered, very spanned, lines, strip with triangles, chin strap tied	feathered, lines, swooping neck guard, chin strap tied	feathered, lines, very spanned, strip with circles or triangles, tied chin strap, swooping neck guard	feathered, lines, tall, very spanned, strip with triangles, swooping neck guard, chin strap tied
Costume	collar feature, kilt with thick waist strip, middle bottom centre strip, pointed, tassels on corner	collar feature, kilt with at least middle bottom centre strip	collar feature, kilt with thick waist strip, strip middle bottom centre, pointed	collar feature, kilt with thick strip waist, strip middle bottom centre, tassels	kilt with thick strip waist, strip middle bottom centre, pointed with tassels	collar feature, kilt with thick strip waist, strip middle bottom centre, pointed with tassels	collar feature, kilt with thick strip waist, strip middle bottom centre, pointed?	collar feature, kilt with thick waist strip, strip middle bottom centre, pointed with tassels and on corners
Location	3/3 1 blue right 'blue'	3/3 1 blue right 'green'	3/3 1 blue right 'yellow'	3/3 1 blue right 'orange'	3/3 1 blue right 'pink'	3/3 2 blue right 'blue'	3/3 2 blue right 'green'	3/3 2 blue right 'yellow'
Photograph								
Dead or alive	alive	alive	alive	alive	alive	alive	alive	alive
Action	rope around neck, arms tied in front, marching captive	rope around neck, arms tied behind back, marching captive	arms tied above in front head, rope around neck, marching captive	rope tied around neck with contraption binding arms, marching captive	arms tied behind back, marching captive	arms tied above head, marching captive	arms tied in front, marching captives	rope around neck attached to contraption binding arms in front, marching Egyptian



Table 8: Catalogue of Sea Peoples ships (SPS).

Label	Hull description	Mast/yard/rigging details	Crow's nest	Other	Picture
SPS1	symmetrical, protrusions on the stem and sternpost similar to bird head, waterfowl?, appearance of 2 layers or levels, across the length of the ship, 2 platform features on both fore and aft, slightly rounding bottom	yard extends nearly full length of ship, slight arch shape with ends further down than centre (slight sloping), sails that are bunched up to the top of the yard with ropes located where it meets it down lower on the mast	tall, centre of ship, wider on top and recedes to a flat bottom, on mast	appearance of two possible steering oars on one side likely stern due to this, a protrusion on the other side thin maybe pointed and sticks out nearly half as far as the bird-shaped feature above it	
SPS2	symmetrical, two protrusions one on each the stem and sternpost. Two layers across the length of the ship, slightly rounded bottom, platform like feature at both ends	yard is slightly curved with sails bound to it, and with ropes dangling from it, and possibly attached the tipped over mast	tall, assumed originally centred but tipped to the side, wider on top and narrow down to a flat bottom, on mast	protrusion on one end of ship, diagonally positioned down, slightly thinner than protrusion on stem and sternpost	
SPS3	round bottom, symmetrical, protrusions on stem and sternposts possibly a bird shape, maybe waterfowl, 2 layers across length of ship, platform like feature on both end of the ship	yard is slightly rounded downward, sail bound up with centre bit of sail slumping down further than the rest, rope from sails to mast	slightly tipped over, centre, wider on top and narrow to flat bottom, on mast	steering oar on 1 end of ship, assumed stern based on this detail	
SPS4	round bottom hull, symmetrical, 2 bird-like protrusions on stem and sternpost, 1 with eye feature, 2 layers across length, platform features on both ends	yard is slightly round, sailed bunched up to yard, ropes from sails to mast, mast extremely tipped over	tall, extremely tipped over, wider on top to narrow flat bottom, on mast	2 steering oars, 1 on starboard and another of the port side of stern of ship.	
SPS5	capsized, round bottom, symmetrical, bird like protrusions both stem and stern posts, 2 layers, possible platform on 1 end	slightly round yard, sail bound to it, one side unbound and free flowing with a large tear on one side, the mast is broken off, the ropes from the yard and sail are shown in great detail and loop around the falling mast/crow's nest	tall, falling over and unattached to ship, wider on top to narrow flat bottom, on mast	n/a	

## **Appendix D: Research tables—calculations**

Table 9: Calculations of the traits present in the Land Battle (LB).

Sea Peoples	188
Dead	111
Dead?	8
Dead +	5
Alive	74
Alive?	5
Alive +	3
Dying	3 (connected to others, only 1 separate)
Dying?	2
Dying +	1
Feathered Headdress	151
Lines	136
White	3
No top features	12
Strip	114
Strip?	6
Circles	63
Triangles	18
Neck guard	85
Neck guard?	2
White (no stripes)	14
White?	3
Spanned	53
Very	44
Slightly	9
Cap Headdress	9
Horns?	2
Striped	1
Chin strap	79
Chin strap?	6
Tied	23
Shield	21
Dagger/sword	25
Spear/javelin	31
No weapons	132
Kilts	114
Pointed	12
Tassels	6
Armour	8
Collar feature	80
Lines on upper arms	1
Missing hands	28

Table 10: Calculations of the traits present in the Captives Sea Battle (CSB) scene.

Sea Peoples	40
Alive	40
Feathered Headdress	31
Lines	31
Strip	26
Circles	8



Triangles	12
Neck guard	24
White (no stripes)	5
Spanned	13
Very	2
Slightly	11
Cap headdress	8
Horns	4
Chin strap	24
Tied	7
Kilts	36
Pointed	19
Tassels	15
Armour	2
Collar feature	25

Table 11: Calculations of traits present in the Sea Battle (SB).

Sea Peoples	146
Dead	87
Dead +	2
Alive	54
Alive +	2
Dying	9 (connected to others, only 6 separate)
Dying?	5
Dying +	4
Feathered Headdress	89
Lines	85
White	2
No top feature	2
Strip	68
Strip?	3
Circles	34
Triangles	22
Lines	2
Neck guard	60
Neck guard?	4
White (no stripes)	9
White?	3
Checked	1
Spanned	33
Very	18
Slightly	16
Cap Headdress	45
Cap?	3
Horns	39
Horns?	1
Striped	6
Chin strap	58
Tied	8
Tied?	6
Shield	11
Dagger/sword	20

Spear/javelin	2
No weapons	124
Kilts	117
Pointed	34
Tassels	16
Armour	79
Armour?	1
Bolt feature	11
Collar feature	84
Collar feature?	3
'v' shaped	6
Lines on upper arms	34
Missing hands	3

Table 12: Calculations of the traits present in the Victory Scene (VS).

Sea Peoples	57
Alive	57
Feathered headdress	54
Lines	53
No top features	1
Strip	51
Strip?	1
Circles	29
Triangles	16
Triangles?	1
Neck guard	25
White	2
White?	1
Spanned	20
Very	8
Slightly	12
Cap headdress	2
Horns	1
Chin strap	42
Chin strap?	3
Tied	32
Tied?	7
Kilts	30
Pointed	9
Tassels	9
Armour	3
Collar feature	32
Collar feature?	4

Table 13: Calculations of the traits present in the Theban Triad (TT) scene.

Sea peoples	5
Alive	5
Feathered	5
Lines	5
Strip	4
Triangles	4

Neck guard	2
Spanned	3
Very	1
Chin strap	2
Tied	2
Kilt	5
Pointed	3
Pointed?	2
Tassels	4
Tassels?	1
Armour	5
Collar feature	3
Strips on upper arms	1

Table 14: Calculations of the traits present in the Amon and Mut (AM) scene.

Sea peoples	25
Alive	25
Feathered	25
Lines	22
Lines?	2
White	1
Strip	23
Strip?	6
Circles	10
Circles?	3
Triangles	4
Unknown	1
Neck guard	12
White	1
Spanned	5
Very	17
Chin strap	15
Chin strap?	2
Tied	2
Tied?	2
Kilt	24
Pointed	18
Pointed?	1
Tassels	14
Armour	2
Collar feature	21
Collar feature?	1

Table 15: Calculations of the traits present in all Sea Peoples scenes.

Sea Peoples	461
Dead	198
Alive	256
Dying	8
Feathered Headdress	355
Lines	332
White	6
Unclear	15

Strip	286
Strip?	16
Circles	144
Circles?	3
Triangles	76
Triangles?	1
Lines	6
Neck guard	208
Neck guard?	6
White (no stripes)	31
White?	7
Checked	1
Spanned	127
Very	90
Slightly	48
Cap Headdress	64
Cap?	3
Horns	47
Horns?	3
Striped	7
Chin strap	220
Chin strap?	11
Tied	62
Tied?	15
Shield	32
Dagger/sword	45
Spear/javelin	33
No weapons	369
Kilts	326
Pointed	98
Pointed?	3
Tassels	66
Tassels?	1
Armour	99
Armour?	1
Bolt feature	11
Collar feature	245
Collar feature?	8
'v' shaped	6
Lines on upper arms	36
Missing hands	31

## **Appendix E: Research table—actions**

Table 16: List of all the actions occurring by the Sea Peoples warriors in the Medinet Habu scenes, with some engaging in more than one activity.

actions	number
Marching	14
Marching captive	30
Laying floor	16
Falling	74
Half up falling	11
Falling upside down	11
Falling on face	1
Falling onto ship	8
Falling from ship	24
Falling from crow's nest	5
Falling upside down onto ship	2
Bending over standing Sea Peoples ship	2
Leaning back falling on ship	1
Falling upside down from ship	13
Falling from and into another ship	19
Leaning back standing falling	6
Leaning/falling over edge ship	8
Standing falling	1
Falling arms outstretched being tied	1
Falling through ship	1
Defending	38
Protecting/helping	2
Defensive pointing	4
Pushing back Egyptian shield/arms/weapons	2
Raised arm maybe holding up falling warrior	1
Grabbed by falling warrior	1
Arms linked	2
Caught	7
Tied up	1
Impaled	85
Arm grabbed	8
Attacking	4
Impaling another	1
Grabbing another	5
Sitting	4
Sitting holding missing hand up	1
Holding onto ox-cart	2
Upright	4
Walking	2
Holding onto stick/arm around piece of ship	8
Arms raised	5
Chariot standing/driving	9

actions	number
Standing in Sea Peoples ship	7
Jumping	2
Sitting? In ship	5
Sitting hunched head down	11
Hunched standing on ship	1
Captive	131
Rope around neck	53
Arms tied behind back	33
Arms tied in front	26
Arms above head	10
Rope around leg	3
Kneeling	4
Arms around neck	20
Shoulder	1
Head grabbed	4
Arms bound?	2
Sitting knees to chest	22
Standing captive	3
Stepped on	8

## **Appendix F: Catalogues of grouped features**



Table 17: Catalogue of grouped headdresses.

Labels	Photos
<p>LB89, SB75, LB19, SB71, SB66, LB166, CSB14, AM13</p>	
<p>LB136, LB40, SB72, SB101, SB94, SB45, LB28, LB120, LB114, LB27, AM24</p>	
<p>LB65, SB109, SB113, LB95, LB68, LB179</p>	
<p>LB22, LB42, VS22, SB7, SB21, LB39, VS3, SB32, CSB13, SB9, LB56, SB26, LB83, LB11, LB163</p>	

Labels	Photos
<p>LB17, LB72, LB46, LB88, LB38, SB3, TT3, SB126, SB107, VS39</p>	
<p>LB124, LB82, LB147, AM21, AM25, LB151, LB123, SB37, LB122</p>	
<p>LB105, LB70, SB98, LB132, LB134, LB16, CSB40, LB76</p>	
<p>LB61, AM2, VS29, LB152, SB136, LB63, LB131, LB15, LB51, TT4, LB35, LB128, LB106, SB5, LB37, SB4, SB119, SB105, LB143, VS14</p>	
<p>SB1, SB2, SB132, VS26, AM11, LB29, SB124, CSB17, SB139</p>	

Labels	Photos
LB107, CSB15, LB55, LB5, VS19	
LB125, SB70, VS6, LB57, SB30	
AM17, LB110, AM3, LB169	
LB34, LB45, LB112, LB18, CSB38, CSB39, CSB8, VS4, SB111	
SB24, CSB21	




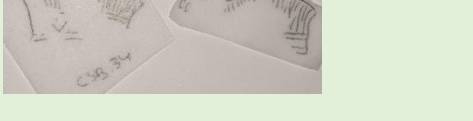
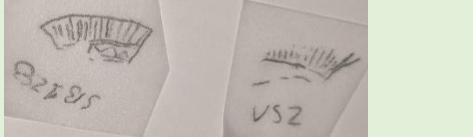



Labels	Photos
<p>LB74, AM10, SB122, SB121, LB162, CSB37, VS33, LB171, CSB19, SB68, LB48, AM4, LB119, SB102, LB60, LB87, AM7, LB161</p>	
<p>VS8, SB103, SB110, CSB30, VS32, CSB28, LB103, LB153, LB86, CSB31, SB81, SB49, LB116</p>	
<p>LB130, LB108, LB92, LB127, SB73</p>	
<p>CSB36, CSB33, LB133</p>	
<p>AM19, SB80, SB20, SB23, SB76, SB74, AM5, LB185, LB141, LB178</p>	

Labels	Photos
CSB27, VS24, SB78, LB148	
LB73, LB43, LB9, LB156	
LB109, LB137, VS30, LB118	
SB48, SB83, TT2, CSB23	
AM1, TT5, CSB7	

Labels	Photos
LB54, CSB9, LB33, CSB29	
SB36	
Partial/top of feathered and/or no neck guard feature	
LB62, LB49, SB123	
LB84, LB165, SB104, LB21, SB127, SB115	
SB78, LB102, LB58, LB135, LB113, LB149, AM8, SB55, SB96, SB129	
LB180	

Labels	Photos
SB6, SB106, LB7, SB131, SB130, VS31, LB53	
CSB32, CSB25, LB115, LB77, SB91	
CSB35, CSB11, SB27, LB20, AM18, SB112, SB22, LB164	
LB182, LB101, LB79, LB177, SB125, LB52, LB99	
AM22, LB146, LB85	
SB31, SB62	



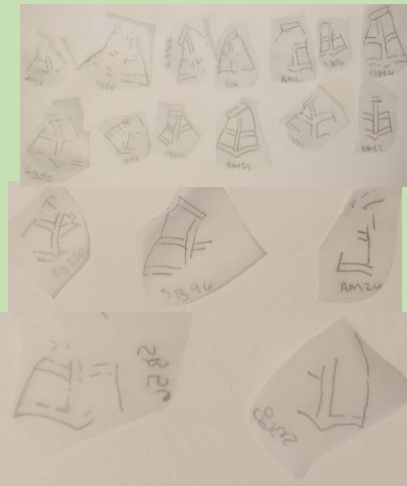
Labels	Photos
LB50, LB184, AM6	
SB85, LB26, AM20, LB145, SB8	
SB108, SB79, LB155, LB187, LB80, LB119	
LB138, CSB34	
SB128, VS2	
LB75, LB100	
Extra partial CSB24, LB3, VS43, VS28, VS36, VS12, VS38	
LB64, LB4, VS42, LB98, CSB26, VS20, VS27, SB90, VS32	



Labels	Photos
VS13, VS9, CSB22, AM16, SB44, SB87, LB129, LB41, VS40, VS34	
LB121, VS18, LB117, AM12, LB81, VS41, LB150, AM14, SB97, VS37, SB65, LB168, AM15, VS16	
SB51, SB54, SB53, CSB1, CSB3, SB92, SB144	
SB25, SB34, CSB4, SB88, SB41, SB145, LB25	
CSB18, CSB12, LB111	
LB90, LB14, LB93, LB71	
SB11, SB61, SB140, SB142, SB13, SB33	
SB60, SB28, SB40, SB59, SB18, SB9, SB57, SB100	

Labels	Photos
SB29, SB56, CSB16, SB42, SB19, SB43	
SB10, CSB6, VS5, SB12, SB17, SB85, SB58	
LB59, LB24	
SB35, SB26, SB15	
SB93	

Table 18: Catalogue of grouped kilts.

Labels similar kilts	Photos
SB21, LB14, SB93, VS6, AM20, SB76, CSB14, LB82, SB99, SB60, AM15, SB50, AM13, SB96, SB120, AM24, SB56, SB68	

**Labels similar kilts**

**Photos**

SB5, AM21, VS22, SB27, SB62, SB129, SB39, VS29, SB94, LB133, SB127, SB125, SB32, SB4



TT5, CSB27, CSB28, TT1, SB22, CSB5, AM23, AM22, CSB31, CSB32, TT2, CSB6, SB49, CSB8, SB52, AM11, AM17, CSB7, CSB1, LB93











SB100, SB14, SB133, SB113, VS7, SB55, CSB18, SB95, LB44, CSB17, SB140, SB131, SB126



SB17, SB9, SB58, SB88, SB72, SB64, SB1838, SB13, SB3, SB11, SB71, CSB35, SB59, LB56

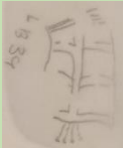


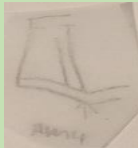



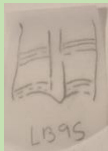
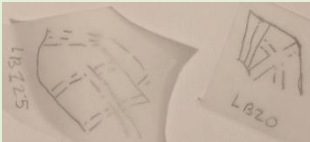


Labels similar kilts	Photos
TT4, CSB11, CSB10, SB57	
LB64, SB84, SB48, LB16, LB42	
AM5, TT3	
CSB33, CSB25, CSB37	
VS24, AM6, AM1	
VS26, AM25, AM10, VS18	
CSB15, CSB14, CSB16	
SB19, SB138, LB7, LB132, CSB40, LB19, SB24, LB43, SB70, AM7, LB101, LB128, LB90	

Labels similar kilts	Photos
LB59, LB71	
LB18, LB22, LB120, SB145	
SB122, SB121, LB135, VS32, VS25, LB88	
SB104, LB36, LB94, LB147, LB139, SB92	
SB8, SB61	
SB144, SB46, SB44, LB35, SB141, SB29, SB34	

Labels similar kilts	Photos
<p>LB79, LB25, SB101, LB114, LB73, LB184, VS3, VS8, LB80, LB144, LB121, LB122, LB123, LB124, SB115, SB85, LB5, SB63, SB41, VS33, CSB21, VS13, LB179</p>	
<p>LB158, VS28, CSB22, LB29, CSB34, LB100, LB72</p>	
<p>SB107, LB84</p>	
<p>SB102, SB112, LB61, LB47, LB70, SB75</p>	
<p>SB78, AM18</p>	
<p>SB47, SB82</p>	
<p>SB73, SB45</p>	

Labels similar kilts	Photos
SB74, LB38	
CSB2, VS5	
AM9, SB105	
SB37, SB36, LB134, CSB9, SB98	
LB89, SB10, SB128, VS4, LB75, AM8, SB114, SB1, SB7	
LB112, LB8	
LB142, CSB13, AM2, SB16, LB91, CSB38, CSB30, SB81, LB?, CSB36	
SB87, SB110	

Labels similar kilts	Photos
LB39	
LB85	
CSB39	
SB108	
AM4	
SB23, VS31	
SB20	
LB76, SB86, LB136, LB96, SB79	
LB95	
LB20, LB125	



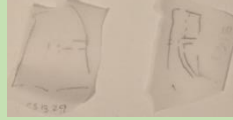
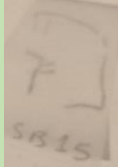






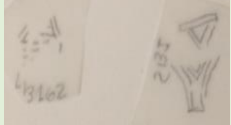
Labels similar kilts	Photos
CSB29, LB48	
LB15	
SB15	

Table 19: Catalogue of grouped armour.

Labels similar armour	Photos
SB71, SB127, SB133, SB120, SB27, SB94, SB84, SB19, SB52, SB109, SB131, SB93, CSB2, SB59	
SB96, SB46, SB61, AM5, SB107, SB85, SB58, SB39, SB16	
TT4, SB60, SB20, SB34, SB56, SB21, SB6, SB66	
SB25, SB83, SB7, SB31, TT5, SB75, LB172, SB17, SB76, SB32, SB73	

Labels similar armour	Photos
SB12, SB8, SB10	
SB26, LB114	
SB101, SB99, SB47, SB69, SB100, SB64, SB37, SB44	
LB176, SB48	
SB92, SB112, SB13	
LB174, LB85, SB103	
SB3, AM4	
LB162, SB1	
TT3, VS7, SB18, SB50, SB41, SB5, SB43, SB15, TT2, TT1, LB175, SB24, SB63, LB173, SB49, SB57, SB29	
LB163, SB45, SB28, SB82, SB129	

Labels similar armour	Photos
SB135, SB130, VS6, SB22, CSB1, SB102, SB88, SB98	
SB9	
SB2	

Table 20: Catalogue of grouped weapons.

Labels similar weapons	Photos
Sword/dagger	Photos
SB33, SB12, SB10, SB82, SB46	
SB23, SB3, SB30, SB17	
LB14, LB121, LB124, LB122, LB130, SB108, SB83, SB79, SB8, LB123	
LB64, LB21, LB90, SB125, SB32, SB9, LB118, LB97	
LB114, LB59, LB93, SB97, SB64	
LB81, LB24, LB145, LB29, LB33, LB99, LB32, LB23, LB67, SB75	

Labels similar weapons	Photos
LB103, LB66, LB98	
Spear/javelin	Photos
LB101, LB81, LB23, LB25, LB63, LB24, LB5, SB5, LB30, LB93, LB71, SB72, LB97, LB98, LB99, LB80	
LB54, LB51, LB119, LB33, LB82, LB100, LB29, LB53, LB118, LB117, LB147, LB67, LB66, LB150, LB149, LB148, LB31, LB64	
Shield	
SB4, SB7, SB9, SB10, SB17, SB19, SB32, SB58, SB64, SB72, SB75, LB3, LB7, LB8, LB21, LB23, LB25, LB54, LB71, LB80, LB82, LB90, LB93, LB99, LB100, LB117, LB118, LB119, LB124, LB127, LB130, LB147, LB150	

## **Appendix G: Totals leading to the creation of data charts**

Table 21: Totals of Sea Peoples' features and traits in the 6 scenes they appeared in.

	total	LB	CSB	SB	VS	TT	AM
dead	198	111	0	87	0	0	0
dying	255	74	40	54	57	5	25
alive	8	3	0	5	0	0	0
feathered	355	151	31	89	54	5	25
cap	64	9	8	45	2	0	0
chin strap	220	79	24	58	42	2	15
shield	32	21	0	11	0	0	0
dagger	45	25	0	20	0	0	0
spear	33	31	0	2	0	0	0
kilt	326	114	36	117	30	5	24
armour	99	8	2	79	3	5	2
collar	245	80	25	84	32	3	21
lines on arms	36	1	0	34	0	1	0

Table 22: Percent of occurrence of features and traits in the 6 scenes, based on total and division into total of individuals in each scene.

	LB	CSB	SB	VS	TT	AM
dead	59.04255	0	58.38926	0	0	0
dying	1.595745	0	3.355705	0	0	0
alive	39.3617	100	36.24161	100	100	100
feathered	80.31915	77.5	59.73154	94.73684	100	100
cap	4.787234	20	30.20134	3.508772	0	0
chin strap	42.02128	60	38.92617	73.68421	40	60
kilt	60.6383	90	78.52349	52.63158	100	96

	LB	CSB	SB	VS	TT	AM
armour	4.255319	5	53.02013	5.263158	100	8
collar	42.55319	62.5	56.37584	56.14035	60	84
lines on arms	0.531915	0	22.81879	0	20	0
shield	11.17021	0	7.38255	0	0	0
dagger	13.29787	0	13.42282	0	0	0
spear	16.48936	0	1.342282	0	0	0

Table 23: Amount and percent of frequency of feathered headdress in each scene.

	LB	CSB	SB	VS	TT	AM
Total scene	151	31	91	54	5	25
Overall total	188	40	149	57	5	25
Decimal/percentage	0.803191	0.775	0.610738	0.947368	1	1

Table 24: Amount of percent of frequency of cap helmets in each scene.

	LB	CSB	SB	VS	TT	AM
Total	9	8	45	2	0	0
Decimal/percentage	0.047872	0.2	0.302013	0.035088	0	0

Table 25: Percent of frequency of feathered and cap headdresses in each scene.

	LB	CSB	SB	VS	TT	AM
Feathered	80%	78%	61%	95%	100%	100%
Cap	5%	20%	30%	4%	0%	0%

Table 26: Totals of feathered headdress traits per scene.

	LB	CSB	SB	VS	TT	AM
Total	151	31	89	54	5	25

	LB	CSB	SB	VS	TT	AM
Lines	136	31	85	53	5	22
White	3	0	2	0	0	1
No top features	12	0	2	1	0	0
Strip	114	26	68	51	4	23
Circles	63	8	34	29	0	10
Triangles	18	12	22	16	4	4
Lines	0	0	2	0	0	0
Neck guard	85	24	60	25	2	12
White (no stripes)	14	5	9	2	0	1
Checked	0	0	1	0	0	0
Spanned	53	13	33	20	3	5
Very	44	2	18	8	1	17
Slightly	9	11	16	12	0	0

Table 27: Overall totals of feathered headdress traits for all scenes.

total	355
lines	332
white	6
strips	286
circles	144
triangles	76
lines	6
neck-guards	208
white	23
checked	1
spanned	127



very	90
slightly	48

Table 28: Percent of frequency of feathered headdress traits per scene, based on totals and total of individuals for each scene.

	LB	CSB	SB	VS	TT	AM
Total	80.31915	77.5	60.9589	94.73684	100	100
Lines	72.34043	77.5	58.21918	92.98246	100	88
White	1.595745	0	1.369863	0	0	4
Strip	60.6383	65	46.57534	89.47368	80	92
Circles	33.51064	20	23.28767	50.87719	0	40
Triangles	9.574468	30	15.06849	28.07018	80	16
Lines (strip)	0	0	1.369863	0	0	0
Spanned	28.19149	32.5	22.60274	35.08772	60	20
Very	23.40426	5	12.08054	18.60465	20	68
Slightly	4.787234	27.5	10.73826	27.90698	0	0
Neck-guard	45.21277	60	41.09589	43.85965	40	48
White (no stripes)	7.446809	12.5	6.164384	3.508772	0	4
Checked	0	0	0.684932	0	0	0

Table 29: Total of cap helmets and traits per scene.

	LB	CSB	SB	VS	TT	AM
Total	9	8	45	2	0	0
Horns	4	4	38	1	0	0
Circular protrusion	6	0	0	0	0	0
Striped	1	0	6	0	0	0

Table 30: Percent of frequency of cap helmet and traits based on totals and individual total per scene.

	LB	CSB	SB	VS	TT	AM
Total	14%	13%	70%	3%	0%	0%
Horns	9%	9%	81%	2%	0%	0%
Circular protrusion	100%	0%	0%	0%	0%	0%
Striped	14%	0%	86%	0%	0%	0%

Table 31: Overall total for cap helmet and traits for all scenes.

Total	64
Horns	47
Circular protrusion	6
Striped	7

Table 32: The totals for appearance of collar features, and percent of frequency per scene.

	LB	CSB	SB	VS	TT	AM
Total scene	80	25	82	32	3	21
Overall total	188	40	146	57	5	25
Decimal	0.425532	0.625	0.561644	0.561404	0.6	0.84
Percentage	42.55319	62.5	56.16438	56.14035	60	84
Percentage	43%	63%	57%	56%	60%	84%

Table 33: The totals for appearance of armour and the percent of frequency per scene.

	LB	CSB	SB	VS	TT	AM
Total scene	8	2	79	3	3	2

	LB	CSB	SB	VS	TT	AM
Overall total	188	40	146	57	5	25
Decimal	0.042553	0.05	0.541096	0.052632	0.6	0.08
Percentage	4%	5%	54%	5%	60%	8%

Table 34: The totals and the percent of frequency of the weapons that appeared in the scenes.

	Percentage	Amount
Shield	7.111111	32
Dagger or sword	10	45
Spear or javelin	7.333333	33

Table 35: The total appearance of kilts and their percent of frequency per scene.

	LB	CSB	SB	VS	TT	AM
Total scene	114	36	117	30	5	24
Overall total	188	40	146	57	5	25
	LB	CSB	SB	VS	TT	AM
Percentage	61%	90%	80%	53%	100%	96%

Table 36: The total of strip designs of kilts present in all scene, and the total of pointed, tasselled and unstriped kilts. w:waist; m:middle; b:bottom; c:centre; 2:2 strips.

total	326
<b>w</b>	42
wm	5
wmb	8
<b>wmbc</b>	99
<b>w2mbc</b>	13

wb	4
<b>wc</b>	21
<b>wmc</b>	25
w2mc	2
wbc	6
w2mb	1
m	2
mb	6
<b>mbc</b>	18
mc	7
2m	3
2mb	
2mbc	1
2mc	
<b>b</b>	12
bc	3
c	6
pointed	98
tassels	66
no strips	42

Table 37: The total and percent of frequency of strip design placement on kilts per scene.

	LB	CSB	SB	VS	TT	AM
total	114	36	119	28	5	24
<b>w</b>	18%	6%	11%	25%		







activities																		
leaning/falling over edge ship	IIII 5	III																
arms raised	IIII 5																	
holding onto stick/arm around piece of ship	IIII 5	III																
falling	IIII 5	IIII 5	II															
raised arm maybe holding up falling warrior	I																	
grrabbed by falling warrior	I																	
arms linked	II																	
hunched standing on ship	I																	
falling arms outstretched being tied	I																	
falling through ship	I																	
stepped on	8																	
arms bound?	II																	
sitting knees to chest	IIII 5	IIII 5	IIII 5	IIII 5	II													
arm grabbed	IIII 5	III																
standing captive	III																	
marching captive	IIII 5		25															

Table 39: The actions the Sea Peoples were engaged in compressed into general terms for simplification and creation of a chart.

activities compressed	
marching	46
laying on floor	16
falling	187
defending	44



activities compressed	
protecting/helping others	3
arms linked	2
grabbed	12
impaled	84
attacking	4
impaling	1
grabbing	5
holding onto ship, ox-cart, sticks	10
arms raised	4
upright	4
sitting	48
standing	16
jumping	2
kneeling	4
captive	145
arms tied	92
rope around neck	53
rope around other	4
stepped on	8

## **Appendix H: Research tables—correlation analysis of grouped features**

## Headdresses

Strips on kilt: w:waist; m:middle; b:bottom; c:centre.

Location of tassels on kilt: m:middle; c:centre; p:point.

Weapons: d:daggers or swords; j:javelins or spears; c:circular shields.

Table 40: Group LB89–AM13.

	LB89	SB75	LB19	SB71	SB66	LB166	CSB14	AM13
<b>Collar</b>	collar	collar		collar	collar	collar	collar	collar
<b>Armour</b>		likely armour, bolt		maybe armour	maybe armour			
<b>Kilt</b>	kilt	kilt	kilt	kilt	kilt		kilt	kilt
<b>Kilt design</b>	wc	w	wbc	strip			wmbc	wmbc
<b>Point</b>							pointed	pointed
<b>Tassels</b>								
<b>Upper lines</b>					upper lines			
<b>Weapons</b>		dc						

Table 41: Group LB136–AM24.

	LB136	LB40	SB72	SB101	SB94	SB45	LB28	LB120	LB114	LB27	AM24
<b>Collar</b>	collar	n/a	collar	collar	collar		n/a	n/a	collar	collar	collar
<b>Armour</b>				maybe armour	maybe armour	maybe armour			maybe armour		
<b>Kilt</b>	kilt		kilt	kilt	kilt	kilt			kilt	kilt	kilt
<b>Kilt design</b>	3 strips, maybe 2 m, c, b		wmc (at least)	w	wmbc	wmbc			w	c?	wmbc
<b>Point</b>				pointed	pointed						pointed?
<b>Tassels</b>			tassels (m)			tassels (c)					



	LB22	LB42	VS22	SB7	SB21	LB39	VS3	SB32	CSB13	SB9	LB56	SB26	LB83	LB11	LB163
<b>Upper lines</b>				upper lines	upper lines					upper lines		upper lines			
<b>Weapons</b>				dc				dc		dc					

Table 44: Group LB17–VS39.

	LB17	LB72	LB46	LB88	LB38	SB3	TT3	SB126	SB107	VS39
<b>Collar</b>	collar		collar		collar	collar	collar		collar	collar
<b>Armour</b>						maybe armour	maybe armour		maybe armour	
<b>Kilt</b>		kilt	kilt	kilt	kilt	kilt	kilt	kilt	kilt	kilt?
<b>Kilt design</b>		w	w	w	wc (at least 2 across)	wmc (at least)	wmbc	wmbc (at least)	wmbc	w
<b>Point</b>							pointed			
<b>Tassels</b>					tassels		tassels		tassels (c )	
<b>Upper lines</b>						upper lines	upper lines			
<b>Weapons</b>						d				

Table 45: Group LB124–LB122.

	LB124	LB82	LB147	AM21	AM25	LB151	LB123	SB37	LB122
<b>Collar</b>		collar	collar		collar	n/a		collar	
<b>Armour</b>								maybe armour	
<b>Kilt</b>	kilt	kilt	kilt?	kilt	kilt		kilt	kilt	kilt
<b>Kilt design</b>	w	wmbc		wmbc	wmbc		w	wmc (at least)	w
<b>Point</b>		pointed		pointed	pointed				
<b>Tassels</b>				tassels (p)	tassels (c + p)				

	LB124	LB82	LB147	AM21	AM25	LB151	LB123	SB37	LB122
<b>Upper lines</b>									
<b>Weapons</b>	dc	jc	jc				d		d

Table 46: Group LB105–LB76.

	LB105	LB70	SB98	LB132	LB134	LB16	CSB40	LB76
<b>Collar</b>			collar	collar	collar	collar	collar	
<b>Armour</b>			maybe armour					
<b>Kilt</b>	kilt	kilt	kilt	kilt	kilt	kilt	kilt	kilt
<b>Kilt design</b>	cb? (at least)		wmbc	wmc (at least)	wmc (at least)	wmbc	wmc (at least)	wmbc
<b>Point</b>								
<b>tassels</b>								

Table 47: Group LB61–VS14.

	LB61	AM2	VS29	LB152	SB136	LB63	LB131	LB15	LB51	TT4	LB35	LB128	LB106	SB5	LB37	SB4	SB119	SB105	LB143	VS14
<b>Collar</b>	collar	collar	collar	n/a	collar?	collar	collar	collar		collar	collar	n/a	n/a		collar	collar	collar	collar?	collar	collar?
<b>Armour</b>										maybe armour				maybe armour				maybe armour		
<b>Kilt</b>	kilt?	kilt	kilt			kilt	kilt	kilt	kilt?	kilt	kilt			kilt	kilt	kilt		kilt		kilt?
<b>Kilt design</b>	w	wmbc	wmbc			wmbc	2 strips wm (at least)	wbc		wmbc	wmbc			wmbc	b	wmbc		mbc (at least)		w
<b>Point</b>		pointed	pointed			pointed				pointed?				pointed		pointed		pointed		
<b>Tassels</b>		tassels								tassels?					tassels			tassels (c)		

	LB6 1	AM2	VS29	LB1 52	SB1 36	LB63	LB131	LB1 5	LB5 1	TT4	LB3 5	LB1 28	LB1 06	SB5	LB3 7	SB4	SB1 19	SB10 5	LB1 43	VS1 4
<b>Upper lines</b>																2 upper arms				
<b>Weapons</b>						j			j							c				

Table 48: Group SB1–SB139.

	SB1	SB2	SB132	VS26	AM11	LB29	SB124	CSB17	SB139
<b>Collar</b>	collar	collar		collar	collar	collar	collar	collar	collar
<b>Armour</b>	maybe armour	maybe armour							
<b>Kilt</b>	kilt		kilt?	kilt	kilt	kilt	kilt	kilt	kilt
<b>Kilt design</b>	wbc				wmbc	b	mc (at least)	mbc (at least)	w
<b>Point</b>					pointed				
<b>Tassels</b>					tassels (p)				
<b>Upper lines</b>									
<b>Weapons</b>						djc			

Table 49: Group LB107–VS19.

	LB107	CSB15	LB55	LB5	VS19
<b>Collar</b>	collar	collar		collar	collar
<b>Armour</b>					
<b>Kilt</b>		kilt	kilt	kilt	kilt
<b>Kilt design</b>		w2mbc		w	wmbc
<b>Point</b>				pointed?	pointed
<b>Tassels</b>		tassels (m)			tassels

	LB107	CSB15	LB55	LB5	VS19
<b>Upper lines</b>					
<b>Weapons</b>				j	

Table 50: Group LB125–SB30.

	LB125	SB70	VS6	LB57	SB30
<b>Collar</b>			collar	collar	n/a
<b>Armour</b>			maybe armour		
<b>Kilt</b>	kilt	kilt	kilt		
<b>Kilt design</b>	w2m? Bc	wmc (at least)	wmbc		
<b>Point</b>			pointed		
<b>Tassels</b>					
<b>Upper lines</b>					d
<b>Weapons</b>					

Table 51: Group AM17–LB169.

	AM17	LB110	AM3	LB169
<b>Collar</b>	collar	collar	n/a	n/a
<b>Armour</b>				
<b>Kilt</b>	kilt			
<b>Kilt design</b>	wmbc			
<b>Point</b>	pointed			
<b>Tassels</b>		tassels (p)		
<b>Upper lines</b>				



	AM17	LB110	AM3	LB169
<b>Weapons</b>				

Table 52: Group LB34–SB111.

	LB34	LB45	LB112	LB18	CSB38	CSB39	CSB8	VS4	SB111
<b>Collar</b>	collar	n/a		collar	collar	collar	collar		collar
<b>Armour</b>									
<b>Kilt</b>	kilt		kilt	kilt	kilt	kilt	kilt	kilt	kilt
<b>Kilt design</b>	b		w c?	w2mbc	wmb c?	w	mb (at least)	wc	w
<b>Point</b>					pointed	pointed	pointed		
<b>Tassels</b>						tassels (c)	tassels (p)		
<b>Upper lines</b>									
<b>Weapons</b>									

Table 53: Group SB24–CSB21.

	SB24	CSB21
<b>Collar</b>		
<b>Armour</b>	maybe armour	
<b>Kilt</b>	kilt	kilt
<b>Kilt design</b>	w cm (at least)	w
<b>Point</b>	pointed?	
<b>Tassels</b>		

Table 54: Group LB74–LB161.

	LB74	AM10	SB122	SB121	LB162	CSB37	VS33	LB171	CSB19	SB68	LB48	AM4	LB119	SB102	LB60	LB87	AM7	LB161
<b>Collar</b>	collar	collar					collar	n/a	collar			collar	n/a	collar	collar	n/a		collar
<b>Armour</b>			armour?		maybe armour							maybe armour	maybe armour					
<b>Kilt</b>		kilt	kilt	kilt		kilt	kilt		kilt	kilt	kilt	kilt		kilt			kilt	
<b>Kilt design</b>		mbc (at least)	across, C (at least)	wmc (at least)	wmbc	w		b (at least)	mbc (at least)	mc	wbc (at least)	w					wmbc	
<b>Point</b>						pointed			pointed		pointed							
<b>Tassels</b>		tassels (c)				tassels (p)						tassels (p)						
<b>Upper lines</b>									upper lines				upper lines					
<b>Weapons</b>													jc					

Table 55: Group VS8–LB116.

	VS8	SB103	SB110	CSB30	VS32	CSB28	LB103	LB153	LB86	CSB31	SB81	SB49	LB116
<b>Collar</b>	collar	collar	collar		collar			collar		collar	collar		collar
<b>Armour</b>		maybe armour										maybe armour	
<b>Kilt</b>	kilt?	kilt	kilt	kilt	kilt	kilt	kilt?		kilt	kilt	kilt	kilt	
<b>Kilt design</b>	w		2 strips across C (at least)	wm	c (at least)	wmbc	b?		wmb		wm (at least)	wmbc	
<b>Point</b>					pointed	pointed						pointed	

	VS8	SB103	SB110	CSB30	VS32	CSB28	LB103	LB153	LB86	CSB31	SB81	SB49	LB116
<b>Tassels</b>					tassels (c)	tassels (p)						tassels (c)	
<b>Upper lines</b>													
<b>Weapons</b>							d						

Table 56: Group LB130–SB73.

	LB130	LB108	LB92	LB127	SB36	SB67	SB73
<b>Collar</b>	collar	n/a	collar	n/a			
<b>Armour</b>							maybe armour
<b>Kilt</b>	kilt?				kilt	kilt	kilt
<b>Kilt design</b>					wmc (at least)	wmc (at least)	mbc (at least)
<b>Point</b>							pointed?
<b>Tassels</b>							tassels
<b>Upper lines</b>							
<b>Weapons</b>	dc			c			

Table 57: Group CSB36–LB133.

	CSB36	CSB33	LB133
<b>Collar</b>		collar	
<b>Armour</b>			
<b>Kilt</b>	kilt	kilt	kilt
<b>Kilt design</b>	mb (at least)	wmb	wmbc
<b>Point</b>	pointed	pointed	pointed

	CSB36	CSB33	LB133
<b>Tassels</b>		tassels (p)	
<b>Upper lines</b>			
<b>Weapons</b>			

Table 58: Group AM19–LB178.

	AM19	SB80	SB20	SB23	SB76	SB74	AM5	LB185	LB141	LB178
<b>Collar</b>	collar	collar	collar		collar		collar	n/a	collar	collar
<b>Armour</b>			maybe armour		likely armour, bolt		maybe armour			
<b>Kilt</b>	kilt	kilt	kilt	kilt	kilt	kilt	kilt			
<b>Kilt design</b>	mbc (at least)	w	wb (at least)	m (at least)	mbc (at least)	wmbc	wmbc			
<b>Point</b>		pointed	pointed	pointed	pointed	pointed	pointed			
<b>Tassels</b>			tassels (c )	tassels (p)		tassels (c )	tassels (p)			
<b>Upper lines</b>			upper lines		upper lines					
<b>Weapons</b>				d						

Table 59: Group CSB27–LB148.

	CSB27	VS24	SB78	LB148
<b>Collar</b>	collar	collar	n/a	
<b>Armour</b>				
<b>Kilt</b>	kilt	kilt		kilt?
<b>Kilt design</b>	wmbc	mbc (at least)		
<b>Point</b>	pointed	pointed		
<b>Tassels</b>	tassels (p)	tassels (c )		

	CSB27	VS24	SB78	LB148
<b>Upper lines</b>				
<b>Weapons</b>				j

Table 60: Group LB73–LB156.

	LB73	LB43	LB9	LB156
<b>Collar</b>	collar	collar	n/a	n/a
<b>Armour</b>				
<b>Kilt</b>	kilt	kilt		
<b>Kilt design</b>	w	wbc		
<b>Point</b>				
<b>Tassels</b>				
<b>Upper lines</b>				
<b>Weapons</b>				

Table 61: Group LB109–LB118.

	LB109	LB137	VS30	LB118
<b>Collar</b>	collar?	n/a	collar?	n/a
<b>Armour</b>				
<b>Kilt</b>			kilt?	
<b>Kilt design</b>				
<b>Point</b>				
<b>Tassels</b>				
<b>Upper lines</b>				

	LB109	LB137	VS30	LB118
<b>Weapons</b>				jc

Table 62: Group SB48–CSB23.

	SB48	SB83	TT2	CSB23
<b>Collar</b>		collar		collar
<b>Armour</b>	maybe armour	likely armour, bolt		
<b>Kilt</b>	kilt	kilt?		kilt
<b>Kilt design</b>	wmbc			wmb c?
<b>Point</b>	pointed			pointed
<b>Tassels</b>				
<b>Upper lines</b>	upper lines			
<b>Weapons</b>		d		

Table 63: Group AM1–CSB7.

	AM1	TT5	CSB7
<b>Collar</b>	collar	collar	
<b>Armour</b>		maybe armour	
<b>Kilt</b>	kilt	kilt	kilt
<b>Kilt design</b>	mbc w (at least)	wmbc	wmbc
<b>Point</b>	pointed	pointed?	pointed
<b>Tassels</b>	tassels	tassels (p)	tassels (p)
<b>Upper lines</b>			
<b>Weapons</b>			

Table 64: Group LB54–CSB29.

	<b>LB54</b>	<b>CSB9</b>	<b>LB33</b>	<b>CSB29</b>
<b>Collar</b>	collar	collar	collar	collar
<b>Armour</b>				
<b>Kilt</b>	kilt?	kilt	kilt	kilt
<b>Kilt design</b>		wmbc (at least)		wmbc
<b>Point</b>				
<b>Tassels</b>				
<b>Upper lines</b>				
<b>Weapons</b>	jc		dj	

Table 65: Group SB36–SB67.

	<b>SB36</b>	<b>SB67</b>
<b>Collar</b>		
<b>Armour</b>		
<b>Kilt</b>	kilt	kilt
<b>Kilt design</b>	wmc (at least)	wmc (at least)
<b>Point</b>		
<b>Tassels</b>		
<b>Upper lines</b>		
<b>Weapons</b>		

Table 66: Group SB51–SB144.

	<b>SB51</b>	<b>SB54</b>	<b>SB53</b>	<b>CSB1</b>	<b>CSB3</b>	<b>SB92</b>	<b>SB144</b>
<b>Collar</b>		collar	collar	collar		collar	

	SB51	SB54	SB53	CSB1	CSB3	SB92	SB144
<b>Armour</b>	maybe armour			maybe armour		maybe armour	
<b>Kilt</b>	kilt			kilt	kilt	kilt	kilt
<b>Kilt design</b>	wmbc			mbc w	middle (at least 1)	wmbc	2mbc
<b>Point</b>	pointed			pointed		pointed	pointed
<b>Tassels</b>				tassels			
<b>Weapons</b>							

Table 67: Group SB25–LB25.

	SB25	SB34	CSB4	SB88	SB41	SB145	LB25
<b>Collar</b>	collar	collar	n/a	collar		collar	collar
<b>Armour</b>	maybe armour	maybe armour		maybe armour	maybe armour		
<b>Kilt</b>	kilt	kilt		kilt	kilt	kilt	kilt
<b>Kilt design</b>	wmbc	w, bc		wmbc	w	w2mbc	w
<b>Point</b>	pointed?						
<b>Tassels</b>							
<b>Upper lines</b>	upper lines						
<b>Weapons</b>							jc

Table 68: Group CSB18–LB111.

	CSB18	CSB12	LB111
<b>Collar</b>	collar	collar	n/a
<b>Armour</b>			
<b>Kilt</b>	kilt		
<b>Kilt design</b>	wmbc		



	CSB18	CSB12	LB111
<b>Point</b>			
<b>Tassels</b>			
<b>Upper lines</b>			
<b>Weapons</b>			

Table 69: Group LB90–LB71.

	LB90	LB14	LB93	LB71
<b>Collar</b>			collar	collar
<b>Armour</b>				
<b>Kilt</b>	kilt	kilt	kilt	kilt
<b>Kilt design</b>	w cb?	wmbc	cm	c (Egyptian)
<b>Point</b>			pointed	
<b>Tassels</b>			tassels (p)	
<b>Upper lines</b>				
<b>Weapons</b>	dc	d	djc	jc

Table 70: Group SB11–SB33.

	SB11	SB61	SB140	SB142	SB13	SB33
<b>Collar</b>	collar (wrinkle)	collar	collar	n/a		
<b>Armour</b>		maybe armour			maybe armour	
<b>Kilt</b>	kilt	kilt	kilt		kilt	kilt
<b>Kilt design</b>	wmc (at least)	wmbc	mbc		wmc (at least)	w
<b>Point</b>		pointed				

	SB11	SB61	SB140	SB142	SB13	SB33
<b>Tassels</b>						
<b>Upper lines</b>	upper lines					upper lines
<b>Weapons</b>						d

Table 71: Group SB60–SB100.

	SB60	SB28	SB40	SB59	SB18	SB9	SB57	SB100
<b>Collar</b>	collar	collar	n/a	collar		collar, v	collar	collar
<b>Armour</b>	maybe armour	maybe armour		maybe armour	maybe armour	maybe armour		maybe armour
<b>Kilt</b>	kilt	kilt		kilt	kilt	kilt		kilt
<b>Kilt design</b>	wmbc	w		wmc	w mc (at least)	wmc (at least)		wmbc
<b>Point</b>								
<b>Tassels</b>								
<b>Upper lines</b>	upper lines			upper lines		upper lines		
<b>Weapons</b>						dc		

Table 72: Group SB29–SB43.

	SB29	SB56	CSB16	SB42	SB19	SB43
<b>Collar</b>		collar	collar	collar	collar	
<b>Armour</b>	maybe armour	maybe armour		maybe armour	maybe armour	maybe armour
<b>Kilt</b>	kilt	kilt	kilt	kilt	kilt	kilt
<b>Kilt design</b>	w2m?b	mbc (at least)	w2mbc		wcm	w
<b>Point</b>		pointed	pointed			
<b>Tassels</b>				tassels (c )		
<b>Upper lines</b>		upper lines			upper lines	

	SB29	SB56	CSB16	SB42	SB19	SB43
<b>Weapons</b>					c	

Table 73: Group SB10–SB58.

	SB10	CSB6	VS5	SB12	SB17	SB85	SB58
<b>Collar</b>	collar, V			collar, V	collar	collar	collar
<b>Armour</b>	likely armour, bolt		maybe armour	likely armour, bolt	likely armour, bolt	maybe armour	maybe armour
<b>Kilt</b>	kilt	kilt	kilt	kilt?	kilt	kilt	kilt
<b>Kilt design</b>	w c (at least)	wbmc	wbmc (at least)		wc	w cm (at least)	wmc (at least)
<b>Point</b>		pointed					
<b>Tassels</b>		tassels	tassels				
<b>Upper lines</b>	upper lines				upper lines		upper lines
<b>Weapons</b>	dc			d	dc		jc

Table 74: Group LB59–LB24.

	LB59	LB24
<b>Collar</b>	collar	
<b>Armour</b>		
<b>Kilt</b>	kilt	kilt
<b>Kilt design</b>	c (Egyptian)	c
<b>Point</b>		
<b>Tassels</b>		
<b>Upper lines</b>		
<b>Weapons</b>	d	dj

Table 75: Group SB35–SB15.

	<b>SB35</b>	<b>SB26</b>	<b>SB15</b>
<b>Collar</b>	n/a	collar, V	
<b>Armour</b>		maybe armour	maybe armour
<b>Kilt</b>		kilt	kilt
<b>Kilt design</b>		w cm (at least)	m w
<b>Point</b>			
<b>Tassels</b>			
<b>Upper lines</b>		upper lines	
<b>Weapons</b>			

Table 76: Group SB93.

	<b>SB93</b>
<b>Collar</b>	collar
<b>Armour</b>	maybe armour
<b>Kilt</b>	kilt
<b>Kilt design</b>	wmbc
<b>Point</b>	pointed
<b>Tassels</b>	
<b>Upper lines</b>	
<b>Weapons</b>	

Table 77: Group LB62–SB123.

	LB62	LB49	SB123
<b>Collar</b>	n/a		
<b>Armour</b>			
<b>Kilt</b>		kilt	kilt
<b>Kilt design</b>			2 across (at least)
<b>Point</b>			
<b>Tassels</b>			
<b>Upper lines</b>			
<b>Weapons</b>			

Table 78: Group LB84–SB115.

	LB84	LB165	SB104	LB21	SB127	SB115
<b>Collar</b>		n/a	collar	collar		
<b>Armour</b>					maybe armour	
<b>Kilt</b>	kilt		kilt		kilt	kilt
<b>Kilt design</b>	wb		wc (at least)		mbc (at least) w?	w
<b>Point</b>						
<b>Tassels</b>						
<b>Upper lines</b>					upper lines	
<b>Weapons</b>				dc		

Table 79: SB78–SB129.

	SB78	LB102	LB58	LB135	LB113	LB149	AM8	SB55	SB96	SB129
<b>Collar</b>	n/a	n/a	collar	collar	n/a			collar	collar	
<b>Armour</b>									maybe armour	maybe armour
<b>Kilt</b>				kilt		kilt?	kilt	kilt	kilt	kilt
<b>Kilt design</b>				wc			wbc	wmbc (at least)	wmbc	mbc (at least)
<b>Point</b>										
<b>Tassels</b>										
<b>Upper lines</b>										
<b>Weapons</b>						j				

Table 80: Group LB180.

	LB180
<b>Collar</b>	
<b>Armour</b>	
<b>Kilt</b>	kilt
<b>Kilt design</b>	w
<b>Point</b>	
<b>Tassels</b>	
<b>Upper lines</b>	
<b>Weapons</b>	

Table 81: Group SB6–LB53.

	<b>SB6</b>	<b>SB106</b>	<b>LB7</b>	<b>SB131</b>	<b>SB130</b>	<b>VS31</b>	<b>LB53</b>
<b>Collar</b>	collar	collar		collar	collar	collar	collar
<b>Armour</b>	maybe armour			maybe armour			
<b>Kilt</b>	kilt		kilt	kilt		kilt	
<b>Kilt design</b>	mc (at least)		mbc	wmbc		w	
<b>Point</b>			pointed			pointed	
<b>Tassels</b>						tassels (p)	
<b>Upper lines</b>	upper arms			upper arms	upper lines		
<b>Weapons</b>			c				j

Table 82: Group CSB32–SB91.

	<b>CSB32</b>	<b>CSB25</b>	<b>LB115</b>	<b>LB77</b>	<b>SB91</b>
<b>Collar</b>		collar	n/a	n/a	n/a
<b>Armour</b>					
<b>Kilt</b>	kilt	kilt			
<b>Kilt design</b>	wmbc	wmbc			
<b>Point</b>	pointed	pointed			
<b>Tassels</b>	tassels (c)	tassels (c)			
<b>Upper lines</b>					
<b>Weapons</b>					

Table 83: Group CSB35–SB69.

	<b>CSB35</b>	<b>CSB11</b>	<b>SB27</b>	<b>LB20</b>	<b>AM18</b>	<b>SB112</b>	<b>SB22</b>	<b>LB164</b>	<b>SB69</b>
<b>Collar</b>	collar	collar		collar	collar		collar	n/a	collar
<b>Armour</b>			maybe armour			maybe armour	maybe armour		maybe armour
<b>Kilt</b>	kilt	kilt	kilt	kilt	kilt	kilt	kilt		kilt
<b>Kilt design</b>	wmbc	wmbc	wmbc	wcm	wmbc	w	wmbc		wmc (at least)
<b>Point</b>		pointed	pointed		pointed		pointed		
<b>Tassels</b>					tassels (c)		tassels (p)		
<b>Upper lines</b>			upper lines						
<b>Weapons</b>									

Table 84: LB182–LB99.

	<b>LB182</b>	<b>LB101</b>	<b>LB79</b>	<b>LB177</b>	<b>SB125</b>	<b>LB52</b>	<b>LB99</b>
<b>Collar</b>	n/a	collar	collar	collar	collar		
<b>Armour</b>							
<b>Kilt</b>		kilt	kilt		kilt	kilt	kilt
<b>Kilt design</b>		mc	w		mbc (at least)		mb
<b>Point</b>			pointed				
<b>Tassels</b>							
<b>Upper lines</b>							
<b>Weapons</b>		j			d		djc



Table 85: Group AM22–LB85.

	AM22	LB146	LB85
<b>Collar</b>			
<b>Armour</b>			
<b>Kilt</b>	kilt	kilt	kilt
<b>Kilt design</b>	wmbc	wc	wmbc
<b>Point</b>	pointed		
<b>Tassels</b>	tassels (p)		
<b>Upper lines</b>		upper lines	

Table 86: Group SB31–SB62.

	SB31	SB62
<b>Collar</b>		collar feature
<b>Armour</b>	likely armour, bolt	
<b>Kilt</b>	kilt	kilt
<b>Kilt design</b>	wc (at least)	wmbc
<b>Point</b>		pointed
<b>Tassels</b>		
<b>Upper arms</b>	upper arms	

Table 87: Group LB50–AM6.

	LB50	LB184	AM6
<b>Collar</b>	collar		collar
<b>Armour</b>			

	<b>LB50</b>	<b>LB184</b>	<b>AM6</b>
<b>Kilt</b>		kilt	kilt
<b>Kilt design</b>		w (at least)	mbc (at least)
<b>Point</b>			pointed
<b>Tassels</b>			tassels (p)
<b>Upper lines</b>			
<b>Weapons</b>			

Table 88: Group SB85–SB8.

	<b>SB85</b>	<b>LB26</b>	<b>AM20</b>	<b>LB145</b>	<b>SB8</b>
<b>Collar</b>	collar	collar	collar	n/a	collar 'v'
<b>Armour</b>	maybe armour				maybe armour, bolt feature
<b>Kilt</b>	kilt	kilt	kilt		kilt
<b>Kilt design</b>	w cm (at least)	w	wmbc		w2mbc
<b>Point</b>			pointed		
<b>Tassels</b>					
<b>Upper lines</b>					
<b>Weapons</b>				d	d

Table 89: Group SB108–LB119.

	<b>SB108</b>	<b>SB79</b>	<b>LB155</b>	<b>LB187</b>	<b>LB80</b>	<b>LB119</b>
<b>Collar</b>			collar			n/a
<b>Armour</b>						
<b>Kilt</b>	kilt	kilt		kilt	kilt	

	<b>SB108</b>	<b>SB79</b>	<b>LB155</b>	<b>LB187</b>	<b>LB80</b>	<b>LB119</b>
<b>Kilt design</b>	b	wmbc		w (at least)	w	
<b>Point</b>					pointed	
<b>Tassels</b>	tassels (c)					
<b>Upper lines</b>						
<b>Weapons</b>	d	d			jc	jc

Table 90: Group LB138–CSB34.

	<b>LB138</b>	<b>CSB34</b>
<b>Collar</b>	collar	
<b>Armour</b>		
<b>Kilt</b>		kilt
<b>Kilt design</b>		b
<b>Point</b>		pointed
<b>Tassels</b>		
<b>Upper lines</b>		
<b>Weapons</b>		

Table 91: Group SB128–VS2.

	<b>SB128</b>	<b>VS2</b>
<b>Collar</b>		
<b>Armour</b>		
<b>Kilt</b>	kilt	kilt
<b>Kilt design</b>	wc (at least)	wc

	SB128	VS2
<b>Point</b>		
<b>Tassels</b>		
<b>Upper lines</b>		
<b>Weapons</b>		

Table 92: Group LB75–LB100.

	LB75	LB100
<b>Collar</b>		
<b>Armour</b>		
<b>Kilt</b>	kilt	kilt
<b>Kilt design</b>	wc	b
<b>Point</b>		
<b>Tassels</b>		
<b>Upper lines</b>		
<b>Weapons</b>		j

Table 93: Group CSB24–VS38.

	CSB24	LB3	VS43	VS28	VS36	VS12	VS38
<b>Collar</b>	n/a		n/a	collar	collar	collar	
<b>Armour</b>							
<b>Kilt</b>		kilt?		kilt	kilt		kilt
<b>Kilt design</b>				mb (at least)			
<b>Point</b>		pointed?					



<b>Upper lines</b>														
<b>Weapons</b>														

Table 96: Group LB121–VS16.

	LB121	VS18	LB117	AM12	LB81	VS41	LB150	AM14	SB97	VS37	SB65	LB168	AM15	VS16
<b>Collar</b>		n/a	n/a	collar?		n/a		collar	collar	collar	n/a		collar	n/a
<b>Armour</b>									maybe armour					
<b>Kilt</b>	kilt			kilt?	kilt		kilt?	kilt	kilt	kilt		kilt?	kilt	
<b>Kilt design</b>	strip				mbc w? (at least)				wmbc				wmbc	
<b>Point</b>								pointed					pointed	
<b>Tassels</b>														
<b>Upper lines</b>														
<b>Weapons</b>	d		jc		dj		jc		d		c?			

## Kilts

Headdress: F:feathered; C:cap; T:tall ('feathered' appearance without lines); (w):white ('feathered' headdress without lines)

Traits of headdress: NG:neckguard; H:horn; (w):white

Designs of traits of headdress: T:triangles; C:circles; L:lines; black:black; cir prot:circular protrusion (on top)

Chin strap: CS:chin strap; T:tied

Extent of 'spanned' of headdress: S:spanned; VS:very spanned; SS:slightly spanned

Table 97: Group SB21–SB68.

	SB21	LB14	SB93	VS6	AM20	SB76	CSB14	LB82	SB99	SB60	AM15	SB50	AM13	SB96	SB120	AM24	SB56	SB68
<b>Headdress</b>	F	C	C	F	F	F	F	F	C	C	F	F	F	F	F	F	C	F
<b>Neck guard/horns</b>	NG(w?)		H	NG	NG	NG	NG	NG(w?)		H	NG		NG		NG	NG	H	NG
<b>Strip design, protrusion</b>	C	cir prot		T	C	C	C				?		black	T	?	C or T		L?
<b>Chin strap</b>	CS		CS	CS	CS?	CS	CS	CS		CS		CS				CS T	CS	CS
<b>spanned</b>	S			S	VS	S	S	VS			S		VS		VS	VS		S

Table 98: Group SB5–SB4.

	SB5	AM21	VS22	SB27	SB62	SB129	SB139	VS29	SB94	LB133	SB127	SB125	SB32	SB4
<b>Headdress</b>	F	F	F	F	F	F	C	F	F	F	F	F	F	F
<b>Neck guard/horns</b>	NG	NG	NG			NG	H	NG	NG	NG		NG?	NG	NG
<b>Strip design, protrusion</b>	C	C	C	T	T			T	T	C	T	T	C	C
<b>Chin strap</b>	CS T	CS?	CS T					CS T		CS	CS		CS	CS
<b>spanned</b>		VS	S					SS		S	S	S	SS	

Table 99: Group TT5–CSB1.

	TT5	CSB2 7	CSB2 8	TT1	SB2 2	CSB 5	AM2 3	AM2 2	CSB3 1	CSB3 2	TT2	CSB 6	SB4 9	CSB 8	SB5 2	AM1 1	AM1 7	LB9 3	CSB 7	CSB 1
<b>Headdress</b>	F	F	F	F	F	C	F	F	F	F	F	C	F	F	C	F	F	C	F	C
<b>Neck guard/horns</b>	NG	NG	NG		NG?		NG		NG	NG(w )		H?		NG			NG	H	NG	H?
<b>Strip design, protrusion</b>	T	T	T	T	S?			T	T	S	T		C	T		S?	SS		S?	
<b>Chin strap spanned</b>		CS?	CS	CS T		CS	CS T	CS T	CS	CS?		CS	CS			CS T	CS T?	CS		
	VS	SS	SS	S	S			VS	S		S		VS	S		S?	VS		S	

Table 100: Group SB109–SB126.

	SB109	SB14	SB133	SB113	VS7	SB55	CSB18	SB95	LB44	CSB17	SB146	SB131	SB126
<b>Headdress</b>	C		F	F	C		C	F	F?	F	C	F	F
<b>Neck guard/horns</b>		H?	NG	NG			H	NG	NG	NG	H		NG
<b>Strip design, protrusion</b>				T		black		T	C	S?		T	
<b>Chin strap spanned</b>			CS T	CS	CS		CS T?		CS T	CS T			VS

Table 101: SB17–LB56.

	SB17	SB9	SB58	SB67	SB88	SB72	SB64	SB1838	SB13	SB3	SB11	SB122	CSB35	SB59	LB56
<b>Headdress</b>	C	F	C	F	C	F	n/a	C	C	F	C	F	F	C	F



	SB17	SB9	SB58	SB67	SB88	SB72	SB64	SB1838	SB13	SB3	SB11	SB122	CSB35	SB59	LB56
<b>Neck guard/ horns</b>	H	NG(w)	H	NG	H	NG		H	H	NG (c)	H	NG		H	NG?
<b>Strip design, protrusion</b>		C		C		C				C		C	T		C
<b>Chin strap</b>	CS		CS			CS				CS T		CS		CS	CS
<b>spanned</b>		SS		S		S				S		S	S		

Table 102: Group TT4–SB57.

	TT4	CSB11	CSB10	SB57
<b>Headdress</b>	F	F	F	C (striped)
<b>Neck guard/ horns</b>	NG			H
<b>Strip design, protrusion</b>		T		
<b>Chin strap</b>				
<b>spanned</b>		S	VS	

Table 103: Group LB84–LB42.

	LB84	SB84	SB48	LB16	LB42
<b>Headdress</b>	F	n/a	F	F	F
<b>Neck guard/ horns</b>			NG	NG	NG
<b>Strip design, protrusion</b>	C		T	C	C
<b>Chin strap</b>			CS T	CS T	CS T

	<b>LB84</b>	<b>SB84</b>	<b>SB48</b>	<b>LB16</b>	<b>LB42</b>
<b>spanned</b>			S	SS	S

Table 104: Group AM5–TT3.

	<b>AM5</b>	<b>TT3</b>
<b>Headdress</b>	F	F
<b>Neck guard/ horns</b>	NG	
<b>Strip design, protrusion</b>	C	T
<b>Chin strap</b>	CS T	CS T?
<b>spanned</b>	VS	S

Table 105: Group CSB33–CSB37.

	<b>CSB33</b>	<b>CSB25</b>	<b>CSB37</b>
<b>Headdress</b>	F	F	F
<b>Neck guard/ horns</b>	NG	NG (w)	NG (w)
<b>Strip design, protrusion</b>	C (dot)	T	
<b>Chin strap</b>	CS T	CS	CS T
<b>spanned</b>	SS	SS	VS

Table 106: Group VS24–AM1.

	<b>VS24</b>	<b>AM6</b>	<b>AM1</b>
<b>Headdress</b>	F	F	F

	<b>VS24</b>	<b>AM6</b>	<b>AM1</b>
<b>Neck guard/horns</b>			NG
<b>Strip design, protrusion</b>	C	C?	C?
<b>Chin strap</b>	CS T		CS
<b>spanned</b>	S	VS	S

Table 107: Group VS26–VS18.

	<b>VS26</b>	<b>AM25</b>	<b>AM10</b>	<b>VS18</b>
<b>Headdress</b>	F	F	F	F
<b>Neck guard/horns</b>	NG (w)	NG		
<b>Strip design, protrusion</b>	T	T	S?	C
<b>Chin strap</b>	CS T	CS T		
<b>spanned</b>		VS	VS	S

Table 108: Group CSB15–CSB16.

	<b>CSB15</b>	<b>CSB14</b>	<b>CSB16</b>
<b>Headdress</b>	F	F	C
<b>Neck guard/horns</b>	NG	NG	
<b>Strip design, protrusion</b>	S?	C	
<b>Chin strap</b>	CS T	CS	CS T

	CSB15	CSB14	CSB16
<b>spanned</b>	S?	S	

Table 109: Group LB59–LB71.

	LB59	LB71
<b>Headdress</b>	C	C
<b>Neck guard/horns</b>		
<b>Strip design, protrusion</b>	cir prot	cir prot
<b>Chin strap</b>		
<b>spanned</b>		

Table 110: Group SB19–LB90.

	SB19	SB138	LB7	LB132	CSB40	LB19	SB24	LB43	SB70	AM7	LB101	LB128	LB90
<b>Headdress</b>	C	T	F	F	F	F	F	F	F	F	F	F	C
<b>Neck guard/horns</b>	H	NG		NG	NG	NG	NG	NG	NG			NG	H?
<b>Strip design, protrusion</b>				C	C	C	C	C		S?	C	T	cir prot
<b>Chin strap</b>					CS T?		CS	CS T	CS			CS	CS
<b>spanned</b>			S			VS	SS	SS	S	VS	S		

Table 111: Group LB18–SB145.

	LB18	LB22	LB120	SB145
<b>Headdress</b>	F	F	F	C (striped)

	<b>LB18</b>	<b>LB22</b>	<b>LB120</b>	<b>SB145</b>
<b>Neck guard/horns</b>	NG	NG	NG	H
<b>Strip design, protrusion</b>	C	C	C	
<b>Chin strap</b>	CS		CS	
<b>spanned</b>			VS	

Table 112: Group SB122–LB88.

	<b>SB122</b>	<b>SB121</b>	<b>LB135</b>	<b>VS32</b>	<b>VS25</b>	<b>LB88</b>
<b>Headdress</b>	F	F		F		F
<b>Neck guard/horns</b>		NG	NG	NG	NG	NG
<b>Strip design, protrusion</b>				T?		C
<b>Chin strap</b>				CS T		
<b>spanned</b>	VS	VS		S		SS

Table 113: Group SB104–SB92.

	<b>SB104</b>	<b>LB36</b>	<b>LB94</b>	<b>LB147</b>	<b>LB139</b>	<b>SB92</b>
<b>Headdress</b>	F	F		F	F	C
<b>Neck guard/horns</b>		NG	NG	NG	NG	
<b>Strip design, protrusion</b>	C	C		C	C	
<b>Chin strap</b>			CS		CS	CS

	<b>SB104</b>	<b>LB36</b>	<b>LB94</b>	<b>LB147</b>	<b>LB139</b>	<b>SB92</b>
<b>spanned</b>	S			VS		

Table 114: Group SB8–SB61.

	<b>SB8</b>	<b>SB61</b>
<b>Headdress</b>	F	C
<b>Neck guard/ horns</b>	NG	H
<b>Strip design, protrusion</b>	L	
<b>Chin strap</b>		
<b>spanned</b>	S	

Table 115: Group SB144–SB34.

	<b>SB144</b>	<b>SB46</b>	<b>SB44</b>	<b>LB35</b>	<b>SB141</b>	<b>SB29</b>	<b>SB34</b>
<b>Headdress</b>	C (striped)	n/a	F	F	n/a	C	C
<b>Neck guard/ horns</b>	H			NG		H	H
<b>Strip design, protrusion</b>			C	C			
<b>Chin strap</b>				CS			
<b>spanned</b>			S				

Table 116: Group LB79–LB179.

	LB 79	LB25	SB1 01	LB1 14	LB 73	LB1 84	VS 3	VS 8	LB 80	LB1 44	LB1 21	LB1 22	LB1 23	LB1 24	SB1 15	SB 85	LB 5	SB 63	SB 41	VS 33	CSB 21	VS 13	LB1 79
<b>Headdress</b>	F	C (strip ed)	F	F	F	F	F	F	F	n/a	F	F	F	F	F	C?	F	C	C	F	F	F	F
<b>Neck guard/horns</b>		H	NG	NG	NG			N G						NG			N G	H	H	NG	NG		NG (w)
<b>Strip design, protrusion</b>	S (w)	cir prot	T	T	C	S	C	C	C		T	T	T	T						C	C	T	S
<b>Chin strap</b>	CS		CS?	CS T?	CS T		C S							CS			C S	CS ?			CS	CS T?	CS
<b>spanned</b>			VS	VS	S	VS	S					VS	VS	VS	S		S			VS		VS	S

Table 117: Group LB158–LB72.

	LB158	VS28	CSB22	LB29	CSB34	LB100	LB72
<b>Headdress</b>	F	F	F	F	F	F	F
<b>Neck guard/horns</b>	NG			NG	NG (w?)		
<b>Strip design, protrusion</b>		T	T		T (dots)	C	C
<b>Chin strap</b>		CS T	CS?	CS T			CS
<b>spanned</b>	S		SS	VS	SS	S	SS

Table 118: Group SB107–LB84.

	SB107	LB84
<b>Headdress</b>	F	T(w)

	<b>SB107</b>	<b>LB84</b>
<b>Neck guard/horns</b>	NG	
<b>Strip design, protrusion</b>	C	S(w)
<b>Chin strap</b>		
<b>spanned</b>	VS	

Table 119: Group SB78–AM18.

	<b>SB78</b>	<b>AM18</b>
<b>Headdress</b>	F	F
<b>Neck guard/horns</b>		
<b>Strip design, protrusion</b>	C	S?
<b>Chin strap</b>		CS T
<b>spanned</b>		VS

Table 120: Group SB47–SB82.

	<b>SB47</b>	<b>SB82</b>
<b>Headdress</b>	n/a	F
<b>Neck guard/horns</b>		NG (w?)
<b>Strip design, protrusion</b>		C
<b>Chin strap</b>		CS



	<b>SB47</b>	<b>SB82</b>
<b>spanned</b>		S

Table 121: Group SB102–SB75.

	<b>SB102</b>	<b>SB112</b>	<b>LB61</b>	<b>LB47</b>	<b>LB70</b>	<b>SB75</b>
<b>Headdress</b>	F	F	F	F	F	F
<b>Neck guard/horns</b>	NG	NG	NG	NG	NG (w?)	NG
<b>Strip design, protrusion</b>	T	C	C	C		C
<b>Chin strap</b>		CS?	CS	CS	CS?	CS
<b>spanned</b>	VS	S	S	VS		VS

Table 122: Group SB73–SB45.

	<b>SB73</b>	<b>SB45</b>
<b>Headdress</b>	F	F
<b>Neck guard/horns</b>	NG (w)	NG
<b>Strip design, protrusion</b>	C	T
<b>Chin strap</b>	CS	CS
<b>spanned</b>	S	S

Table 123: Group SB74–LB38.

	<b>SB74</b>	<b>LB38</b>
<b>Headdress</b>	F	F

	<b>SB74</b>	<b>LB38</b>
<b>Neck guard/horns</b>	NG	NG
<b>Strip design, protrusion</b>	C	C
<b>Chin strap</b>		CS T
<b>spanned</b>	VS	S

Table 124: Group CSB7–VS5.

	<b>CSB7</b>	<b>VS5</b>
<b>Headdress</b>	F	C
<b>Neck guard/horns</b>	NG	H
<b>Strip design, protrusion</b>	S?	
<b>Chin strap</b>		CS
<b>spanned</b>	S	

Table 125: Group AM9–SB105.

	<b>AM9</b>	<b>SB105</b>
<b>Headdress</b>	F?	T(w)?
<b>Neck guard/horns</b>		
<b>Strip design, protrusion</b>	C	
<b>Chin strap</b>	CS T?	

	<b>AM9</b>	<b>SB105</b>
<b>spanned</b>		

Table 126: Group SB37–SB98.

	<b>SB37</b>	<b>SB69</b>	<b>SB36</b>	<b>LB134</b>	<b>CSB9</b>	<b>SB98</b>
<b>Headdress</b>	F	F	F	F	F	F
<b>Neck guard/horns</b>	NG	NG	NG	NG (w)	NG	NG
<b>Strip design, protrusion</b>	C	C	C			T
<b>Chin strap</b>				CS	CS	
<b>spanned</b>	VS	VS	S		S	

Table 127: Group LB89–SB7.

	<b>LB89</b>	<b>SB20</b>	<b>SB128</b>	<b>VS4</b>	<b>LB75</b>	<b>AM8</b>	<b>SB114</b>	<b>SB1</b>	<b>SB7</b>
<b>Headdress</b>	F	C	F	F	F	F	n/a	F	F
<b>Neck guard/horns</b>	NG			NG (w)				NG (w)	NG
<b>Strip design, protrusion</b>	C		T	T	T	S(thin)		C	S (dl L?)
<b>Chin strap</b>	CS	CS		CS				CS	
<b>spanned</b>	S		S					SS	S

Table 128: Group LB117–LB8.

	<b>LB117</b>	<b>LB8</b>
<b>Headdress</b>	F	F

	<b>LB117</b>	<b>LB8</b>
<b>Neck guard/ horns</b>	NG (w)	NG
<b>Strip design, protrusion</b>	T	C
<b>Chin strap</b>	CS	CS
<b>spanned</b>	SS	S

Table 129: Group LB142–CSB36.

	<b>LB142</b>	<b>CSB13</b>	<b>AM2</b>	<b>SB16</b>	<b>LB91</b>	<b>CSB38</b>	<b>CSB30</b>	<b>SB81</b>	<b>CSB36</b>
<b>Headdress</b>	n/a	F	F	C	n/a	F	F	F	F
<b>Neck guard/ horns</b>		NG	NG	H		NG	NG	NG	NB (w)
<b>Strip design, protrusion</b>		C	C?			C	C (dots)	C	C
<b>Chin strap</b>				CS		CS	CS		
<b>spanned</b>		S	S			S		S	SS

Table 130: Group SB87–SB110.

	<b>SB87</b>	<b>SB110</b>
<b>Headdress</b>	F	F
<b>Neck guard/ horns</b>		NG
<b>Strip design, protrusion</b>	C	C
<b>Chin strap</b>		CS T
<b>spanned</b>	S	S

Table 131: Group LB39.

	<b>LB39</b>
<b>Headdress</b>	F
<b>Neck guard/horns</b>	NG
<b>Strip design, protrusion</b>	C
<b>Chin strap</b>	CS
<b>spanned</b>	S

Table 132: Group LB85.

	<b>LB85</b>
<b>Headdress</b>	T(w)
<b>Neck guard/horns</b>	
<b>Strip design, protrusion</b>	
<b>Chin strap</b>	
<b>spanned</b>	VS

Table 133: Group CSB39.

	<b>CSB39</b>
<b>Headdress</b>	F
<b>Neck guard/horns</b>	NG

	<b>CSB39</b>
<b>Strip design, protrusion</b>	T
<b>Chin strap</b>	
<b>spanned</b>	SS

Table 134: Group SB108.

	<b>SB108</b>
<b>Headdress</b>	F
<b>Neck guard/ horns</b>	
<b>Strip design, protrusion</b>	C
<b>Chin strap</b>	
<b>spanned</b>	SS

Table 135: Group AM4.

	<b>AM4</b>
<b>Headdress</b>	F
<b>Neck guard/ horns</b>	
<b>Strip design, protrusion</b>	S?
<b>Chin strap</b>	CS T
<b>spanned</b>	VS

Table 136: Group SB23–VS31.

	<b>SB23</b>	<b>VS31</b>
<b>Headdress</b>	F	F
<b>Neck guard/ horns</b>	NG (w)	NG
<b>Strip design, protrusion</b>	T	C
<b>Chin strap</b>	CS	CS?
<b>spanned</b>	VS	SS

Table 137: Group SB20.

	<b>SB20</b>
<b>Headdress</b>	F
<b>Neck guard/ horns</b>	
<b>Strip design, protrusion</b>	C
<b>Chin strap</b>	CS
<b>spanned</b>	S

Table 138: Group LB76–SB79.

	<b>LB76</b>	<b>SB86</b>	<b>LB136</b>	<b>LB96</b>	<b>SB79</b>
<b>Headdress</b>	F	C?	F	n/a	F
<b>Neck guard/ horns</b>			NG		

	LB76	SB86	LB136	LB96	SB79
<b>Strip design, protrusion</b>			C		C
<b>Chin strap</b>			CS?		
<b>spanned</b>			S		S

Table 139: Group LB95.

	LB95
<b>Headdress</b>	F
<b>Neck guard/ horns</b>	NG
<b>Strip design, protrusion</b>	T
<b>Chin strap</b>	CS
<b>spanned</b>	S

Table 140: Group LB20–LB125.

	LB20	LB125
<b>Headdress</b>	F	F
<b>Neck guard/ horns</b>	NG	
<b>Strip design, protrusion</b>	C	C
<b>Chin strap</b>		
<b>spanned</b>	VS	C



Table 141: Group CSB29–LB48.

	<b>CSB29</b>	<b>LB48</b>
<b>Headdress</b>	F	F
<b>Neck guard/ horns</b>	NG	
<b>Strip design, protrusion</b>		S(w)
<b>Chin strap</b>		
<b>spanned</b>	SS	VS

Table 142: Group LB15.

	<b>LB15</b>
<b>Headdress</b>	F
<b>Neck guard/ horns</b>	NG
<b>Strip design, protrusion</b>	S
<b>Chin strap</b>	CS (thick)
<b>spanned</b>	SS

Table 143: Group SB15.

	<b>SB15</b>
<b>Headdress</b>	C?
<b>Neck guard/ horns</b>	H

	<b>SB15</b>
<b>Strip design, protrusion</b>	
<b>Chin strap</b>	
<b>spanned</b>	

## Armour

Headdress: F:feathered; C:cap; T(w):tall white (no lines in 'feathered' appearing headdress)

Headdress 'spanned': S:spanned; VS:very spanned; SS:slightly spanned

Designs on headdress: T:triangle; C:circle; S:stripes

Trait of headdress: NG:neck guard; H:horn

Chin strap: CS:chin strap; T:tied

Kilt: K:kilt

Kilt design: W:waist; M:middle; B:bottom; C:centre; 2:2 strips; S:strip

Tassels: (p):point of kilt; (cs):corners; (c ):corner

Point:kilt with pointed centre

Table 144: Group SB71–SB59.

	<b>SB71</b>	<b>SB127</b>	<b>SB133</b>	<b>SB120</b>	<b>SB27</b>	<b>SB94</b>	<b>SB84</b>	<b>SB19</b>	<b>SB52</b>	<b>SB109</b>	<b>SB131</b>	<b>SB93</b>	<b>CSB2</b>	<b>SB59</b>
<b>Headdresses</b>	F	F	F	F	F	F	n/a	C	C	F	F	C	F	C
<b>Spanned</b>	VS	S		VS						VS				
<b>Strip design,</b>	C	T		S?	T	T					T		S	

	SB71	SB127	SB133	SB120	SB27	SB94	SB84	SB19	SB52	SB109	SB131	SB93	CSB2	SB59
<b>protrusion</b>														
<b>Neck guard, horns</b>	NG		NG	NG		NG		H		NG		H		H
<b>Chin strap</b>	CS	CS	CS T									CS	CS	CS
<b>Kilt</b>	K	K	K	K	K	K		K	K	K	K	K	K	K
<b>Kilt design</b>	WCM (at least)	WMBC (at least)	MBC (at least)	WMBC	WMBC	WMBC		CMB	WMB C?	WMB C	WMB C	WMB C	WMB C	WMB C
<b>Tassels</b>	tassels								tassels	tassels (p)			tassels	
<b>Point</b>				point?	point	point			point	point		point		

Table 145: Group SB96–SB16.

	SB96	SB46	SB61	AM5	SB107	SB85	SB58	SB39	SB16
<b>Headdress</b>	F	n/a	C	F	F	C (striped)	C	C	C
<b>Spanned</b>				VS	VS				
<b>Strip design, protrusion</b>	T			C	C				
<b>Neck guard, horns</b>			H	NG	NG	H	H	H	H
<b>Chin strap</b>				CS T		CS	CS		CS
<b>Kilt</b>	K	K	K	K	K	K	K	K	K
<b>Kilt design</b>	WMBC	W2MBC	W2MBC	WMBC	WMBC	S	WMC (at least)	WMBC	WMB
<b>Tassels</b>				tassels (p)	tassels (c )				
<b>Point</b>				point					

Table 146: Group TT4–SB66.

	TT4	SB60	SB20	SB34	SB56	SB21	SB6	SB66
<b>Headdress</b>	F	C	F	C	C	F	F	F
<b>Spanned</b>			S			S	S	S
<b>Strip design, protrusion</b>			S			S, C	C	T
<b>Neck guard, horns</b>	NG	H		H	H	NG (w?)		NB
<b>Chin strap</b>		CS	CS		CS	CS		
<b>Kilt</b>	K	K	K	K	K	K	K	K
<b>Kilt design</b>	WMBC	WMBC	CB (at least)	WMBC	MBC (at least)	WMBC	MC (at least)	
<b>Tassels</b>	tassels (p)		tassels (cs)					
<b>Point</b>	point		point		point	point?		

Table 147: Group SB25–SB73.

	SB25	SB83	SB7	SB31	TT5	SB75	LB172	SB17	SB76	SB32	SB73
<b>Headdress</b>	C	F	F	F	F	F	n/a	C	F	F	F
<b>Spanned</b>		S	S	SS	VS	VS			S	SS	S
<b>Strip design, protrusion</b>		C	L? dl	C	T	C			C	C	C
<b>Neck guard, horns</b>	H	NG (w)	NG		NG	NG		H	NG	NG	NG (w)
<b>Chin strap</b>	CS	CS T				CS		CS	CS	CS	CS
<b>Kilt</b>	K	K?	K	K	K	K	K?	K	K	K	K

	<b>SB25</b>	<b>SB83</b>	<b>SB7</b>	<b>SB31</b>	<b>TT5</b>	<b>SB75</b>	<b>LB172</b>	<b>SB17</b>	<b>SB76</b>	<b>SB32</b>	<b>SB73</b>
<b>Kilt design</b>	WMBC		WC (at least)	WC (at least)	WMBC			WC	MBC W?(at least)	MBC (at least)	MBC (at least)
<b>Tassels</b>					tassels						tassels
<b>Point</b>	point?				point?				point	point	point?

Table 148: Group SB12–SB10.

	<b>SB12</b>	<b>SB8</b>	<b>SB10</b>
<b>Headdress</b>	C	F	C
<b>Spanned</b>		S	
<b>Strip design, protrusion</b>		L	
<b>Neck guard, horns</b>	H	NG	
<b>Chin strap</b>	CS		CS
<b>Kilt</b>	K?	K	K
<b>Kilt design</b>		W2MBC	WC (at least)
<b>Tassels</b>			
<b>Point</b>			

Table 149: Group SB26–LB114.

	<b>SB26</b>	<b>LB114</b>
<b>Headdress</b>	F	F
<b>Spanned</b>		VS
<b>Strip design, protrusion</b>	C	T

	<b>SB26</b>	<b>LB114</b>
<b>Neck guard, horns</b>	NG (w)	NG
<b>Chin strap</b>		CS T
<b>Kilt</b>	K	K
<b>Kilt design</b>	WCM (at least)	W
<b>Tassels</b>		
<b>Point</b>		

Table 150: Group SB101–SB44.

	<b>SB101</b>	<b>SB99</b>	<b>SB47</b>	<b>SB69</b>	<b>SB100</b>	<b>SB64</b>	<b>SB37</b>	<b>SB44</b>
<b>Headdress</b>	F	C	n/a	F	C	n/a	F	F
<b>Spanned</b>	VS			VS			VS	S
<b>Strip design, protrusion</b>	T			C			C	C
<b>Neck guard, horns</b>	NG			NG			NG	
<b>Chin strap</b>	CS?							
<b>Kilt</b>	K	K	K	K	K	n/a	K	K
<b>Kilt design</b>	W	WMBC	W2MBC	WMC (at least)	WMBC		WMC (at least)	W2?MBC
<b>Tassels</b>			tassels (c )					
<b>Point</b>	point	point						

Table 151: Group LB176–SB48.

	<b>LB176</b>	<b>SB48</b>
<b>Headdress</b>	n/a	F

	<b>LB176</b>	<b>SB48</b>
<b>Spanned</b>		S
<b>Strip design, protrusion</b>		T
<b>Neck guard, horns</b>		NG
<b>Chin strap</b>		CS T
<b>Kilt</b>	n/a	K
<b>Kilt design</b>		WMBC
<b>Tassels</b>		
<b>Point</b>		

Table 152: Group SB92–SB13.

	<b>SB92</b>	<b>SB112</b>	<b>SB13</b>
<b>Headdress</b>	C	F	C
<b>Spanned</b>		S	
<b>Strip design, protrusion</b>		C	
<b>Neck guard, horns</b>		NG	H
<b>Chin strap</b>	CS	CS?	
<b>Kilt</b>	K	K	K
<b>Kilt design</b>	WMBC	W	WMC (at least)
<b>Tassels</b>			
<b>Point</b>	point		

Table 153: Group LB174–SB103.

	<b>LB174</b>	<b>LB85</b>	<b>SB103</b>
<b>Headdress</b>	F?	T(w)	F
<b>Spanned</b>		VS	S
<b>Strip design, protrusion</b>			C
<b>Neck guard, horns</b>	NG		NG
<b>Chin strap</b>			CS
<b>Kilt</b>	K	K	K
<b>Kilt design</b>	WMBC	WMBC	
<b>Tassels</b>			
<b>Point</b>			

Table 154: Group SB3–AM4.

	<b>SB3</b>	<b>AM4</b>
<b>Headdress</b>	F	F
<b>Spanned</b>	S	VS
<b>Strip design, protrusion</b>	C	S?
<b>Neck guard, horns</b>	NG (c?)	
<b>Chin strap</b>	CS T	CS
<b>Kilt</b>	K	
<b>Kilt design</b>	WMC (at least)	



Table 155: Group LB162–SB1.

	LB162	SB1
<b>Headdress</b>	F	F
<b>Spanned</b>	VS	SS
<b>Strip design, protrusion</b>	S?	C
<b>Neck guard, horns</b>		NG (w)
<b>Chin strap</b>		CS
<b>Kilt</b>		K
<b>Kilt design</b>		WBC
<b>Tassels</b>		
<b>Point</b>		

Table 156: Group TT3–SB29.

	TT3	VS7	SB18	SB50	SB41	SB5	SB43	SB15	TT2	TT1	LB17 5	SB24	SB6 3	LB17 3	SB49	SB57	SB29
<b>Headdresses</b>	F	C	C	F	C	F	C	C?	F	F	n/a	F	C	n/a	F	C (striped)	C
<b>Spanned</b>	S								S	S		SS			VS		
<b>Strip design, protrusion</b>	T					C			T	T		C dl			C		
<b>Neck guard, horns</b>			H		H	NG	H	H				NG	H			H	H
<b>Chin strap</b>	CS T?	CS		CS		CS T				CS T?		CS	CS?		CS		

	TT3	VS7	SB18	SB50	SB41	SB5	SB43	SB15	TT2	TT1	LB17 5	SB24	SB6 3	LB17 3	SB49	SB57	SB29
<b>Kilt</b>	K	K	K	K	K	K	K	K	K	K	K	K	K	n/a	K	K	K
<b>Kilt design</b>	WMB C	WMB C	WMC (at least)	WMB C	W	WMB C	W	MW	WMB C	WMB C	CB (at least)	WMC (at least)	W		WMB C	WMBC	W2M B
<b>Tassels</b>	tassel s (p)								tassel s (p)	tassel s (p)	tassels (c )				tassels (c )		
<b>Point</b>	point			point		point			point	point		point?			point	point	

Table 157: Group LB163–SB129.

	LB163	SB45	SB28	SB82	SB129
<b>Headdress</b>	F	F	C	F	F
<b>Spanned</b>	VS	S		S	
<b>Strip design, protrusion</b>	S?	T		C	
<b>Neck guard, horns</b>	NG (w)	NG	H	NG (w?)	NG
<b>Chin strap</b>	CS?	CS		CS	
<b>Kilt</b>	K	K	K	K	K
<b>Kilt design</b>	W	WMBC	W	W2MBC	MBC (at least)
<b>Tassels</b>		tassels (c )		tassels (c )	
<b>Point</b>				point	

Table 158: Group SB135–SB98.

	SB135	SB130	VS6	SB22	CSB1	SB102	SB88	SB98
<b>Headdress</b>	F	F	F	F	C	F	C	F
<b>Spanned</b>	S	SS	S	S		VS		

	SB135	SB130	VS6	SB22	CSB1	SB102	SB88	SB98
<b>Strip design, protrusion</b>		T	T	S?		T		T
<b>Neck guard, horns</b>	NG		NG	NG?	H?	NG	H	NG
<b>Chin strap</b>	CS T	CS	CS					
<b>Kilt</b>	K	n/a	K	K	K	K	K	K
<b>Kilt design</b>	WC		WMBC	WMBC	WMBC	W	WMBC	WMBC
<b>Tassels</b>				tassels (p)	tassels			
<b>Point</b>			point	point	point			

Table 159: Group SB9.

	SB9
<b>Headdress</b>	F
<b>Spanned</b>	SS
<b>Strip design, protrusion</b>	C
<b>Neck guard, horns</b>	NG (w)
<b>Chin strap</b>	
<b>Kilt</b>	K
<b>Kilt design</b>	WMC (at least)
<b>Tassels</b>	
<b>Point</b>	

Table 160: Group SB2.

	<b>SB2</b>
<b>Headdress</b>	F
<b>Spanned</b>	SS
<b>Strip design, protrusion</b>	C
<b>Neck guard, horns</b>	NG
<b>Chin strap</b>	CS
<b>Kilt</b>	n/a
<b>Kilt design</b>	
<b>Tassels</b>	
<b>Point</b>	

## Weapons

### Sword/dagger

Headdresses: f:feathered; c:cap; t:tall

Strip design: c:circles; t:triangles; l:lines; cir prot:circular protrusion

Headdress trait: ng:neck guard; h:horns

Chin strap: cs:chin strap; t:tied

Kilt strip design: w:waist; m:middle; b:bottom; c:centre; 2:2 strips

Tassel location on kilt: c:corner(s); m:middle; p:point

Table 161: Group SB33–SB46.

	<b>SB33</b>	<b>SB12</b>	<b>SB10</b>	<b>SB82</b>	<b>SB46</b>
<b>Headdress</b>	c	c	c	f	n/a
<b>Strip design, protrusion</b>				c	
<b>Neck guard, horns</b>	h	h		ng	
<b>Chin strap</b>		cs	cs	cs	
<b>Kilt</b>	kilt	kilt?	kilt	kilt	kilt
<b>Kilt design</b>	w		wc (at least)	w2mbc	2mbc
<b>Point</b>				pointed	
<b>Tassels</b>				tassels (c )	
<b>Armour</b>		likely armour	likely armour	maybe armour	likely armour
<b>Collar</b>		collar, v	collar, v		

Table 162: Group SB23–SB17.

	<b>SB23</b>	<b>SB3</b>	<b>SB30</b>	<b>SB17</b>
<b>Headdress</b>	f	f	f	c
<b>Strip design, protrusion</b>	t	c		
<b>Neck guard, horns</b>	ng	ng		h
<b>Chin strap</b>	cs	cs t	cs?	cs
<b>Kilt</b>	kilt	kilt	n/a	kilt
<b>Kilt design</b>	m (at least)	wmc (at least)		wc

	SB23	SB3	SB30	SB17
<b>Point</b>	pointed			
<b>Tassels</b>	tassels (p)			
<b>Armour</b>		maybe armour		likely armour
<b>Collar</b>		collar		collar

Table 163: Group LB14–LB123.

	LB14	LB121	LB124	LB122	LB130	SB108	SB83	SB79	SB8	LB123
<b>Headdress</b>	c	f	f	f	f?	f	f	f	f	f
<b>Strip design, protrusion</b>	cir prot	t	t	t	t	c	c	c	l	t
<b>Neck guard, horns</b>			ng		ng		ng		ng	
<b>Chin strap</b>			cs		cs		cs t			
<b>Kilt</b>	kilt	kilt	kilt	kilt	kilt?	kilt	kilt?	kilt	kilt	k
<b>Kilt design</b>	wmbc	strip	w	w		b		wmbc	w2mbc	w
<b>Point</b>										
<b>Tassels</b>						tassels (c)				
<b>Armour</b>							likely armour		maybe armour	
<b>Collar</b>					collar		collar		collar, v	

Table 164: Group LB64–LB97.

	LB64	LB21	LB90	SB125	SB32	SB9	LB118	LB97
<b>Headdress</b>	f	f	n/a	f	f	f	f	f

	LB64	LB21	LB90	SB125	SB32	SB9	LB118	LB97
<b>Strip design, protrusion</b>	c	c		t	c	c		t
<b>Neck guard, horns</b>		ng		ng?	ng	ng		
<b>Chin strap</b>					cs			
<b>Kilt</b>	kilt		kilt	kilt	kilt	kilt	n/a	kilt
<b>Kilt design</b>	w		wmb	mbc (at least)	mbc (at least)	mc (at least)		2m (at least)
<b>Point</b>					pointed			
<b>Tassels</b>								
<b>Armour</b>					likely armour	maybe armour		
<b>Collar</b>		collar		collar	collar	collar, v		

Table 165: Group LB114–SB64.

	LB114	LB59	LB93	SB97	SB64
<b>Headdress</b>	f	c	c	c?	n/a
<b>Strip design, protrusion</b>	t	circ prot	circ prot		
<b>Neck guard, horns</b>	ng		h		
<b>Chin strap</b>	cs t?				
<b>Kilt</b>	kilt	kilt	kilt	kilt	
<b>Kilt design</b>	w	c	mc	wc (at least)	
<b>Point</b>			pointed		
<b>Tassels</b>			tassels		

	LB114	LB59	LB93	SB97	SB64
<b>Armour</b>	maybe armour				maybe armour
<b>Collar</b>	collar	collar	collar		collar

Table 166: Group LB81–SB75.

	LB81	LB24	LB145	LB29	LB33	LB99	LB32	LB23	LB67	SB75
<b>Headdress</b>	f	c	f	f	f	f	n/a	c	f?	f
<b>Strip design, protrusion</b>		circ prot	t		c	t				c
<b>Neck guard, horns</b>		h?		ng	ng					ng
<b>Chin strap</b>				cs t						cs
<b>Kilt</b>	kilt	kilt	n/a	kilt	kilt	kilt	n/a	kilt	n/a	kilt
<b>Kilt design</b>	mbc w? (at least)	c		b		mb		wc		w
<b>Point</b>										
<b>Tassels</b>										
<b>Armour</b>										likely armour
<b>Collar</b>				collar	collar					collar

Table 167: Group LB103–LB98.

	LB103	LB66	LB98
<b>Headdress</b>	f	f	f
<b>Strip design, protrusion</b>	c		c
<b>Neck guard, horns</b>			



	LB103	LB66	LB98
<b>Chin strap</b>	cs		
<b>Kilt</b>	kilt	kilt	kilt
<b>Kilt design</b>	b	w	mb
<b>Point</b>			
<b>Tassels</b>			
<b>Armour</b>			
<b>Collar</b>			

### Spear/javelin

Headdresses: f:feathered; c:cap; t:tall

Strip design: c:circles; t:triangles; l:lines; cir prot:circular protrusion

Headdress trait: ng:neck guard; h:horn

Chin strap: cs:chin strap; t:tied

Kilt strip design: w:waist; m:middle; b:bottom; c:centre; 2:2 strips

Tassel location on kilt: c:corner(s); m:middle; p:point

Table 168: Group LB101–LB80.

	LB101	LB81	LB23	LB25	LB63	LB24	LB5	SB5	LB30	LB93	LB71	SB72	LB97	LB98	LB99	LB80
<b>Headdresses</b>	f	f	c	c	f	c	f	f	f	c	c	f	f	f	f	f
<b>Strip design, protrusion</b>	c			circ prot	c	circ prot		c		circ prot	circ prot	c	t	c	t	c

	LB10 1	LB81	LB23	LB25	LB63	LB24	LB5	SB5	LB30	LB93	LB71	SB72	LB97	LB98	LB99	LB80
<b>Neck guard, horns</b>				h	ng	h?	ng	ng		h		ng				
<b>Chin strap</b>							cs	cs t				cs				
<b>Kilt</b>	kilt	kilt	kilt	kilt	kilt	kilt	kilt	kilt	n/a	kilt	kilt	kilt	kilt	kilt	kilt	kilt
<b>Kilt design</b>	mc	mbc w? (at least)	wc	w	wmbc	c	w	wmbc		mc	wc	wmbc (at least)	2m (at least)	mb	mb	w
<b>Point</b>					pointe d		pointe d	pointe d		pointe d						pointe d
<b>Tassels</b>										tassel s		tassels				
<b>Armour</b>								maybe armour								
<b>Collar</b>	collar			collar	collar		collar			collar	collar	collar				

Table 169: Group LB54–LB64.

	LB54	LB51	LB11 9	LB33	LB82	LB10 0	LB29	LB53	LB11 8	LB11 7	LB14 7	LB67	LB66	LB15 0	LB14 9	LB14 8	LB31	LB64
<b>Headdresses</b>	f	f	f	f	f	f	f	f	f	f	f	f?	f	f	f	f	n/a	f
<b>Strip design, protrusion</b>		c		c		c		c			c					t		c
<b>Neck guard, horns</b>	ng	ng		ng	ng		ng	ng			ng							
<b>Chin strap</b>	cs t	cs			cs t		cs t	cs										
<b>Kilt</b>	kilt?	kilt?	n/a	kilt	kilt	kilt	kilt		n/a	n/a	kilt?	n/a	kilt	kilt?	kilt?	kilt?	n/a	kilt
<b>Kilt design</b>					wmbc	b	b					w						w

	LB54	LB51	LB119	LB33	LB82	LB100	LB29	LB53	LB118	LB117	LB147	LB67	LB66	LB150	LB149	LB148	LB31	LB64
<b>Point</b>					pointed													
<b>Tassels</b>																		
<b>Armour</b>																		
<b>Collar</b>	collar			collar	collar		collar	collar			collar					collar		

### Circle shield

Headdresses: f:feathered; c:cap; t:tall

Strip design: c:circles; t:triangles; l:lines; cir prot:circular protrusion

Headdress trait: ng:neck guard; h:horn

Chin strap: cs:chin strap; t:tied

Kilt strip design: w:waist; m:middle; b:bottom; c:centre; 2:2 strips

Tassel location on kilt: c:corner(s); m:middle; p:point

Table 170: Group SB4–LB150 part 1/2.

	SB4	SB7	SB9	SB10	SB17	SB19	SB32	SB58	SB64	SB72	SB75	LB3	LB7	LB21
<b>Headdresses</b>	f	f	F	c	c	c	f	c	n/a	f	f	f	f	f
<b>Strip design, protrusion</b>	c	l	C				c			c	c	c		c



	LB23	LB25	LB54	LB71	LB80	LB82	LB90	LB93	LB99	LB100	LB117	LB118	LB119	LB124	LB127	LB130	LB147	LB150
<b>Tassels</b>								tassels										
<b>Armour</b>																		
<b>Collar</b>		collar	collar	collar		collar		collar								collar	collar	

## **Appendix I: Correlation analysis—maths for creation of charts**

## Headdress

Table 172: Percentage of frequency of features and traits within the groups of headdresses. Part 1/4.

total	8	11	6	15	10	9	8	20	9	5	5	4	9
collar	0.875	0.6363636 4	0.3333333 3	0.7333333 3	0.7	0.44444444	0.625	0.75	0.88888889	0.8	0.4	0.5	0.6666666 7
armour	0.375	0.3636363 6	0.1666666 7	0.4	0.3	0.11111111	0.125	0.15	0.22222222	1	0.2	1	1
kilt	0.875	0.7272727 3	0.6666666 7	0.9333333 3	0.9	0.88888889	1	0.7	0.88888889	0.8	0.6	0.25	0.8888888 9
pointed	0.25	0.2727272 7	0.3333333 3	0.1333333 3	0.1	0.33333333	1	0.35	0.11111111	0.4	0.2	0.25	0.3333333 3
tassels	1	0.1818181 8	0.1666666 7	0.0666666 7	0.3	0.22222222	1	0.2	0.11111111	0.4	1	0.25	0.2222222 2
lines	0.125	1	1	0.2666666 7	0.2	1	1	0.05	1	1	1	1	1
dagger	0.125	0.0909090 9		0.2	0.1	0.44444444			0.11111111				
javelin		0.0909090 9				0.22222222		0.1	0.11111111	0.2	0.2		
circle shield	0.125	0.0909090 9		0.2		0.33333333		0.05	0.11111111				
weapons (by individual)	0.125	0.1818181 8	1	0.2	0.1	0.55555556	1	0.15	0.11111111	0.2	0.2	1	1
n/a (no costume details)		0.2727272 7	0.3333333 3			0.11111111		0.15			0.2	0.5	0.1111111 1

Table 173: Percentage of frequency of features and traits within the groups of headdresses. Part 2/4.

total	2	18	13	7	3	9	4	4	4	4	3	4	2	3
collar	1	0.44444444	0.615385	0.285714	0.333333	0.7	0.5	0.5	0.25	0.5	0.666667	1	1	1
armour	0.5	0.22222222	0.153846	0.142857	1	0.3	1	1	1	0.5	0.333333	1	1	1
kilt	1	0.61111111	0.846154	0.571429	1	0.7	0.75	0.5	0.25	0.75	1	1	1	0.666667

pointed	0.5	0.16666667	0.230769	0.142857	1	0.6	0.5	1	1	0.5	1	1	1	1
tassels	1	0.16666667	0.230769	0.142857	0.333333	0.4	0.5	1	1	1	1	1	1	1
lines	1	1	1	1	1	0.2	1	1	1	0.25	1	1	1	1
dagger		0.11111111	0.076923	0.142857		0.1				0.25		0.25		
javelin		0.05555556					0.25		0.25			0.5		
circle shield		0.05555556		0.285714					0.25			0.25		
weapons (by individual)	1	0.05555556	0.076923	0.285714	1	0.1	0.25	1	0.25	0.25	1	0.5	1	1
n/a (no costume details)		0.16666667		0.285714		0.1	0.25	0.5	0.5					0.333333

Table 174: Percentage of frequency of features and traits within the groups of headdresses. Part 3/4.

total	6	10	1	7	5	9	7	3	2	3	5	6	2	2	2
collar	0.333333	0.4	1	0.857143	0.2	0.666667	0.571429	1	0.5	0.666667	0.8	0.166667	0.5	1	1
armour	0.166667	0.2	1	0.285714	1	0.444444	1	1	0.5	1	0.4	1	1	1	1
kilt	0.666667	0.6	1	0.571429	0.4	0.888889	0.714286	1	1	0.666667	0.8	0.666667	0.5	1	1
pointed	1	1	1	0.285714	0.4	0.444444	0.142857	0.333333	0.5	0.333333	0.2	0.166667	0.5	1	1
tassels	1	1	1	0.142857	0.4	0.222222	1	0.333333	1	0.333333	1	0.166667	1	1	1
lines	0.166667	1	1	0.428571	1	0.111111	1	0.333333	0.5	1	1	1	1	1	1
dagger	0.166667						0.285714				0.4	0.333333			
javelin		0.1		0.142857			0.285714					0.333333			0.5
circle shield	0.166667			0.142857			0.142857					0.333333			
weapons (by individual)	0.166667	0.1	1	0.285714	1	1	0.428571	1	1	1	0.4	0.666667	1	1	0.5



n/a (no costume details)	0.166667	0.3			0.6	0.111111	0.142857				0.2	0.166667			
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Table 175: Percentage of frequency of features and traits within the groups of headdresses. Part 4/4.

total	7	9	10	14	7	7	3	4	6	8	6	7	2	3	1
collar	0.428571	0.333333	0.7	0.357143	0.571429	0.714286	0.666667	0.5	0.5	0.75	0.666667	0.714286	0.5	0.333333	1
armour	1	1	0.1	0.071429	0.428571	0.571429	1	1	0.333333	0.75	0.833333	0.857143	1	0.666667	1
kilt	0.571429	0.444444	0.5	0.642857	0.714286	0.857143	0.333333	1	0.833333	0.75	1	1	1	0.666667	1
pointed	0.142857	0.111111	1	0.142857	0.571429	0.142857	1	0.25	0.166667	1	0.333333	0.142857	1	1	1
tassels	1	0.222222	1	1	1	1	1	0.25	1	1	0.166667	0.285714	1	1	1
lines	1	1	1	1	0.142857	0.142857	1	1	0.333333	0.375	0.333333	0.428571	1	0.333333	1
dagger		0.222222		0.214286				0.75	0.166667	0.125		0.428571	1		
javelin		0.111111		0.214286		0.142857		0.5				0.142857	0.5		
circle shield	0.142857			0.214286		0.142857		0.75		0.125	0.166667	0.428571			
weapons (by individual)	0.142857	0.222222	1	0.428571	1	0.142857	1	1	0.166667	0.125	0.166667	0.571429	1	1	1
n/a (no costume details)	0.285714	0.444444	0.3	0.357143		0.142857	0.333333		0.166667	0.125				0.333333	

Table 176: The overall total and percent of frequency of features and traits of the individuals divided into groups based on their headdresses.

total	363
collar	62.3617416
armour	63.464255
kilt	76.4077102
pointed	52.6627758

tassels	65.6444725
lines	76.7028683
dagger	26.4992013
javelin	23.5848279
circle shield	21.4646465
weapons (by individual)	58.0799415
n/a (no costume details)	26.6326359

Table 177: Total of the overall features and traits of those divided into groups based on headdress shape and type.

total	363
collar	202
armour	81
kilts	271
pointed	80
tassels	51
lines	32
dagger	39
javelin	28
circle shield	32
weapons (by individuals)	65
n/a (no costume details)	41

Table 178: The percent of frequency of kilt strip designs with the divided groups based on headdresses shape and type. Part 1/4.

Total	7	8	4	14	9	8	8	14	8	4	3	1	8
w	14%	25%	25%	21%	44%	38%	0%	14%	13%	25%	0%	0%	25%
wm	0%	0%	0%	0%	0%	0%	0%	7%	0%	0%	0%	0%	0%



wmbc	0%	18%	18%	0%	33%	29%	33%	0%	67%	100%	50%	0%	0%	0%	33%	0%	25%
w2mbc	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
wb	0%	0%	0%	0%	0%	14%	0%	0%	0%	0%	0%	0%	0%	25%	0%	0%	0%
wc	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	25%	17%	0%	0%
wmc	50%	9%	0%	50%	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	0%	0%	0%
w2mc	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
wbc	0%	9%	0%	0%	0%	0%	0%	50%	0%	0%	0%	0%	0%	0%	17%	0%	0%
w2mb	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
m	0%	0%	0%	0%	0%	14%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
mb	0%	0%	0%	0%	33%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
mbc	0%	18%	0%	25%	0%	29%	33%	0%	0%	0%	0%	0%	0%	25%	17%	0%	25%
mc	0%	18%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	25%
2m	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	50%	0%	0%	0%	0%
2mb	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2mbc	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2mc	0%	0%	9%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
b	0%	9%	9%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
bc	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
c	0%	0%	9%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%

Table 180: The percent of frequency of kilt strip designs with the divided groups based on headdresses shape and type. Part 3/4.

Total	2	8	5	3	2	2	4	4	1	2	2	4	4	5	9	5	6
w	0%	13%	20%	0%	0%	50%	0%	50%	0%	0%	0%	0%	25%	0%	0%	0%	33%
wm	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	7%	0%	0%	0%
wmb	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
wmbc	100%	63%	0%	67%	50%	0%	25%	25%	0%	0%	0%	0%	0%	0%	33%	60%	33%

w2mbc	0%	0%	0%	0%	0%	0%	25%	0%	0%	0%	0%	0%	0%	20%	0%	0%	17%
wb	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
wc	0%	0%	0%	33%	50%	0%	0%	0%	0%	100%	50%	0%	0%	0%	0%	0%	0%
wmc	0%	25%	0%	0%	0%	0%	25%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
w2mc	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
wbc	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	17%
w2mb	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
m	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	20%	0%
mb	0%	0%	20%	0%	0%	0%	0%	0%	0%	0%	0%	25%	25%	0%	0%	0%	0%
mbc	0%	0%	20%	0%	0%	50%	0%	0%	0%	0%	0%	0%	0%	20%	0%	0%	0%
mc	0%	0%	20%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2m	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2mb	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
2mbc	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	20%	0%
2mc	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
b	0%	0%	0%	0%	0%	0%	0%	25%	100%	0%	50%	0%	25%	0%	0%	0%	0%
bc	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
c	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	25%	0%	0%	0%	0%

Table 181: The percent of frequency of kilt strip designs with the divided groups based on headdresses shape and type. Part 4/4.

Total	1	4	5	6	6	7	2	2	1
w	0%	0%	20%	17%	17%	0%	0%	0%	0%
wm	0%	0%	0%	0%	0%	0%	0%	50%	0%
wmb	0%	0%	0%	0%	0%	0%	0%	0%	0%
wmbc	100%	25%	20%	33%	0%	29%	0%	0%	100%
w2mbc	0%	0%	0%	0%	33%	0%	0%	0%	0%

wb	0%	0%	0%	0%	0%	0%	0%	0%	0%
wc	0%	0%	0%	0%	0%	29%	0%	0%	0%
wmc	0%	0%	40%	50%	17%	29%	0%	50%	0%
w2mc	0%	0%	0%	0%	0%	0%	0%	0%	0%
wbc	0%	25%	0%	0%	0%	0%	0%	0%	0%
w2mb	0%	0%	0%	0%	0%	0%	0%	0%	0%
m	0%	0%	0%	0%	0%	0%	0%	0%	0%
mb	0%	0%	0%	0%	0%	0%	0%	0%	0%
mbc	0%	0%	20%	0%	17%	0%	0%	0%	0%
mc	0%	25%	0%	0%	0%	0%	0%	0%	0%
2m	0%	0%	0%	0%	0%	0%	0%	0%	0%
2mb	0%	0%	0%	0%	0%	0%	0%	0%	0%
2mbc	0%	0%	0%	0%	0%	0%	0%	0%	0%
2mc	0%	0%	0%	0%	0%	0%	0%	0%	0%
b	0%	0%	0%	0%	0%	0%	0%	0%	0%
bc	0%	0%	0%	0%	0%	0%	0%	0%	0%
c	0%	25%	0%	0%	0%	0%	50%	0%	0%

Table 182: Total percentage of frequency of kilt strip design based on grouped headdresses.

w	14%
wm	1%
wmb	1%
wmbc	30%
w2mbc	3%
wb	1%
wc	6%

wmc	10%
wbc	3%
w2mb	0%
m	1%
mb	2%
mbc	6%
mc	2%
2m	1%
2mbc	0%
2mc	0%
b	4%
bc	0%
c	2%

Table 183: Percent of frequency of pointed and tassels on the kilts based on grouped headdresses. Part 1/4.

pointed	25%	27%	33%	13%	10%	33%	35%	11%	40%	20%	25%	33%	50%	17%
tassels	100%	18%	17%	7%	30%	22%	20%	11%	40%	100%	25%	22%	100%	17%

Table 184: Percent of frequency of pointed and tassels on the kilts based on grouped headdresses. Part 2/4.

pointed	23%	14%	100%	60%	50%	100%	100%	50%	100%	100%	100%	100%	100%	100%	100%
tassels	23%	14%	33%	40%	50%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Table 185: Percent of frequency of pointed and tassels on the kilts based on grouped headdresses. Part 3/4.

pointed	29%	40%	44%	14%	33%	50%	33%	20%	17%	50%	100%	100%	14%	11%	100%	14%
tassels	14%	40%	22%	100%	33%	100%	33%	100%	17%	100%	100%	100%	100%	22%	100%	100%

Table 186: Percent of frequency of pointed and tassels on the kilts based on grouped headdresses. Part 4/4.

pointed	50%
tassels	62%

### Kilts

Table 187: Total and percentage of frequency of features and traits based on the divided groups of kilts. Part 1/3.

total	18	14	20	13	15	4	5	2	3	3	4	3	2	13	4
feathered	0.722222	0.928571	0.75	0.538462	0.466667	0.75	0.8	1	1	1	1	1		0.846154	0.75
cap	0.277778	0.071429	0.25	0.307692	0.466667	0.25							1	0.153846	0.25
Neck guard	0.846154	0.769231	0.666667	0.857143	0.857143	0.666667	0.75	0.5	1	0.666667	0.5	0.666667		0.727273	1
horns	0.6	1	0.6	0.75	1	1								1	1
circles	0.307692	0.461538	0.066667	0.142857	0.714286		0.75	0.5	0.333333	0.333333	0.25	1		0.545455	1
triangles	0.153846	2	0.533333	0.428571	0.142857	0.333333	0.25	0.5	0.333333		0.5			0.090909	
other	0.333333		0.333333	0.153846							0.25		1	0.153846	
chin strap	0.666667	0.571429	0.65	0.538462	0.533333	1	0.75	1	1	0.666667	0.5	0.666667	1	0.538462	0.5
tied	0.055556	0.785714	0.75	0.692308	0.933333		0.75	1	0.666667	0.666667	0.5	0.666667		0.846154	
collar	0.722222	0.642857	0.55	0.615385	0.733333	0.75	0.6	1	0.666667	1	0.75	1	1	0.538462	0.5
armour	0.555556	0.571429	0.65	0.692308	0.6	0.5	0.6	1	1	1	1	1	1	0.769231	1
lines	0.722222	0.714286	0.95	0.846154	0.533333	1	0.6	0.5	1	1	1	1	1	0.923077	1
weapons	0.888889	0.785714	0.95	1	0.6	1	1	1	1	1	1	1	1	0.692308	1

Table 188: Total and percentage of frequency of features and traits based on the divided groups of kilts. Part 2/3.

total	6	6	2	7	23	7	2	2	2	6	2	2	2	2	6	9	2	9
feathered	0.833333	0.666667	0.5	0.285714	0.782609	1	1	1	0.5	1	1	1	0.5	1	1	0.777778	1	0.666667



cap		0.166667	0.5	0.428571	0.173913								0.5			0.111111		0.111111
Neck guard horns	1	1	1	0.5	0.5	0.571429	0.5		1	1	1	1	1	1	1	0.571429	1	1
circles	0.2	1		1	0.333333	0.285714	0.5	0.5	1	0.666667	0.5	1		0.5	0.5	0.285714	0.5	1
triangles	0.2				0.388889	0.428571				0.166667	0.5				0.166667	0.428571	0.5	
other			0.5		0.222222		0.5	0.5					0.5			0.222222		
chin strap tied	0.833333	0.5	1	0.857143	0.565217	0.571429	1	0.5	0.5	0.833333	0.5	1	0.5	0.5	0.666667	0.555556	1	0.666667
collar	0.5	1	1	0.571429	0.608696	0.666667	0.5	1	0.5	0.666667	1	0.5	1	1	0.666667	0.555556	0.5	0.666667
armour	1	1	1	0.571429	0.782609	1	0.5	1	1	0.5	1	1	0.5	0.5	0.666667	0.666667	1	0.888889
lines	1	1	0.5	1	1	1	1	0.5	1	0.833333	1	1	1	1	1	0.777778	1	1
weapons	1	0.833333	0.5	0.857143	0.652174	0.666667	1	0.5	1	0.833333	1	1	1	1	1	0.888889	1	1

Table 189: Total and percentage of frequency of features and traits based on the divided groups of kilts. Part 3/3.

total	2	1	1	1	1	1	2	1	5	1	2	2	1	1
feathered	1	1	1	1	1	1	1	1	0.6	1	1	1	1	
cap									0.2					1
Neck guard horns	0.5	1		1			1		0.666667	1	0.5	0.5	1	
circles	1	1			1		0.5	1	0.666667		1			
triangles				1			0.5			1				
other						1						0.5	1	
chin strap tied	0.5	1	1	1	1	1	0.5	1	0.8	1	1	1	1	1
	0.5					1								

collar	1	1	1	1	1	1	0.5	1	0.8	1	0.5	0.5	1	1
armour	1	1	1	1	1	1	1	1	1	1	1	1	1	1
lines	1	1	1	1	1	1	1	1	1	1	1	1	1	1
weapons	1	1	1	1	1	1	0.5	1	0.8	1	1	1	1	1

Table 190: Total and percent of frequency of grouped kilts overall and their connected features and traits.

feathered	86%
circles	62%
triangles	48%
other	48%
neck guard	80%
cap	35%
horns	88%
chin strap	76%
tied	69%
collar	77%
armour	86%
upper lines	92%
weapons (ind.)	91%

Table 191: Total of grouped kilts and their connected features and traits. Part 1/3.

total	18	14	20	13	15	5	2	4	3	3	4	2	3	13	4
feathered	13	13	15	7	7	4	2	3	3	3	4		3	11	3
circle	5	1	5	4	7			1				2		2	1
triangle	11	10	10	6	6	3	1	1	3	1	2		1	8	3
other	3	1	3	3	7			1						2	1

neck guard	4	6	1	1	5	3	1		1	1	1		3	6	3
cap	2	6	8	3	1	1	1	1	1		2			1	
horns	6		5	2							1	2		2	
chin strap	12	8	13	6	7	3	2		3	2	2		2	6	2
tied	1	3	5	4	1	3	2		2	1	2		1	2	
collar	13	9	11	8	11	2	2	3	2	3	3	2	3	7	2
armour	10	6	7	4	9	2	2	2	0	0	0	0	0	3	0
upper lines	5	4	1	2	7	2	1	0	0	0	0	0	0	1	0
weapons (ind.)	2	3	1	0	6	0	0	0	0	0	0	2	0	4	0

Table 192: Total of grouped kilts and their connected features and traits. Part 2/3.

total	6	2	6	7	23	7	2	2	2	6	2	2	2	2	6	9
feathered	5	1	4	2	18	7	2	2	1	6	2	2	1	2	6	7
cap		1	1	3	4								1			1
Neck guard	5	1	4	1	9	3	1		1	6	2	2	1		6	4
horns		1		3	3								1			
circles	1		4	2	6	2	1	1	1	4	1	2		1	3	2
triangles	1				7	3				1	1				1	3
other		1			4		1	1					1			2
chin strap	1		3	1	10	4		1	1	5	1	2	1	1	2	4
tied	1				3	2		1				1		1		
collar	3	2	6	4	9	4	1	0	1	4	2	1	0	2	4	4
armour	0	2	0	4	5	0	1	2	0	3	0	0	1	1	2	3
lines	0	1	0	0	0	0	0	1	0	1	0	0	0	0	0	2

weapons	0	1	1	1	8	2	0	1	0	1	0	0	0	0	0	1
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Table 193: Total of grouped kilts and their connected features and traits. Part 3/3.

total	2	9	2	2	1	1	1	1	1	1	5	1	1	2	2	1
feathered	2	6	2	2	1	1	1	1	1	1	3	1	1	2	2	
cap		1									1					1
Neck guard	2	6	1	2	1			1			1	1	1	1	1	
horns		1														1
circles	1	6	2	1	1		1			1	2			2		
triangles	1			1				1					1			
other									1			1			1	
chin strap	2	3	1	1	1				1	1	1	1	1			
tied			1						1							
collar	1	6	2	1	1	0	1	0	1	1	1	1	1	1	1	0
armour	0	1	0	0	0	0	0	0	1	1	0	0	0	0	0	1
lines	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0
weapons	2	0	0	1	0	0	0	1	0	0	1	0	0	0	0	0

Table 194: Overall total of grouped kilts and connected features and traits.

total	242
feathered	186
circle	84
triangle	48
other	31
neck guard	130

cap	42
horns	31
chin strap	118
tied	38
collar	147
armour	73
upper lines	29
weapons (ind.)	39

## Armour

Table 195: The total and percent of frequency of features and traits connected to the groups of armour of the Sea Peoples.

total	14	9	8	11	3	2	8	2	3	3	2	2	17	5	8	1	1
feathered	0.642857	0.333333	0.625	0.727273	0.333333	1	0.5	0.5	0.333333	1	1	1	0.411765	0.8	0.75	1	1
cap	0.285714	0.555556	0.375	0.181818	0.666667		0.25		0.666667				0.470588	0.2	0.25		
circles	0.111111	0.666667	0.4	0.75		0.5	0.75		1	0.333333	0.5	0.5	0.428571	0.25		1	1
triangles	0.444444	0.333333	0.2	0.125		0.5	0.25	1					0.428571	0.25	0.666667		
other	0.222222		0.2		1								0.5	0.5		0.25	0.166667
Neck guard	13.18	0.666667	0.6	0.875	1	1	0.75	1	1	0.666667	0.5	0.5	0.714286	1	0.833333	1	1
horns	0.75	1	1	1	0.5				0.5				0.875	1	1		
chin strap	0.571429	0.555556	0.5	0.636364	0.666667	0.5	0.875	0.5	0.666667	0.666667	0.5	1	0.529412	0.6	0.625	1	1
tied	0.928571	0.888889	1	0.909091	1	0.5	1	0.5	1	1	1	0.5	0.823529	1	0.875	1	1
kilt	0.928571	1	1	1	1	1	0.875	0.5	1	1	0.5	0.5	0.941176	1	0.875		
tassels	0.714286	0.777778	0.75	0.818182	1	1	0.875	1	1	1	1	1	0.705882	0.6	0.75	1	1
pointed	0.571429	0.888889	0.5	0.545455	1	1	0.75	1	0.666667	1	1	1	0.529412	0.8	0.625	1	1

collar	0.857143	0.777778	0.875	0.636364	1	1	0.75	1	0.666667	0.666667	1	0.5	0.941176	0.8	1	1	1
lines	0.571429	0.666667	0.75	0.545455	1	0.5	0.75	0.5	1	1	0.5	1	0.941176	1	0.625	1	1
weapons	0.928571	0.777778	1	0.545455	1	0.5	0.875	1	1	1	0.5	1	1	0.8	1	1	1

Table 196: Total and percent of frequency of features and traits connected to the groups of armoured individuals.

feathered	70%
circles	58%
triangles	42%
other	41%
neck guard	155%
cap	39%
horns	85%
chin strap	67%
tied	88%
kilt	87%
tassels	88%
pointed	82%
collar	85%
upper lines	79%
weapons (ind.)	88%

Figure 197: Total of grouped armour and connected features and traits.

Total	14	9	8	11	3	2	8	2	3	3	2	2	17	5	8	1	1	
Feathered	9	3	5	8	1	2	4	1	1	3	2	2	7	4	6	1	1	
Cap	4	5	3	2	2		2		2				8	1	2			

Circles	1	2	2	6		1	3		1	1	1	1	3	1		1	0	
Triangles	4	1	1	1		1	1	1					3	1	4			
Other	2		1		1						1	1		1	1			
Neck guard	5	2	3	7	1	2	3	1	1	2	1	1	2	4	5	1	1	
Horns	3	5	3	2	1				1				7	1	2			
Chin strap	6	4	4	7	2	1	1	1	2	1	1	2	8	3	3		1	
Tied	1	1		1		1		1				1	3		1	1		
Kilt	13	9	8	11	3	2	7	1	3	3	1	1	16	5	7			
Tassels	4	2	2	2			1						5	2	2			
Pointed	6	1	4	5			2		1				8	1	3			
collar	12	7	7	7	3	2	6	0	1	2	2	1	1	1	8	1	1	
lines	6	3	6	6	3	1	2	1	0	0	1	0	1	0	3	1	0	
weapons	1	2	0	5	3	1	1	0	0	0	1	0	0	1	0	1	0	

Table 198: Overall total of grouped armour features and traits.

total	99
feathered	60
circles	24
triangles	18
other	8
neck guard	42
cap	31
horns	25
chin strap	47
tied	11

kilt	90
tassels	20
pointed	31
collar	62
upper lines	34
weapons (ind.)	16

## Weapons

### Dagger or sword

Table 199: Table and percent of frequency of features and traits connected to the grouped individuals and daggers and swords.

feathered	0.2	0.75	0.9	0.875	0.2	0.7	1
cap	0.6	0.25	0.1		0.6	0.2	
circle	1	0.333333	0.333333	0.571429		0.285714	0.666667
triangle		0.333333	0.555556	0.285714	1	0.285714	
other			0.111111				
Neck guard	1	0.666667	0.555556	0.571429	1	0.571429	1
horns	0.666667	1			0.666667	0.5	
chin strap	0.6	1	0.7	0.875	0.8	0.2	0.666667
tied	1	0.75	0.9	1	0.8	0.9	1
kilt	1	0.75	1	0.75	0.8	0.7	1
pointed	0.8	0.75	1	0.875	0.8	1	1
tassels	0.8	0.75	0.9	1	0.8	1	1



armour	0.8	0.5	0.8	0.75	0.6	0.9	1
collar	0.6	0.5	0.7	0.5	0.8	0.7	1
lines	0.6	0.5	0.9	0.75	0.8	1	1

Table 200: Total and percent of frequency of the overall groups of features and traits related to daggers and swords.

feathered	66%
circle	53%
triangle	49%
other	11%
neck guard	77%
cap	35%
horns	71%
chin strap	69%
tied	91%
kilt	86%
pointed	89%
tassels	89%
armour	76%
collar	69%
upper lines	79%

Figure 201: Total of grouped daggers and swords and connecting features and traits.

total	5	4	10	8	5	10	3
feathered	1	3	9	7	1	7	3

circle	3	1	1		3	2	
triangle	1	1	3	4		2	2
other		1	5	2	1	2	
neck guard			1				
cap	1	2	4	4	1	3	
horns	2	1			1	1	
chin strap	3	4	3	1	1	2	1
tied		1	1		1	1	
kilt	5	3	10	6	4	7	3
pointed	1	1		1	1		
tassels	1	1	1		1		
armour	4	2	2	2	2	1	
collar	2	2	3	4	4	3	
upper lines	5	2	1	2	1		

Figure 202: Overall total of swords and daggers and connecting features and traits.

total	45
feathered	35
circle	13
triangle	5
other	1
neck guard	15
cap	8
horns	5
chin strap	15

tied	5
kilt	38
pointed	4
tassels	4
armour	13
collar	20
upper lines	11

### Javelins or spears

Table 203: Total and percent of frequency of features and traits connected to groups based on javelins and spears.

feathered	0.6875	0.944444
circle	0.545455	0.352941
triangle	0.181818	0.058824
other		
neck guard	0.636364	0.588235
cap	0.3125	
horns	0.6	
chin strap	0.8125	0.722222
tied	0.9375	0.833333
kilt	0.9375	0.666667
pointed	0.6875	0.944444
tassels	0.875	1
armour	0.9375	1
collar	0.5625	0.611111

upper lines	1	1
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Table 204 Overall total and percent of frequency of features and traits connected to javelins and spears.

feathered	82%
circle	45%
triangle	12%
neck guard	61%
cap	31%
horns	60%
chin strap	77%
tied	89%
kilt	80%
pointed	82%
tassels	94%
armour	97%
collar	59%
upper lines	100%

Table 205: Total of grouped spears and javelins and connected features and traits.

total	16	18
feathered	11	17
circle	5	
triangle	6	6
neck guard	2	1

cap	4	7
horns	3	
chin strap	3	5
tied	1	3
kilt	15	12
pointed	5	1
tassels	2	
armour	1	
collar	7	7
upper lines	0	0

Figure 206: Overall total of grouped spears and javelins and connected features and traits.

total	34
feathered	28
cap	5
circle	12
triangle	3
other	0
Neck guard	11
horns	3
chin strap	8
tied	4
kilt	27
pointed	6
tassels	2

armour	1
collar	14
upper lines	0

### Circle shield

Table 207: Total and percent of frequency of features and traits of the group based on circle shields.

feathered	69%
circle	50%
triangle	14%
other	5%
neck guard	59%
cap	25%
horns	63%
chin strap	63%
tied	94%
kilt	81%
pointed	78%
tassels	94%
armour	72%
collar	59%
upper lines	72%

Table 208: Overall total of the single group of shields and connected features and traits.

total	32
feathered	22
cap	8
circle	11
triangle	3
other	1
neck guard	13
horns	5
chin strap	12
tied	2
kilt	26
pointed	7
tassels	2
armour	9
collar	19
upper lines	9

**Appendix J: Feathered designs and caps—analysis  
of traits and features connected to headdresses**







Pointed					p	p		p	p	p		p		p	p
Tassels					t			t	t	t				t	t
Upper lines															

Table 211: Feathered headdress triangle strip designs and correlated traits and features of the individuals who had one. Part 3/5.

Chin strap		cs	cs t							cs		cs	cs		cs	
Neck guard		ng	ng		ng	ng	ng		ng	ng	ng		ng		ng	ng
Collar				col	col	col	col	col	col	col	col	col			col	col
Kilt strip design	wmbc	wmbc	wmbc	wmbc		wmbc	wmbc	wmbc	wmbc	w	w		wmbc	2m	mc	mbc
Dagger or sword																d
Spear or javelin																
Circle shield																
Armour	a	a	a		a	a		a	a	a	a					
Pointed	p		p	p		p				p			p			
Tassels		t														
Upper lines	l		l		l						l					

Table 212: Feathered headdress triangle strip designs and correlated traits and features of the individuals who had one. Part 4/5.

Chin strap	cs		cs			cs	cs	cs t		cs	cs t	cs t	cs t	cs t	cs t		cs	cs t	cs
Neck guard					ng	ng (w)	ng		ng	ng (w)			ng	ng	ng		ng		

Collar			col	col			col		col	col	col	col	col	col	col	col		col	
Kilt strip design	mbc	wc		wmbc		wc	wmbc		wmbc	wmbc	b	mb	wmbc		c				
Dagger or sword																			
Spear or javelin																			
Circle shield																			
Armour	a			a			a												
Pointed							p		p	p			p		p				
Tassels									t	t	t				t				
Upper lines	l		l	l															

Table 213: Feathered headdress triangle strip designs and correlated traits and features of the individuals who had one. Part 5/5.

Chin strap	cs	cs t		cs t		cs	cs t	cs t	cs t
Neck guard					ng	ng		ng	ng
Collar				col	col	col		col	col
Kilt strip design		wmbc	wmbc	wmbc	wmbc	wmbc	wmbc	wmbc	wmbc
Dagger or sword									
Spear or javelin									
Circle shield									
Armour		a	a	a	a				
Pointed		p	p	p	p		p	p	p



Collar	col	col	col	col			col	col		col			col		col	col
Kilt strip design	wbc	b	wmc	w2mbc		wmbc	wbc	mbc		w					wmc	
Dagger or sword																
Javelin or spear											2j		2j			
Circle shield																
Armour																
Pointed																
Tassels		t		t												
Upper lines																

Table 217: Feathered headdress circle strip designs and correlated traits and features of the individuals who had one. Part 3/9.

Chin strap			cs			cs	cs	cs t		cs t	cs	cs				cs		cs
Neck guard	ng	ng	ng	ng		ng		ng			ng	ng					ng	ng
Collar	col	col	col	col		col		col				col			col			col
Kilt strip design			w	wmbc	w	wb	w	w	w	wmb	w	wc	mb	b	mc	b		
Dagger or sword					d								d			d		
Javelin or spear				j					j				j	j	j			
Circle shield									c						c			



Table 219: Feathered headdress circle strip designs and correlated traits and features of the individuals who had one. Part 5/9.

Chin strap	cs	cs	cs	cs	cs t		cs	cs t	cs	cs	cs t	cs	cs t			cs
Neck guard	ng	ng	ng	ng	ng	ng (w)	ng	ng	ng (w)	ng	ng (c)	ng	ng		ng (w)	
Collar	col		col		col		col	col	col	col	col	col		col	col	col
Kilt strip design	wmbc	w	wmbc	wm	wmb	mb	wmbc	wmc	wbc		wmc	wmbc	wmbc	mc	wmc	bc
Dagger or sword											d				d	
Javelin or spear																
Circle shield												c			c	
Armour								a	a	a		a	a	a	a	a
Pointed	p		p		p	p	p					p	p			p
Tassels					t											t
Upper lines											l	l		l	l	l

Table 220: Feathered headdress circle strip designs and correlated traits and features of the individuals who had one. Part 6/9.

Chin strap	cs	cs			cs				cs	cs	cs	cs		cs	cs		
Neck guard	ng (w)	ng	ng (w)		ng	ng	ng			ng	ng	ng (w)	ng	ng	ng	ng	
Collar			col		col		col	col		col	col			col	col		
Kilt strip design	wmbc	wmc	wmc	wc	mbc	wmc	wmc	w2mbc	wmbc	wmc	wmc	mbc	wmbc	w	mbc		wmbc



Dagger or sword					d									d			d
Javelin or spear											j						
Circle shield					c						c			c			
Armour	a	a	a	a	a		a	a	a	a		a		a	a		
Pointed	p	p			p					p			p	p		p	
Tassels										t		t	t	t			
Upper lines	l		l	l	l										l		

Table 221: Feathered headdress circle strip designs and correlated traits and features of the individuals who had one. Part 7/9.

Chin strap	cs	cs	cs	cs t		cs				cs t	cs			cs		cs t
Neck guard	ng	ng	ng (w)	ng (w)		ng		ng		ng	ng	ng	ng		ng	
Collar	col	col		col	col	col	col	col		col			col		col	col
Kilt strip design		wm	wbc		mbc		wc	wmbc	b	2mc	w		w	w	w	
Dagger or sword			d	d					d							
Javelin or spear																
Circle shield																
Armour			a	a		a		a			a					
Pointed			p													
Tassels			t					t	t							

Upper lines																	
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Table 222: Feathered headdress circle strip designs and correlated traits and features of the individuals who had one. Part 8/9.

Chin strap	cs t	cs t		cs t	cs t	cs		cs t	cs t	cs t	cs t	cs t	cs t	cs t	cs t	cs	cs t
Neck guard			ng	ng		ng	ng			ng			ng	ng	ng		ng
Collar	col	col	col	col	col	col	col	col		col			col		col		
Kilt strip design			w	wmbc		w	w			w			w				
Dagger or sword																	
Javelin or spear																	
Circle shield																	
Armour																	
Pointed				p	p	p											
Tassels					t	t											
Upper lines																	

Table 223: Feathered headdress circle strip designs and correlated traits and features of the individuals who had one. Part 9/9.

Chin strap	cs t	cs t	cs t	cs t	cs t	cs t	cs		cs	cs t		cs t	cs t	cs	cs	cs t
Neck guard	ng	ng		ng			ng	ng		ng			ng (w)	ng	ng	ng
Collar	col	col	col			col	col	col		col	col	col	col	col	col	col

Kilt strip design			w				wmbc	wmbc		wmbc	mbc	wmbc	mbc	wmbc	wmbc	wmbc
Dagger or sword																
Javelin or spear																
Circle shield																
Armour										a						
Pointed							p	p			p	p		p		p
Tassels							t	t		t	t	t			t	
Upper lines																

Table 224: Overall total of features and traits connected individuals with feathered headdress strips with circles.

total sample	chin strap	neck guard	coll ar	arm our	upper lines	weapons (ind.)	point ed	tass els	wm bc	w	w mc	m bc	w2m bc	w bc	b	w m	w c	w mb	m b	m c	c	w b	2m bc	2 m c	b c
147	101	107	96	25	11	25	29	19	24	19	13	7	5	5	5	3	3	3	2	2	1	1	1	1	1

Table 225: Feathered headdress striped strip designs and correlated traits and features of the individuals who had one.

Chin strap	cs t			cs	cs	cs t
Neck guard		ng	ng		ng	ng
Collar		col	col			col
Kilt strip design		wc	w2mbc		mbc	wmbc
Dagger or sword		d	d	d		
Spear or javelin						
Circle shield		c				







Upper lines		l									l		l	l	l		
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Table 232: Caps and correlated traits and features of the individuals wore had one. 4/4.

Chin strap		cs			cs	cs										cs	cs
Horns		h		h		h				h	h	h	h	h	h	h	
Circular protrusion	prot																
Collar		col		col	col	col			col	col			col				
Kilt strip design	wmbc		wmbc	wmbc	wmbc	wmbc	wc	wmbc	wmbc	mbc		w2mbc	w2mbc			wmb	wmbc
Dagger or sword	d						d										
Javelin or spears																	
Circle shield	c																
Armour		a		a	a	a		a	a							a	a
Pointed			p		p	p		p				p					
Tassels																t	
Upper lines															l		

Table 233: Overall total of features and traits connected to individuals with cap helmets.

total sample	64
chin strap	24
horns	47
circ. protrusion	7
collar	34
armour	33

upper lines	13
weapons (ind.)	15
pointed	14
tassels	8
wmbc	19
w	6
wmc	6
wc	5
w2mbc	4
wbc	3
c	2
wmb	2
mc	1
m	1
wm	1
w2mb	1