THE DUMBARTON OAKS
RESEARCH LIBRARY AND COLLECTION

CATALOGUE OF TEXTILE FABRICS

Compiled by

Frances Morris

Analysis of weaves by Louisa Bellinger
Translation of Arabic texts by Dr. Richard Ettinghausen

WASHINGTON
1940
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The Dumbarton Oaks Collection of Textiles represents the most interesting period in the history of woven fabrics. Its many rare examples illustrate the evolution of pattern weaving — which had its birth in the ancient dynasties of Egypt — from its renaissance in the early years of the Christian era to the close of the brilliant age of Rome's Byzantine Empire. Its outstanding treasures, the famous Europa, Boar Hunt, and Hestia tapestries, the rare silk weaves, and the Egypto-Arabic documented tiraz linens, both in unsurpassed quality of technique and in beauty of composition, place it in the foremost rank of the world's great collections.

To facilitate the research of students, each weave has been carefully analyzed by Miss Louisa Bellinger, who has made a special study of materials and techniques in the weaves of Egypt and the Near East. Special attention has been given to thread twist and the ciphers of the American Society for Testing Materials have been used to indicate direction in twill weaves — S ( ) left, Z ( ) right. And for those interested in the study of design there has been assembled a series of plates which illustrate the history and migration of certain elements of design appearing in many of the Dumbarton Oaks textiles.

The translation of the Arabic script is that of Dr. Richard Ettinghausen.

The compiler of the text desires to express her sincere gratitude for the cordial and helpful cooperation she has received from the various departments of the Metropolitan Museum of Art: to the Library Staff; to Mr. Ambrose Lansing, Curator of the Egyptian Department; to Mr. M. Dimand, Curator of the Department of Near Eastern Art; to Miss Christine Alexander, Associate Curator of the Department of Greek and Roman Art; and to Miss Winifred Howe, Editor of the Bulletin. She also acknowledges gratefully gifts of photographs received from the Department of Fine Arts, Yale University, from the Museum for the Arts of Decoration of Cooper Union, New York, and from the Brooklyn Museum of Arts and Sciences.

Frances Morris
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Volbach and Kuhnel:
Page Descriptions:

1-2. Title Page

3-4. "Egyptian Textiles, Diagrams of Weaving Techniques, Plain Cloth - Tapestry."

5-8. Missing from original mss. Assumed to be Diagrams.
EGYPTIAN WEAVE. III-IVth CENTURY A.D.

Fragment of cloth weave with tapestry medallion.

Coptic fabric showing the process of working in tapestry ornament on the warp threads of a cloth weave after the weft threads in a given space have been withdrawn. Original in the Metropolitan Museum of Art.
Page Descriptions

11-12. Missing from original mss. Assumed to photographs of Egyptian Weave described on pages 9 and 10.

13-14. "The Europa Tapestry (32.1)."

EUROPA TAPESTRY
EGYPT. HELLENISTIC PERIOD, IV-Vth CENTURY
Ac.No. 32.1

DESCRIPTION:
Oblong panel with a border on three sides framing the figures of Europa, Zeus, transformed as the Bull of Anu, and an attendant Nereid. The border is designed with a symmetrical arrangement of curving acanthus leaves which form ogival fields with central bird motifs.

At the left the figure of the bull is seen bearing Europa upon his back as, according to the legend, he swims away with her toward the island of Crete. Europa, seated to the front facing right, grasps the horn of the animal in her left hand as his head, turned toward her, fondles her cheek; her eyes are turned toward the Nereid at the right whose features are reflected in a mirror held in her right hand.

The figures are haloed by their inflated scarfs, Europa's woven in tan and the other in blue; their hair is banded high with curling locks falling upon their shoulders; that of Europa is dark, as are her eyes; that of the Nereid, whose eyes are blue, is light; both figures are adorned with jeweled earrings and band bracelets.

TECHNIQUE:
Slit tapestry weave on a single warp.
Warp: one-ply red wool, spun left.
Weft: one-ply wool, spun left in red, saffron, dark and medium blue, green and brown and one-ply undyed linen, spun left.

DIMENSIONS:
Warp: 0.73 cm. Weft: 1.42 cm.; Width of top border: 0.18 cm.; side border, 0.165 cm.
Head of Europa: height: 0.135. Head of Nereid: height: 0.123 cm.

HISTORY:
Said to have been excavated at Antinoe, Egypt.

EXHIBITED:
Paris, the Louvre: Exposition d'Art Byzantin, 1931.

PUBLISHED:
Catalogue "Dark Ages" Exhibition, Worcester, 1937, p.46, No.138 and fig.138
Ackerman, P.: Tapestry the Mirror of Civilization, p.16, Pl.I.
Pierce & Tyler: L'art byzantin, Vol.I, 1932, pp. 87-88; Pls.141-142
Volbach, Dittrich et Salles: Art byzantin, 1933, p.72; Pl.81
Diehl, Ch.: In L'Histoire de la nation égyptienne; Ed. G. Hanoteau, 1933; Vol.III, Pl.XI
David Talbot Rice: Byzantine Art, 1935, p.178
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THE EUROPA TAPESTRY

The former splendor of this great tapestry, a masterpiece among ancient weaves, stands revealed in the remaining parts here assembled portraying the figures of Europa and Zeus with an attendant Nereid. Beautiful in color and technique these figures reflect the artistry of the pagan age that gave birth to the original composition; an age when the legend of Europa was a favorite theme in Greek and Roman art and in the literature of the day. But while this subject is familiar in various fields of art, sculpture, coinage, pottery, gems and murals, in the field of textile fabrics it may be said to be almost non-existent; for the few crude attempts at its delineation found in other collections of patterned weaves are quite apart from the piece under consideration which is distinctly in a class by itself.

The earliest representation of the Europa myth appears in archaic sculpture at the beginning of the seventh century B.C.* and a century or so later it is found in Greek vase-painting and in the coinage of Crete.** Throughout the early years of the Christian era, when the classical group of the Cretan model persisted in the money of the Roman emperors *** and in engraved gems of the period, the survival of the theme is recorded in Cimmerian silver from the Crimea and in the Ahmose sculpture of Egypt.

A certain amount of confusion in the identification of the Europa subject has been occasioned through the appearance of Taurus in archaic representations of other mythological legends. Such errors existed for many years in the classification of Cretan coins of the fifth century B.C. where didrachms of the period show a maiden seated among the branches of a plane tree with the figure of Taurus in the foreground; a group later identified by Swenors **** as that of Britomartis, the maiden who took refuge in a forest to elude pursuit of Minos by whom she was beloved. Other legends with which the Europa myth has been confused are those of the Phoenician Astarte; of Artemis Tauropolis; of Semele Taurus; identified by a crescent placed between the horns of the bull; and the oft-repeated Dionysian subjects in Greek vase-painting where the bull is seen with the figure of a maiden bearing the Bacchanalian symbol of a branching vine. In the present instance however, there would appear to be little margin of doubt as to the subject portrayed - the galloping or swimming bull as differentiated from the more quiescent Taurus represented in the Dionysian legends, the captive maiden held by her wind-swept scarf grasping the horn of the animal - all familiar details associated with the iconography of the Europa myth.

In the article by M. Svornoros already referred to, the author describes the Europa subject as it appears on the coins of ancient Crete as follows:

(1) "The archaic didrachms struck about the end of the fifth century B.C. at Phaestos which represents the divine bull pleasantly accepting Europa as she is seated on a rock, who cares for him. This is exactly the scene described by the poet Moschus* in verses 89-93 of his 'Europa', and by Lucian** in his Dialogue between Zephyrus and Notus. The same type may be thought with less probability, an allusion to Pasiphae, mother of the Minotaur.

(2) "Diodorus of the same city of Phaestos, and especially of the city of Gortyna, struck in large numbers from the beginning to the close of the same century, representing the bull gently bearing Europa on his back toward the sea, or again hurriedly crossing the sea, shown by a dolphin placed beneath the bull.

(3) "Diodorus and bronze coins of Gortyna and bronzes of Cnosos of the third and second century B.C. as well as the large and middle bronze struck under Trajan by the United Cretans, which represent the same type with the difference that the peplos or mantle of Europa is filled with the wind, so that it floats above and around her, soaring, as it were, a sail just as described by Moschus in the foregoing passage already cited: 'The broad mantle of Europa was swollen by the breeze like the sail of a ship'.

From the above it would appear that the floating peplos, familiar in later nereid subjects*** was not a feature of the group prior to the second century B.C. and that it was at that time associated with the figure of Europa.

The identity of the attendant Nereid in the Dumbarton Oaks tapestry,—shown at the right of the group,—the figure holding a mirror, is an interesting problem that the version of the legend as given by Hild**** may help to solve:

"Europa, daughter of Telephassa, beloved by Zeus, and finally the wife of Asterion, King of Crete, is the character symbolized in the various myths of Selene, Antiope, Io, Callisto, etc., and a personification of the Moon: the story which describes her as being borne away is a solar myth. Europa, the Moon, is carried off in the morning by the Sun, typified by the bull, and she appears again in the heavens in the evening, where he seems to have borne her, thus having caused her (as it seemed to the islanders of Crete) to pass over the waves of the sea."

Thus, as a solar myth, the figures in the tapestry might represent Europa, the Moon, being carried away in the morning by Zeus, the Sun, while the fair-haired Nereid at the right with the mirror, reflecting the image of Europa as a mark of identification, might typify her lunar appearance in the evening sky.

Hellenistic patterns in Egyptian sewage, especially those depicting nereids, satyrs, dancers and figures of the arena, may be said to date from the Edict of Septimius Severus (204) that prohibited Roman subjects from embracing Christianity; a decree that ushered in an era of religious persecution when paganism was rife and all art reflected exotic themes remote from Egyptian tradition. During these centuries the imperialism of foreign rulers fostered in Egypt an age of commercial activity when its mining centers supplied vast quantities of material for horse consumption and foreign trade. Such material was, for the most part, of linen, sometimes of wool, or a combination of the two; and while some silk has been found in the region of Antinoe, this is now held to be an imported fabric, probably of Persian origin. In the cities,

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* Moschus of Syracuse. Lived about 200 B.C.
*** The mermaid motif familiar in Coptic weaves may be traced to Syria where Berecto or Atergatis, a Syrian deity, worshiped in a temple near ascension, had the face of a woman and the body of a fish. Stein, A.E., The History of Civilization, Albany, 1963, vol. I, p. 263
**** Hild, J.A. In Saggino, Dictionnaire des antiquités: Europa. Quoted by Svornoros.
the palaces had their trained artisans to supply the needs of the aristocracy; linen woven in the
temples served as a source of revenue, and it is probable that organized industries furnished material
for the open market. Throughout the country the poorer classes did their own weaving, decorating their
garments with simple patterns, the more prosperous attempting crude copies of pagan types that in time
were abandoned for Christian symbols and figures of saints and martyrs when under Theodosius (I) the Great
(377-395) Christianity was formally declared to be the religion of the empire.

During the Roman Period (30 B.C.-A.D.395) Akhmim and Antinoe, Egypt's greatest weaving centers must
have carried on a flourishing industry for it is in these fields that the finest textiles have been found.
Ascribed to Antinoe, this piece is believed to be of the fourth or fifth century A.D.; but whether it is
a local weave of that period or a foreign importation is a point yet to be determined. If a native work
it may be assumed without question that it was produced under the supervision of alien artisans; for while
Egyptian weavers were familiar with the technique of tapestry, an art already perfected by their forebears
in the Eighteenth Dynasty (1550-1350 B.C.), no native, skilled only in the weaving of simple forms, could
have achieved a pattern of such distinction, a design reflecting the skilled draughtsman ship of one familiar
with the delineation of classical subjects, and one requiring in its reproduction in loom-work a weaver
endowed with an appreciative sense of line and color in the modeling of the human form, a technical feature
entirely lacking in contemporary native weaves.

The ruins of the city of Antinoe, founded by the Emperor Hadrian (A.D.136), lie about 130 miles south
of Cairo across the river from Bula el-Qebta (Antinopolis) now stands. Here the excavations of M. Gayet (1936-67; 1956-67) carried forward in cemeteries outside the city unearthed four distinctive types of burial: native Egyptian, Graeco-Egyptian, Byzantine and Christian; burials covering a period from the founding of the city to the Arab Conquest (A.D.640). Planned on an imperial scale with its triumphal arch, broad avenues, public squares and fountain, its palaces, baths and theatre, Antinoe became one of Egypt's most famous cities, the fabulous wealth and profligate life of its citizens evoking the righteous wrath of the Church Fathers.* Ranking second in importance to Alexandria, and as capital of the nome with the dukes of Thebaid in residence, it played an active role in the civil and military administration of Upper Egypt, retaining its supremacy as a centre of Greek culture until the close of the
Byzantine regime.

While Akhmim and Antinoe have figured prominently in the field of archaeological excavation, the
modern town of El Bahana (Bahna), about fifty miles north of Antinoe on the west side of the Nile,
marks the ancient site of Oxyrhynchus, a center that in its day, was a place of no little importance.**

In the sixth century this town became the stronghold of a feudal system sustained by the powerful Aton family, whose authority and prestige extending throughout Egypt was recognized by governmental officials. The founder of the family fortunes had been a prefect (A.D. 513), one of his sons became Consul (A.D. 539); another bore the title of "Patrician" while two others attained distinction as Dukes of Thebaid, with residences at Antinoe. As such the scions of this great family maintained a brilliant court; staunch adherents of classical tradition they prided themselves upon their knowledge of the Greek Masters and their acquaintance with scholars of the day, retaining in their retinue one skilled in the art of poetry who extolled in verse the glory of their illustrious name.

But while in certain localities the supremacy of Hellenistic culture was maintained through the influence of powerful groups and scholastic circles, a reaction set in toward the V-VI century that left its imprint on the textile fabrics of that day. In the period of transition that followed pagan subjects were gradually abandoned for archaic representations of biblical figures and Christian symbols, a phase of indigenization of art reflecting the crystallization of a latent force developed through an awakened national spirit - a spirit of revolt against foreign domination that had long lain dormant - leaven in the life of the nation the forces that foretold the decline and final eclipse of alien authority and marked the dawn of a new era.

While authorities of high repute recognize in this tapestry a work of the fourth or fifth century, as herein described, there still remains a doubt as to whether an earlier date might not be claimed for it. In museum collections, textiles attributed to the early classical period are of two distinct types: subjects in polychrome, considered to be the earlier, others, usually woven in undyed linen and purple wool, of patterns familiar in nosic pavements, or classical motifs.

Details indicating the early character of this work may be summarized as follows: the skilled draughtsmanship of the composition, the large scale of the pattern, the naturalistic tendency shown in the modeling of the features and the polychrome scheme; all distinctive features paralleled in museum collections of Egyptian fabrics attributed to the III Century.
Page Descriptions

26-28. Missing from original mss. Assumed page 25 to be blank (as are the reverse of most pages unless otherwise noted), and page 27 assumed to be similar to page 13-14 with the notation "Detached Motif from the Europa Group (34.2)."
ATTENDANT NEREID
DETACHED MOTIF FROM THE EUROPA GROUP.
EGYPT. HELLENISTIC PERIOD. IV-V CENTURY.
Ac.No.34.2          Neg.No.81.321.

DESCRIPTION: Oblong panel with portion of a nereid figure that apparently formed part of the original Europa group. The scale of the head is the same as is also the arrangement of the hair which, in this instance is red. Curling ringlets fall upon the shoulder, as they do in the Europa figure, the eyes are large and dark and pendant pearls adorn the ears. The head is haloed by a floating scarf, and the raised left arm holds in its hand a jeweled circlet. On the lower part of the mount there is another portion of the border framing the Europa group.

TECHNIQUE: This fragment corresponds in every detail to the technique, scale and color scheme of the larger piece. (See No.32.1)
Page Descriptions

30-34. Missing from original mss.
      Assumed to be photographs of 34.2.
Comparative Material

............... 

Textiles 

............... 

Representations of the Europa Myth in other fields of Ancient Art 

Sculpture 
Greek Vase-Painting 
Cretan Coinage 
Coptic Sculpture 

Gems 
Pompeian Mural 
Carved Ivory
Page Descriptions
36-38. Missing from original mss.
Assumed to be photograph of Comparative Material.
EGYPTIAN PORTRAIT
FROM THE FAYUM DISTRICT, II CENTURY

Original in the Metropolitan Museum of Art.
Ac. No. 33.181.6    Reg. No. 72,250 B.L.S.
4. Curtain or Shroud.
Hellenistic, III-IV Century
 Cf. Volbach and Kuehnel: op.cit. PIs.4-5.
Page Descriptions

41-44. Missing from original mss. Assumed to be photographs of Graeco-Egyptian Weaves 1 through 4, as per diagram on page 40.
TAPESTRY MEDALLION
POLYCHROME KOUKHEL FROM A YELLOW WOOLEN GARMENT
EGYPT, VI-VII CENTURY, A.D.
ORIGINAL IN THE BROOKLYN MUSEUM, NEW YORK
Ac.N°.15.429 Neg.N°.16,817

TAPESTRY BORDER
EGYPT, V - VIII CENTURY, A.D.
Nereid or Europa subject
ORIGINAL IN THE MUSEUM OF FINE ARTS, BOSTON
Ac.N°.96.328
1. NEREID TAPESTRY, EGYPT, VI CENTURY A.D.
   ORIGINAL IN THE LOUVRE
   Peirce & Tyler: L'Art Byzantin, vol. II, pl. 162

2. WOOL TAPESTRY WITH NEREIDS (Europe?)
   EGYPT, III-IV CENTURY, A.D.
   ORIGINAL IN THE MUSEUM OF ARTS AND DECORATION,
   COOPER UNION, N.Y. GIFT OF J. PIERPONT MORGAN.
   Ac.No.OE.1.152 Num.No. Almonte, 803

3. WOOL TAPESTRIES WITH NEREIDS (Europe?)
   EGYPT, III CENTURY, A.D.
   ORIGINALS IN THE TEXTILE MUSEUM OF THE DISTRICT OF COLUMBIA, WASHINGTON, D.C.
47-50. Missing from original mss. Assumed to be photographs, as per diagram on page 46.
PRIMITIVE CLAY RELIEF
SECOND QUARTER OF VI CENTURY, B.C.
CABINET DES MEDAILLES (RESERVE), PARIS
Earliest representation of the Europa Myth.
_Mélanges perrot_, p. 238, figure I.

STONE RELIEF
MIDDLE OF VI CENTURY, B.C.
PICARD, CH. & P. DE LA COSTE-MESSELIERE
_Sculptures Grecques de Delphes_, Paris, 1927
PL. III

STONE RELIEF
METOPE FROM SELINUS IN PALERMO
V-VI CENTURY, B.C.
Frederik Poulsen:_Delphi_, fig. 22.
ANCIENT COINAGE OF CRETE, V-II CENTURY, B.C.

DIDRACHM OF THE CITIES OF PHAESTOS, GORTYNA AND CNOSSOS
showing the figures of Britomartis, - formerly identified
as Europa; the fifth century coins of Phaestos and Gortyna
(1) showing Europa without the peplos, the bronze coins of
Gortyna and Cnossos, third to second century B.C. showing
the figure haled with the breeze-swept mantle. (9,10,11)
cf. Svoronos in American Journal of Numismatics, vol.XXIX,
Boston, July, 1894, No.1.

ENGRAVED GEM
(Yellowish glass paste)
FIRST CENTURY, A.D.

ORIGINAL IN THE METROPOLITAN MUSEUM OF ART
Gift of J. Pierpont Morgan.
Ac.No. 17.134.47    Reg.No. 43,671 BLS.
Page Descriptions

53-56. Not in original mss. Assumed to be photographs of those textiles described on pages 51 and 52.
THE EUROPEAN MYTH IN GREEK VASE PAINTING

11. Drawing from a Greek Vase. End of Sixth or beginning of Fifth Century B.C.
Collection of Vincenzo Caruso di St. Marie.
Cf. also: Compte Rendu de la Commission Impériaire Archéologique, St. Petersburg, 1866
Tafel V., p. 148

2. Polychrome Cylix in Munich. Fifth to Sixth Century B.C.
Poulsen: Kelphi, Fig.20.

3. Drawing from a Vase in the Hermitage, Fifth to Sixth Century B.C.

4. Drawing from a Vase in the Louvre, Fifth to Sixth Century B.C.
Reinach: op. cit. vol. I, p. 162

5. Drawing from a Vase in the Hermitage, Fifth to Sixth Century B.C.
Reinach: op. cit. vol. I, p.36

6. Drawing from a Cereus hydra in the Louvre. Fifth to Sixth Century B.C.
Poulsen. op. cit. Fig. 21.

(The above are a few of the many illustrated in Reinach's work.)
SCULPTURED TERRACOTTA VASE

END OF THE IV CENTURY, B.C.

and near the village of Hilsnitza, Taman Peninsula (Crimea), Russia.

ORIGINAL FORMERLY IN THE HERMITAGE

Cf. Compte Rendu de la Commission Imperiale Archeologique, (vol.1866)
St.Petersbourg. atlas, pl.II,fig.33
Page Descriptions

59-62 Missing from original mss. Assumed to photographs, as per diagram on page 57.
POMPEIAN MURAL

FIRST CENTURY A.D.

Original in the Naples Museum.
IVORY PLAQUE IN POLYCHROME

COPY IN WORK, LAST QUARTER 7TH CENTURY A.D.

Original in the Trieste Museum.

Page Descriptions

65-66. Missing from original mss. Assumed to photograph of Ivory Plaque in Polychrome, as per page 64.
PART OF A SILVER TRIPOD
FOUND IN POLGARDI, PANNONIA. ABOUT 400 A.D.

Pannonia was a province of the ancient Roman Empire comprising the present Hungary south and west of the Danube, together with part of Cisleithian Austria and part of Bosnia.


The unusual form of the Taurus in this Europa group is very similar in its modeling to the figure of glazed clay that served as a sacred utensil (lychnophorion and thymalaterion) discovered in the temple of Artemis at Dura Europos; this figure represented a deer, the sacred animal of that goddess.

In discussing this Tripod, which is in the National Museum of Budapest, Peirce and Tyler call attention to the heart motif that decorates the standard of the piece, a pattern that finds its parallel in the annunciation silk of the Vatican and other silks of that group that were formerly identified as weaves originating in Alexandria.
Page Descriptions

68-70. Missing from original mss. Assumed to be photograph of Part of a Silver Tripod, as per description on page 67.
CARVED IVORY PANEL

Original in the Walters Gallery, Baltimore, Md.

TERRACOTTA LAMP

Excavated in Egypt. Roman Period (30 B.C. - 395 A.D.)

ORIGINAL IN THE BROOKLYN MUSEUM, N.Y.

Ac.No. 16201
THE EUROPA MOTIF IN COPTIC SCULPTURE

IV-VI CENTURY, A.D.

The rubbish mounds of Ahnas, - the name of a town occupying the site of the ancient Heracleopolis, - that lie west of the Nile some 77 miles south of Cairo in the Fayum district, have proved rich in sculpture finds of the Coptic Period. While in much of this type of sculpture the decorative theme adheres strictly to classical tradition, there are certain features in that discovered at Ahnas (No.3) that reflect the merging of Sasanian and Roman types, as, for instance, the trappings of the Bull that find a parallel in the harness of the chargers in Persian hunting subjects of contemporary silk weaves. In the pieces here illustrated those from Sofia and Constantinople, which are dated by Peirce and Tyler as of the Fourth Century (?), are the purely classical type of the Dumbarton Tapestry, while the piece in the Cairo Museum, of later date, shows Sasanian influence.


No.2. Fragment of sculptured stone in relief; border of a vase or basin.

Ottoman Museum, Constantinople.

No.3. Fragment of sculptured stone in relief, from Ahnas, Egypt.

Egyptian Museum, Cairo.

cf. Monneret de Villard: La Sculpture d'Ahmas; note sull' origine dell' art Copta. Milano, 1933. (Fig.11; text pp.45-46)
Page Descriptions

73-74. Missing from original mss. Assumed to be photograph of The Europa Motif in Copite Sculpture, as per page 72.

75-76. "The Boar Hunt Tapestry (37.14)."

77-78. Missing from original mss. Assumed to photograph of Boar Hunt, as per pp. 75-76.
THE BOAR HUNT TAPESTRY
EGYPT. HELLENISTIC PERIOD. IV-Vth CENTURY
Ac.No.37.14 Neg.Nos. S.41; D.O.15

DESCRIPTION: Quadrangular field edged with portions of a broad border; on one side scrolling bands of foliation; above, a fragment showing a craw-fish; in the lower border several fish motifs. The central field is divided into two panels framed in a band of symmetrical scrolls branching from a central stem; this stem, at the corners and at the centre of each side, is broken by a four-lobed blossom. In the upper panel at the right, an archer with right hand up-raised, the left hand grasping a bow and arrow, faces a rampant lion. (Fragmentary) In the lower panel at the left, an archer, facing right, draws his bow at an attacking boar. This figure has well-drawn features with blue eyes, and the head is crowned with bushy yellow curls. In the upper figure the hair is black.

TECHNIQUE: Tapestry weave over one warp.
Warp: tan wool, spun to the left
Wefts: one ply wool, spun to the left, in red, blue-green, tan, pink and un-dyed wool.
Distribution of colors: field: red; scroll border: blue-green, tan scrolls.
Figures worked in tan and un-dyed wool; tunic of upper boy edged with blue; tunic of the lower boy in red-banded. Four-lobed blossoms: two pink petals, two un-dyed; grapes the same as the field and scroll border; outer border with shell and fish motifs; blue-green. Outline: brown.

DIMENSIONS: Warp: 0.46 cm.; Weft: 0.83 cm.; Scale of upper boy: 0.285 cm. Scale of lower boy: 0.30 cm. Scale of boar: 0.295 cm. x 0.197 cm.

HISTORY: Said to have been found at Mallawi, Egypt, where it was offered by a peasant woman who claimed to have brought it from "Shen Ad Abada", (probably Han Sheikh Ibeda, the ruins of Antinopolis).

THE BOAR HUNT TAPESTRY

In the boar hunt tapestry, as in the Europa, the question of provenance once more arises. Whether these Hellenistic tapestries were imported from beyond the borders of the Red Sea or are works designed by foreign artists resident in Egypt and woven by native weavers, it is impossible to state.

While there may be much to recommend Hither Asia as the source of derivation, the history of this piece would seem to suggest a different theory. It is said to have been found at Mallawi, a few miles south of Antinoe, where it was offered by a peasant woman who claimed to have brought it from "Sheh Abada", probably Sheikh 'Ibada, the ruins of Antinopolis. What might also suggest native origin is the fact that the large medallion tapestry in the Metropolitan Museum collection, a piece excavated in Egypt in the field work of that institution, has the same border as the boar tapestry and other features similar in technique; but whether these two textiles were worked in the ancient settlements of this region or brought into the country by foreign traders is a point still to be determined.

Both the boar and the lion figure in this composition. Of the two the boar appears with less frequency in textile design, although it is familiar in the art of the Mediterranean Basin and the Near East; it is found on archaic cylinders of the Mesopotamian area, on Greek pottery - a theme derived from mythological heroes or inspired by the enthusiasm aroused for the hunt when the Danubian campaign brought the Greeks in contact with the glories of such sport - in the coinage of Crete and Asia Minor, and in the rock sculptures of Taki-Bustan. But while the boar hunt may have appealed to the Sassanian rulers, and to the lion fighters of Asia Minor, there seems to be no record of this sport among the ancient kings of Egypt. There the pharaoh might be content with a quarry of fifty or sixty savage beasts a day, or with the harpooning of an aggressive hippopotamus or crocodile in the swamps of the Delta; or, should he feel the call of the desert, he might test his prowess with wild oxen, antelopes, and gazelles; but in such lists as are recorded there is no mention of the wild boar.

In the drawing of the figures and the treatment of the features, especially of the eyes, there is close resemblance to that found in the figures of the Europa and in the heads of the medallion tapestry, types that are distinctly classical; and the pose of the vigorous youths, whose curly heads are a close parallel to those in the sculptured arch from Bactri in the Louvre, is in marked contrast to that of the Coptic boys in the Hestia tapestry. Like the boar motif, certain other elements in the composition suggest Hither Asia as a possible source: the long-sleeved tightly
fitting tunic, the thick arc of the bow, and the four-lobed blossom, a motif that first appears in
a wall-painting of Doura-Europos and, working through Syria, is later taken over by Egypt where it
is of constant recurrence in Coptic weaves. But while there would appear to be considerable foun-
dation for the Hither Asia theory when the similarity of pattern between the tapestry and the splen-
did mosaics from Antioch in the Dumbarton Oaks Collection is considered, the Egyptian theory still
has much in its favor.
Comparative Material

Textiles

Representations of the Boar Motif in other fields of Art

Sculpture
Greek Vase-painting
Wall-painting

Mosaics
Silver
Ivory
Page Description

86-90. Missing in original mss. Assumed to be photographs of Comparative Material, as per outline on page 85.
THE FOUR-LOBED BLOSSOM OF THE BORDER

1. Wall Painting from a chapel in the fortress of ancient Dura. 1 Century, A.D.
   The four-lobed blossom here appears between two goddesses of Fortune: the Fortuna (Tyche) of Palmyra (left) and the Fortuna of Dura (right).

2. Fragment of tapestry in the collection of the Metropolitan Museum of Art. Accession No. 30.5.197
   V Century.

3-4. Two fragments of Coptic weaves showing the four-lobed blossom combined with the cross.
   V Century.
   Cf. Toll, C.N.A.: Coptic Textiles, Plate 5, figs 31, 32.
   This author employs the Greek term tetraphyle, - four leaf, - in describing this floral form.
   Morey (The Mosaics of Antioch, p.42) is of the opinion that this motif may have been stylized from the native oleander that grows profusely in the region, or possibly from the rose; but both of these flowers have five petals. As it appears first in the wall-painting from Dura where it is associated with the Goddess of Fortune, could it be that the four-leaf clover legend finds its origin in this four-lobed plant form?

   Cf. also, Herzfeld: Am tor von Asien, Abb.3x, p.135. Leiris: Cotton in mediaeval Textiles, pl.11, fig.5; p.67, fig.49. Pfister: Etudes...Linossier, Paris, 1932, II, pp.435 ff, fig. 59.
TAPESTRY WEAVE

EGYPT. LATE HELLENISTIC PERIOD.

IV - V CENTURY

Cf. Volbach & Kuhnel: *Late Antique Coptic and Islamic Textiles*, No.13

Original in Berlin.
93-94. Missing from original mss. Assumed to be photograph of Tapestry Weave, Egypt, as described on page 92.
SILK WEAVE

MEDALLION PATTERN WITH BOAR'S HEAD MOTIF

IRAN OR CHINA. VII-VIII CENTURY A.D.

Cf. Herzfeld: "Im tor von Asien. Pl.LXIV

Original in the Kgm. Berlin.
SILK WEAVE

MEDALLION PATTERN WITH BOAR’S HEAD MOTIF

IRAN OR CHINA. VII–VIII CENTURY A.D.

From the excavations of Sir Aurel Stein in Central Turkestan. Found as the face cover of an entombed body in the Astana Cemetery, Turfan. Sir Aurel Stein considers this silk probably a Chinese copy of a Sassanian model just as Byzantine coins were copied.

Cf. Stein: On Ancient Central-Asian Tracks, Fig.124, op. p. 278

WATER-COLOR DRAWING

showing reconstruction of the pattern from a piece of the same fabric in the Kgn. Berlin.

Cf. Herafeid: op. cit. Pl. LXIV
Page Descriptions

97-100. Missing from original mss. Assumed to be photographs of silk weaves as described on pages 95 and 96.
COINS FROM RAS SHAMRA
530-510 B.C.
"Stateres au Sanglier de Stagire."


ARCHAIC SUMERIAN ENGRAVED SEALS
SUWA. C. 3000 B.C.

"LE SANGLIER DE CALYDON"

BAS-RELIEF IN SCULPTURED STONE

METOPES OF THE SICYONIAN TREASURY, DELPHI

MIDDLE OF THE VI CENTURY, B.C.


BAS-RELIEF IN STUCCO

THE BOAR OF CTECIPHON

MESOPOTAMIA. SASANIAN, VI CENTURY A.D.


There is a reproduction of this bas-relief in the Metropolitan Museum of Art.
Page Descriptions

103-104. Missing from original mss. Assumed to be photographs of objects as described on pages 101 and 102.
SCULPTURES STONE BAS-RELIEF

IRAN (TAKE-BUSTAN). VII CENTURY

Cf. Herzfeld: "Am tor von Asien" Plate XLVI.
Cf. also, Sarre: "Die Kunst des Alten Persien", Plate 89.

Chosroes II (589 - 628)
THE BOAR MOTIF IN GREEK VASE-PAINTING. C. VI CENTURY, B.C.

(Two of the many illustrated by Gerhard)

• KYLIX IN BERLIN
  Black on Red.

Cf. Gerhard: Griechische Vasenbilder, vol. IV, CCCXXVII, No. 2

• KYLIX IN THE BRITISH MUSEUM
  Black on Red.

Cf. Gerhard: Griechische Vasenbilder, vol. III, CCXXXIV.
Page Descriptions

107-110. Missing from original mss. Assumed to be photographs of objects as described on pages 105 and 106.
WALL PAINTING FROM ONE OF THE CHAPELS AT BAOÛT
EGYPT, VI CENTURY, A.D.
Cf. Cledat: Le Monastere et le Necropole de Baoût in Cairo (Eg.)
Institut francais d'archéologie orientale, Memoires v.12.pl.CCCII

DETAIL OF MOSAIC PAVEMENT WITH HUNTING SCENE
FOUND AT YAKTO, NEAR ANTIOCH
V-VI CENTURY, A.D.
A drawing of the complete pavement is published in the Worcester Art Museum Annual
The original is in the Antioch Museum.
TWO DETAILS OF MOSAIC PAVEMENT PORTRAYING A BOAR HUNT
ANTIOCH, V-VI CENTURY A.D.

The originals are in the Dumbarton Oaks Collection
Page Descriptions

113-116. Missing from original mss. Assumed to be photographs of objects as described on pages 111 and 112.
SILVER PLAQUE

IRAN. VI-VII CENTURY, A.D.

HUNTING SCENE FIGURING THE SASANIAN KING, CHOSROES II

Cf. Herzfeld: *Am tor von Asien*, Pl.LIII
SILVER PLAQUE

SYRIAN (?), VI-VII CENTURY

Cf. Compte rendu de la Commission Imperiale Archeologique
St. Petersbours, 1867-1868
Pl. III
Page Descriptions

119-122. Missing from original mss. Assumed to be photographs of Silver Plaques as described on pages 117 and 118.
IVORY DIPTYCH

BYZANTINE WORK OF ABOUT 450 A.D.


Original in the Hermitage, Leningrad.
Page Descriptions

125-126. "Linen Tunic with Wool Tapestry (33.44)."

127-128. Missing from original mss. Assumed to be photograph of Wool Tapestry 33.44.
LINEN TUNIC WITH WOOL TAPESTRY ORNAMENT
EGYPT. IV-Vth CENTURY
Ac.No.33.44 Neq.No.207

DESCRIPTION: Fine linen tunic of the Hellenistic Period ornamented with wool tapestry weave in brown (black?). Bands of stem and leaf vine motif combined with spotted animals (lions and leopards?) in oblong panels, extend from the shoulders to the hem. Squares of tapestry weave on the shoulders and sleeve bands with similarly designed ornament. At the neck, back and front, four figures in arceded setting.

TECHNIQUE: Plain cloth and tapestry weave. Woven in a single piece with no shoulder seams. Warp: undyed linen, spun left. Weft: brown (black?) wool, spun left, and undyed linen spun left.

DIMENSIONS: Width: m.1.52 cm.; Length: m.1.6 cm. (neck to hem). Width, warp. Length, weft. Height of figures: 0.15 cm.; Diameter of shoulder squares: 0.17 cm. x 0.16 cm. Width of border: 0.045 cm.

HISTORY: Found in Egypt; site unrecorded, probably Antinoe. Acquired from the Teno Collection, Cairo, 1932.

The word tunic, of Semitic origin, owes its derivation to an Aramean linen weave: kitonah. This term penetrating Asia Minor was taken over by the Ionians as chiton, a name later applied to the sleeveless, belted shirt of the Greeks, a garment worn alike by men and women. With the Romans, who adopted the Greek mode of dress, the chiton became the tunica. (*) This Roman form retained its similarity to the Greek chiton until after the successful Asiatic campaigns of Marcus Aurelius (161-180) and Septimius Severus (191-211) when sleeves were introduced; a feature borrowed from the "barbarians" to meet the needs of the Roman garrisons stationed in the uplands of Mesopotamia. (**) Judging from the Graeco-Roman material excavated in the Akhmim area, the tunic as introduced into Egypt in the early years of the Christian era, was woven with sleeves that reached the elbow; but later the garment was also fashioned with long sleeves. Judging from the number of woolen garments found in this district, it may be assumed that heavier material was needed for the winter months, and the long sleeves may have been introduced for warmth.

The decoration of Egyptian tunics owes its inspiration to the insignia of rank adorning official robes of the early period, when the tunic (tunica laticlavis) of a senator had a broad band of purple extending from the middle of the neck to the lower edge, while the equestrian class wore the tunica equestriana adorned with two narrow purple stripes, one descending from each shoulder. Toward the end of the first century, however, such embellishment no longer indicated rank.
Egyptian tunics of the earlier period have either narrow vertical bands of simple ornament extending from the shoulders to the lower edge, or neck-bands, back and front, designed with classical figures in arcades, the vertical bands framing animal motifs; others have similar bands that terminate in roundels below the knee. Documents of the fifth or sixth century show the more elaborate Roman type with a large medallion on each shoulder, broader side stripes and long sleeves edged with ornamental bands. The translation of the Bible into Coptic about the fourth century introduced a new element in the evolution of indigenous art. In the sixth and seventh centuries this is evidenced in the gradual abandonment of classical subjects in patterned weaves, where haloed saints and biblical heroes displace the pagan subjects familiar in works of the preceding centuries.

In the famous sarcophagus,—supposedly that of Alexander the Great,—the sculptor has portrayed the sleeveless chiton of the Greeks and likewise the long-sleeved garment of the Near Eastern "barbarians". This oriental form, later adopted by the Romans, eventually reached Egypt where it is recorded in a mural decoration preserved in one of the chapels at Bawit. (* *)

The Dumbarton Oaks tunic, while unfortunately fragmentary, is an especially fine example of the earlier type usually attributed to Akhmim; a beautiful fabric of finest technique demonstrating the skill of Egyptian weavers of the Hellenistic period.

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* Kendrick: Catalogue, vol. I, p. 27
*** Cledat: Le Monastère et le Nécropole de Bawit, Mémoires, vol. 12, pl. XXII. See Plate, p. 229.

Pfister (Études d'Orientalisme: Le Musée Guimet, Paris, 1934: Le Débat du Vêtement Copte) furnishes additional notes on the subject. According to this author tunics found in excavations dating from 120-140 A.D. had no decoration other than two bands of color extending from each side of the neck, and that men's tunics (quoting Petrie: Roman Portraits, 1911) were white, while those of women were green, red, pink, and violet. Pfister also adds a valuable technical note in which he affirms that tunics from Antinoe are sewn in a single piece with no seams on the shoulders, a slit between two warp threads serving as an opening for the neck. As the Dumbarton Oaks tunic has no shoulder seams it has been attributed to Antinoe.

The animal motifs in the vertical bands of the tunic are derived from ancient Mycenaean models. An interesting article on the running animal motif (gallop velant) is furnished by Parrot and Heinrich (Parin d'Archéologie, 4th Series, vol. XVII, Jan.-June, 1911). Bellon: Byzantine Art and Archaeology (p. 697, fig. 417) reproduces similar figures,—a lion and a hare,—embossed on the bowls of Cyprian silver spoons of the sixth century.
Page Description

133-134. Missing from original mss. Assumed to be list of Comparative Material as detailed on next page, page 135.


LINEN TUNIC WITH WOOL TAPESTRY
EGYPT, END OF V CENTURY (?)

Original in the Musée Guimet, Paris.

137-138. Assumed to be photograph of object described on page 136.

139. Blank
LINEN TUNIC WITH WOOL TAPESTRY
EGYPT, (AKHMIM). IV-V CENTURY

Original in the Victoria and Albert Museum, London.
Kendrick: Catalogue, Vol.I, No.4 Plate I.
Page Description

141-142. Missing from original mss. Assumed to be photograph of Linen Tunic as described on page 140.
SARCOPHAGUS
SUPPOSEDLY THAT OF ALEXANDER THE GREAT
END OF THE IVth CENTURY
B.C.

Original in the Ottoman Museum, Constantinople.


In this sculpture the Greek warriors wear the sleeveless chiton while the "barbarians" are shown in the "Phrygian" cap and belted shirt with wrist-length sleeves, - the prototype of the Persian military kaftan, - worn over long trousers.
SILVER PLAQUE FROM KERTCH
"THE TRIUMPH OF CONSTANTINE II"
MIDDLE OF THE IV CENTURY
Original in the Hermitage. (?)

Cf. Katzelewitsch: Byzantinische Antike, Pl.23.

The tunic here figured is the form adopted by the Romans after the Persian wars (241 - 260 A.D.). Modeled after the kufien of the Near East, it had long sleeves, was worn over long tight trousers and, as here shown, was open in front below the belt. The northern tribesmen were great horsemen and the prototype of the Roman military tunic is recorded in the sculptured panels of the "Alexander" sarcophagus.
Page Descriptions

146-147. Missing from original mss. Assumed to be photograph of Silver Plaque from Kertch, as described on page 144.
DETAIL OF GOLD CALATHOS

FOUND NEAR BLISMITZA, TAMAN PENINSULA,

SOUTH RUSSIA

cf. Compte Rendu de la Commission Imperiale Archeologique.
St. Petersbours, 1865-1866. Plate I., No.3.

The figure wears the "Phrygian" cap, belted shirt and long trousers of the northern tribesmen. This form of shirt in later times became the keftan of the Persians and the Roman tunic worn in Egypt.
Page Descriptions

149-150. Missing from original. Assumed to be photo. of object on page 148.
151-152. "Portion of a Tapestry Border (40.41)."

153-154. Missing from original mss. Assumed to be photograph of 40.41.
DESCRIPTION: Part of a tapestry border, probably from a hanging, showing a compact arrangement of serpentine branches with fruit and leaves.

TECHNIQUE: Tapestry weave over two warps.
Warp: undyed linen in pairs, spun to the left.
Weft: undyed linen and wool, spun to the left.
Linen in pairs; wool single.
Distribution of colors: fruit: undyed linen with details in pink wool; stems: one green, one orange; leaves: three shades of green, dark blue and brown; outline: dark blue and brown spun together.

DIMENSIONS: Warp: 0.147; Weft: 0.25

HISTORY: Site unrecorded.
Acquired from the collection of Mr. Theodore Zerrill.

There are similar pieces of this weave in the Victoria and Albert Museum, in the Metropolitan Museum, and in the Cooper Museum for the Arts of Decoration.

The question of origin once more asserts itself in connection with these leaf borders that appear in textiles from Egyptian excavations dating from the third throughout the sixth century, fabrics in which the decorative motifs reflect strong alien influence. In the earlier specimens of this type, as, for instance the splendid hanging illustrated by Volbach & Kühnel, these borders frame classical figures such as are portrayed in some of the mosaics of Antioch*: later this leaf band is found combined with paired angels bearing an offering of fruit, a group that finds its parallel in a wall sculpture of Taki-Sultan*. Again it appears edging an arched border of Arab steeds with mounted archers wearing the Phrygian caps all, like the Europa tapestry, exotic themes remote from Egyptian tradition. Leaf garlands such as these suggest abundant foliage, a landscape feature that has no part in the Nile Valley of to-day and one that is not apparent

* Morey: The Mosaics of Antioch, pl. III

* Herzfeld: Am tor von Asien Taf. XXXVI, XXXVII. Paired angels with wreaths also appear in the painted decoration of the cells of the Temple of Zeus in Dura-Europos (c. Middle of the I Century). Cf. Rostovtzeff: Dura-Europos and Its Art, pl.XIII.
in the wall sculptures and murals depicting the life of the ancient Egyptians.

On the other hand, Syria, lying between the Lebanon mountains and the sea, has fertile plains, especially around Damascus where the Barada River with its developed channels in earlier days nourished a wide area of cultivation. Here, in the great mosque of Abd-el-Walik, and the same is true in the Dome of the Rock at Jerusalem and in the Qasr-al-Hair, this leaf or garland motif, often combined with fruit as in the ornamental swags of the later Renaissance, is repeated in sculptured columns and in mosaics: a theme that might readily have been suggested by the luxuriant vegetation of the locality or, again, might have been derived from earlier Graeco-Roman ornament. 

But while the elements of the design are non-Egyptian and find parallels in Syrian ornament, the fact remains that the thread in this piece, as is probably the case in the more important pieces of this group not yet studied, is spun to the left, which, according to recent research would indicate Egyptian origin. Nevertheless, what is equally possible, Syrian weavers at this time might have been using Egyptian threads: so more definite attribution must be left to the future.

* An important document in the history of embroidery is found in a roundel of the fifth century excavated at Akhmim and preserved in the Victoria and Albert Museum (Kendrick: Catalogue, Vol. II, No. 313, pl. IV). This piece is also interesting in connection with the garland motif which is here shown in a foliated wreath, branching from the ends of what might be termed a cornucopia form, framing a jeweled cross.
Comparative Material

............... TEXTILES

............... Architectural Detail .......... Mosaic

...............
Page Descriptions

160-162. Missing from original mss. Assumed to be photographs of Comparative Material as described on page 159.
TAPESTRY WEAVER

FRAGMENT OF GARLAND BORDER

EGYPT, possibly SYRIA, IV-V CENTURY

Original in the museum for the Arts of Decoration,
Cooper Union, New York
TAPESTRY BORDERS
POLYCHROME WOOL ON LINEN
EGYPT. IV-V CENTURY

Originals in the Metropolitan Museum of Art
Ac.Nos. 39.840,41,42 Neg.No. 45,513 BLS

The fabric with braided pattern was found at Shaika Shata near Damietta, Lower Egypt. An interesting feature of the border at the left is the detail that cannot be other than a pea-pod showing the peas in the shell.
Page Descriptions

165-168. Missing from original mss. Assumed to be photographs of objects described on pages 163 and 164.
FRINGED CURTAIN
LINEN CLOTH WEAVE WITH TAPESTRY ORNAMENT
EGYPT. Vth CENTURY.

Original in the Metropolitan Museum of Art.

There is also a fragment in the Victoria and Albert Museum. The Metropolitan piece is illustrated in Peirce & Tyler where it is dated "VI or early VII" century.

ac.No.12.182.45    Neg.No. 14.137 BLS.
FRAGMENT OF CURTAIN
LINEN CLOTH WEAVE WITH WOOL TAPESTRY IN POLYCHROME
EGYPT. Vth CENTURY.

Original in the Metropolitan Museum of Art
Illustrated in Peirce & Tyler where it is
dated VI or early VII Century.

Ac.No. 90.5.305  Neg.No.2722 B.
Page Descriptions

171-174. Missing from original mss. Assumed to be photographs of objects described on pages 169 and 170.
ARCHITECTURAL DETAIL WITH LEAF COLUMNS
QASR AL-HAIR, A.D. 728

MOSSAIC DETAIL WITH LEAF GARLAND AND FRUIT

THE DOME OF THE ROCK, JERUSALEM

cf. Cresswell: Early Muslim Architecture. Vol.I, Umayyads, pi.21

A.D. 622-750
Page Descriptions

178-179. Missing from original mss. Assumed to be photographs of objects as described on pages 175-176.

180. Missing from original mss. Assumed to read "Two Roundels from a Tunic, Tapestry (33.18)."
DESCRIPTION: A pair of tapestry roundels from a tunic designed with a central vase motif from which rise symmetrical branches supporting a figure, wearing a round hat and holding a bird in one hand; on either side a hare and below there are two addorsed lions. The medallions are framed with a band of scale pattern.

TECHNIQUE: Slit tapestry over one warp.
Warp: two-ply undyed linen, spun to the left.
Wefts: wool; red, orange, yellow, two greens, two blues, all spun to the left.
Distribution of colors: field, undyed linen; vase and lions, yellow; top of vase, blue; hares, right, green; left, tan. Colors repeated in scale border: red, tan, green, yellow, blue.

DIMENSIONS: Diameter: 0.17 cm.

HISTORY: Found in Egypt, site unrecorded.
Acquired from the Tano collection, Cairo, 1932.

A wall-painting in one of the chapels at Baouit shows a figure wearing the same type of hat with round crown and narrow brim that appears in this tapestry.

* Cladet, Jean: Sur les peintures murales de Bawit. (In Cairo (Ed.) Institut français d'archéologie orientale. vol.39.
Page Descriptions

183-184. Missing from original mss. Assumed to read "Two Bands from a Tunic, Tapestry (33.17)."
TWO BANDS FROM A TUNIC
TAPESTRY. EGYPTIAN, V-VI CENTURY
Ac.No.33.17 Reg.No.235

DESCRIPTION:
A pair of tapestry bands such as were used to ornament the front of a tunic. These repeat in a vertical arrangement, motifs that appear in the roundels described under No.33.13, fragments apparently from the same garment. The roundel ornaments were placed on the front of the tunic between the knee and the hem. These bands, termed clavi and the roundels termed orbiculi, that were a decorative feature in Egyptian dress of the period, replaced similar devices that served to indicate rank on the tunics of Roman officials. In addition to the motifs found in the roundels, these bands have as a prominent feature of the design, the figure of a nimbed saint bearing a sword and an arrow (?).

TECHNIQUE:
Slit tapestry: one over and one under
Warp: undyed linen, two ply, spun left
Warp: one-ply wool, spun left in the following colors: red, two blue-green, green, orange, yellow, black and mixed (undyed and yellow).
Distribution of colors: field, undyed except that in the panel of the saint

DIMENSIONS:
Length, weft: .62 cm. Width, warps: .66 cm.

HISTORY:
Found in Egypt; site unrecorded
Acquired from the Teno collection, Cairo, 1932
187-188. Missing from original mss. Assumed to read "Fragment of a Woolen Tunic (33.31)."
A fragment of fine wool tapestry with a square shoulder panel and part of a clavus. In the centre of the square an oblong field enclosing an eight-pointed star with figure medallion; the space bordering this inner field has four small ornamental disks surrounded by scrolls, figures (dancers?) and animals. The clavus has similar ornamentation. At one side of the piece two lines of embroidery resembling herringbone stitch in undyed wool.

Slit tapestry over one warp.
Warp: one-ply tan wool, spun to the left.
Weft: one-ply wool tan (undyed) spun to the left.
one-ply purple wool, spun to the left.

Warp: 0.275 cm.; Weft: 0.395 cm.

Found in Egypt; site unrecorded.
Acquired from the Tuno collection, Cairo, 1932

The candelabra motif that appears in this pattern is discussed by M. Dimand in *Die Ornamentik der ägyptischen Wollwirkereien* (Leipzig 1924) p.63. The wave motif of the border is present in many Egyptian weaves of the fourth century.

Page Descriptions

191-192. Missing from original mss. Assumed to read "Tapestry Border from a Tunic (33.12)."
TAPESTRY BORDER FROM A TUNIC
EGYPT, IV - V CENTURY
Acc.No.33.12    Neg.No. 195

DESCRIPTION: Finally woven wool tapestry with an ornamental band designed with medallions of figure, fruit and animal motifs from which diverge symmetrical scrolls and birds filling the intervening spaces of the field. On each side a narrow band of formal leaf festoons?

TECHNIQUE: Tapestry weave over a single warp.
Warp: one-ply gold wool, spun left.
Wefts: one-ply dark brown (black?) red, green and medium brown wool, spun left.

DIMENSIONS: Warp: 0.20; Weft: 0.703 cm.

HISTORY: Site unrecorded
Acquired from the Teno Collection, Cairo, 1912

This piece combines many details of ornament familiar in Coptic work of the period, medallions with warriors, running hounds (or possibly rabbits?) the fruit basket and branching scrolls with flying birds.
Page Descriptions

195-196. Reads "The Hestia Tapestry (29.1)."

197-198. Missing from original mss. Assumed to be photograph of 29.1.
THE HESTIA TAPESTRY
DESCRIPTION: A tapestry wall-panel designed with three nimbed figures attended by six genii set against a blue-green field patterned with scrolling leaf sprays in pink. In the centre a regal personage seated on a richly ornamented chair or throne is robed in a tan tunic banded at the neck and wrists with jewels; her head is crowned with a coronet of leaves, and earrings with pendants rest against the black hair that falls in thick waves about the neck. Her outstretched arms hold inscribed disks supported by two genii, while above and below are similar figures, each with a lettered disk.

As in the Theodora mosaic at Ravenna, the central figure is balanced by a youth at its right and a maiden at the left. The three large figures have blue eyes and black hair; the hair of the genii is yellow. Above the central figure appear the inscriptions: HESTIA POLYOLBOS; while the words VERTU and AVANCEMENT may still be deciphered on some of the disks held in the hands of the smaller figures.

TECHNIQUE: Slit tapestry over one warp.
Warp: one-ply wool spun to the left.
Wefts: one-ply wool, spun left, in tan, blue-green, yellow-green, blue and pink.
Distribution of color: Costumes: central figure, tan with green shadows; figure at the right, maiden, tan cape over pink dress; figure at the left, pink chiton fastened on the right shoulder; jewels in collar two shades of green.

DIMENSIONS: Warp (Width): m. 1.365 cm.; Weft: m. 1.14 cm.
Scale of heads: central figure, top to crown, 0.255 cm. Youth: 0.215 cm.; Maiden: 0.21 cm. Genii figures: left of Hestia: 0.36; 0.34; 0.11 cm. Right: 0.33; 0.33; 0.30 cm.

HISTORY: Said to have been excavated at Schag, near Akhmim, Egypt.

EXHIBITED: Exposition Internationale d'Art Byzantin, Paris, 1931

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Catalogue: Exposition Internationale d'Art Byzantin, Paris, 1931; (No.190 bis) and P.I.VII
Catalogue: Worcester "Dark Ages" Exhibition, p. 46, No.120
THE HESTIA TAPESTRY

This superlative example of Egyptian tapestry weaving is said to have come from Sohag, a modern town on the west side of the Nile some 290 miles south of Cairo, not far distant from Akhmim, the field first excavated by Maspero in 1884. This field on the opposite side of the river toward the eastern hills, occupies the site of the ancient city of Khemmis (Panopolis). During the Graeco-Roman Period this city, a most important industrial centre, had its organized workshops and apprentices with additional staffs working in the temples; and here most of the linen was woven that supplied domestic consumption and foreign trade. Prior to the Christian era the skill of its loom-workers is recorded in the Geography of Strabo, who visited Egypt between the years 24 and 20 B.C., an inherited skill that is reflected centuries later in this masterpiece of Coptic weaving.

As a centre of Greek culture Akhmim was already a comparatively ancient city when Hadrian (117-138) founded Antinoe; for Herodotus (c.449 B.C.) states that the citizens of Khemmis, the only native Egyptians who favored Greek customs, supported a temple for the worship of Perseus with Hellenistic rites. Thus, before the coming of Alexander (332 B.C.) Greek culture had obtained a firm footing in the Nile Valley beyond the Delta where in the 26th Dynasty (663-525 B.C.) Greek traders and colonists settled the town of Naucratis. Special trade privileges accorded this settlement by Ahmose (569-526 B.C.) led to an era of prosperity that served to stimulate native life through contact with the outside world; and the city, soon attaining commercial distinction, probably played an important part in fostering Hellenistic development. Khemmis seems to have remained a centre of Greek culture well on toward the final years of the Roman Period; its temple, completed in the twelfth year of the reign of Trajan (A.D. 98-117), presenting a pagan stronghold in a desert studded with the hermitages of early Christians fleeing before persecution.

Egyptian linens from the looms of Akhmim and other weaving centres may be seen in many museum collections; fabrics discovered in tombs of the Ancient Empire (3000 B.C.); great bales of material woven for household uses, wearing apparel, or for mummy wrappings, from the tombs of the later Pharaohs; fragments of the finest texture with pencilled border stripes, attesting the skill of weavers of the III-XVI Dynasties (1090-525 B.C.), an artistry that attained its zenith centuries later in the sumptuous materials of the Fatimid Period (A.D. 969-1171).

But excavations failed to unearth anything other than plain linen weaves that could be dated prior to the Christian era until the discovery of the rare piece found by Mr. Theodore W. Davis in 1903 near the tomb of Thothmes IV in the Valley of the Kings. This famous textile in the collection of the Cairo Museum has a design of conventionalized lotus flowers worked in blue and red tapestry and bears the prenomen of Amenhotep II (1448-1420 B.C.). The only other example of early patterned work is said to be
the girdle of Ramesses III (1193-1167 B.C.) preserved in the Liverpool Museum.

Throughout the following centuries the technical skill that gave expression to this more highly developed artistry seems to have lain dormant until awakened to meet the demand of Graeco-Roman rulers (30 B.C.-A.D. 395). The cause that gave birth to the development of patterned weaves at this time may be traced to the introduction of the tunic by the foreign population, a garment requiring decorative borders and medallions — derived from Roman insignia of office, the labarum and orbiculi. To meet the requirements of this innovation native craftsmen, apparently having but limited knowledge of the early draw-loom process, availed themselves of the ancient tapestry technique inherited from their forbears of the early dynasties. In these early tunics the borders and medallions consist of geometric patterns familiar in Greek and Roman pavements; fret and scroll bands often frame mythological figures or Bacchic dancers, birds, and animal forms; designs which are usually woven in indigo or purple monochrome.

In the fourth century the Greek spirit in Egyptian art began to give way before the powerful intrusion from Syria of new artistic motifs and a more varied color scheme. This phase resulted in an assimilation of Syro-Palestine types with indigenous art; the new forms thus created reflecting the development of an invigorating force in a national spirit that for centuries had resisted Greek domination. But such stimulation failed to gain sufficient impetus to maintain a fixed style that was purely national in character, and with the coming of the Arabs (A.D. 640) Egyptian art was once more subjected to the exotic taste of new rulers. Years of persistent repression, however, seem to have resulted in the attainment of a perfected technique that has never been surpassed, the Fatimid weaves of the Delta artisans remaining a monument to their masterly skill.

The Hestia panel, in lunette form and evidently designed to fit an arched wall space, recalls in the general arrangement of the composition the Virgin and Child mural in the chapel at Bocqoit and, being of about the same period, it may have been designed to fit a similar space in a private dwelling. The central figure, identified by the inscription, possibly incomplete, as Hestia, goddess of the hearth, may be intended as the portrayal of the features of some woman whose spirit, like that of the goddess, centred in the realm of domesticity, the halo probably being a symbol of her saintly virtues.

This piece, ascribed by leading authorities to the last quarter of the fifth or the early part of the sixth century, marks the transition from the earlier pagan types to a style reflecting the ideals of the new era. In its composition the seated figure between two attendants — the repetition in another medium of the Bocqoit mural — recalls Buddhistic groups in oriental art and foreshadows the imperial dignity of the Ravenna mosaics, where in the figure of the Empress a marked Egyptian influence is shown in the character of the costume and jewels, and where the central figure has an attendant youth at her right and a maiden at her left as in the tapestry. In contemporary sculpture, the enthroned central figure with attendant angels appears in the bas-relief of the Cairo Museum. In mural work of the day, the
Imette form with enthroned figure as at Bocuit is found again at Saqqarah; certain elements of the design, however, reveal an adherence to earlier types: the scrolling vine that is used as a field pattern in the second-century Bacchanalian weaves of the Metropolitan Museum collection, the beautiful border of the same motif in the Berlin Museum and the "running boy" motif — classed by Pfister as definitely Coptic — that frequently occurs in patterns of the third or fourth century.

It may therefore be assumed that the tapestry is a Coptic work of the late fifth or early sixth century, probably woven at Akhmim from a design combining with contemporary models motifs of an earlier period.
Page Description

207-208. Missing from original mss. Assumed to be a photograph, most likely full view of Hestia Tapestry. (29.1)

209. Enlarged detail of the Hestia Tapestry, showing Coptic tapestry weave with cross motif of the same form shown in pendant of the coronet.
THE VINE PATTERN OF THE FIELD A FAMILIAR DECORATION
IN WEAVES OF THE CLASSICAL PERIOD.

THE TRIUMPH OF BACCHUS
TAPESTRY WEAVE IN
PURPLE WOOL AND UNDYED LINEN
EGYPT.  III CENTURY

Original in the Collection of the Metropolitan Museum of Art.
Ac.No. 90.5.873 Neg.No. 2k,402.

BORDER
TAPESTRY WEAVE
IN POLYCHROME WOOL.
EGYPT.  III-IV CENTURY.


Cf. Volbach & Kuhnel: Late Antique, Coptic and Islamic Textiles, pl. 16; also Dimand: Ornamentik, pl. XII, No.41.
Page Descriptions

THE RUNNING BOY MOTIF IN EGYPTIAN WEAVES OF THE
GRAECO-ROMAN PERIOD

1. "Fragment of a linen cloth; with a running boy woven in coloured woollen loops. The boy wears a chlamys and a necklace, and holds aloft a spherical object in his left hand, and a rod (?) in his right."
   "Site unrecorded. 4th-5th century."


E. Portion of a "wall carpet" looped wool technique in linen cloth weave Egypt, III-IV Century. "Hellenistic".

   Cf. Volbach and Kuehnel: Late Antique, Gothic and Islamic Textiles of Egypt. Plate I.
PORTION OF A "WALL-CARPET".

EGYPT. HELLENISTIC, III-IV CENTURY

Cf. Volbach and Kuehnel: op. cit., 21.11
217-220. Missing from original mss. Assumed to be photographs of objects described on pages 215 and 216.
While there is much controversy regarding the provenance of this work, there would seem to be considerable ground for the theory that Alexandria, the chief seat of Christian creation and a great industrial center, is the field in which a silk portraying a sacred subject of this character would be produced. What is more, the Virgin enthroned subject, familiar in contemporary Coptic murals and sculpture, is met with much less frequency in this period outside of Egypt.

The heart motif of the border appears on the standard of the silver tripod illustrated on page 66.
VIRGIN ENTHRONED

COPTIC SCULPTURE. EGYPT, VI CENTURY A.D.

EGYPTIAN MUSEUM, CAIRO.

Page Descriptions

223-226. Missing from original mss. Assumed to be photographs of objects described on pages 221 and 222.
WALL PAINTING

S. MARIA ANTIQUA, ROME

VI CENTURY, A.D.

Peirce & Tyler, op. cit. vol. II, pl. 62
This wall painting shows the same type of throne and barrel cushion as that in the contemporary Annunciation silk of the Vatican. (cf. p.280). It is also a valuable document in the history of costume as it illustrates the type of tunic introduced into Egypt by the Romans about the fourth century when the official insignia of the garment worn in Rome, - the clavi (shoulder bands) and the orbiculi - had become simply ornamental bands extending to the waist with medallions, similarly designed placed at knee length from the waist, medallions that also appeared on the shoulders; the knee medallions replacing the orbiculi.
Page Descriptions

229-232. Missing from original mss. Assumed to be photographs of objects described on pages 227 and 228.
THE JEWELLED COLLAR IN ANCIENT EGYPTIAN COSTUME

PAINTED LIMESTONE STATUE
NOFRET, WIFE OF RA'HETEP
EGYPT, FOURTH DYNASTY (2720-2560 B.C.)
Egyptian Museum, Cairo

E. Denison Ross: The Art of Egypt through the Ages, p. 103.
THE JEWELLED COLLAR IN ANCIENT EGYPTIAN COSTUME

TUTANKHAMEN AND HIS QUEEN, ANKH-ES-EN-AMEN

Back panel of throne, overlaid with sheet gold inlaid with colored faience, glass and semi-precious stones.

EGYPT, EIGHTEENTH DYNASTY, (1555-1350 B.C.)

Denison Ross, op.cit. p. 192

Egyptian Museum, Cairo.
Page Descriptions

225-238. Missing from original mss. Assumed to be photographs of objects described on pages 233 and 234.
   Original in the Collection of the Metropolitan Museum of Art.
   Neg. No. 10.646 LSA.

2. Flower, leaves and berries. From the Valley of the Kings (Thebes)
   Eighteenth Dynasty, 1350 B.C.
   Original in the Collection of the Metropolitan Museum of Art.
   Lc.No.

   Original in Berlin.
   Cf. Peirce & Tyler, op. cit. vol.II, No. 179.
   Similar collars are found on the figures of the ivory diptych
   of Clementinus (A.D. 513) illustrated by the same authors in
   vol.II, No. 28 (Museum of Liverpool)
In this mediaeval Russian enamel the figure of Saint Eudoxia demonstrates in its costume the persistent adherence to type that characterized Byzantine art; an art that took firm root in the country of its adoption when the Green Church was recognized as the national religious authority in Russia during the reign of Vladimir (c.988).

The head-dress of Eudoxia is almost a replica of that worn by the Empress Theodora in the Ravenna mosaic; the collar is of the same type, - derived from Egypt, while the robe with long tight sleeves and medallions on the shoulders and below the knees is a style derived from the tunic worn in Egypt during the Graeco-Roman period.
Page Descriptions

241-244. Missing from original mss. Assumed to be photographs of objects diagramed on page 239.
MOSAIC OF THE EMPRESS THEODORE
RAVENNA, VI CENTURY
Peirce & Tyler, vol. II, pl. 81a.

The earrings worn by the Empress are very similar to the beautiful pair in the Dumbarton Oaks Collection of Byzantine Jewelry.

GOLDEN SOU OF LICINIA EUDOXIA (437-455) DAUGHTER OF THEODOSIUS II (408-450)
CABINET DES MEDAILLES, PARIS.
EARRINGS WITH PENDANT PEARLS
EGYPTO-SYRIAN, VI-VII CENTURY A.D.
ORIGINALS IN THE METROPOLITAN MUSEUM OF ART.
Ac.No. 17.190 Neg.No. 1665 B.

Other gold ear-rings with pendant pearls, of the sixth century, from the neighborhood of Kyrenia, Cyprus, are preserved in the Museum of Nicosia. (Cf. Dalton: Byzantine Art and Archaeology, p. 543, Fig. 327)

EGYPTIAN DESERT GIRL, XX CENTURY.
From H.G. Morton's Through Lands of the Bible, p.208

The vogue for head-dresses with pendants was already established in the fifth century when the sou d'or of Licinia Eudoxia (437-455) daughter of Theodosius II shows this noble personage wearing a crown so adorned. The fashion apparently remained in favor throughout the reign of Justinian, as the Ravenna mosaic portrays the Empress Theodora similarly crowned. In the twentieth century the passion for elaborated coiffures reappears; here the fifth century type is repeated in the elegant garniture, edged with delicately fashioned pendants, — a Manchu creation worn by the late Dowager Empress of China. And here again the desert maid in far distant Africa, while uncrowned, simulates the ancient head-dress in her tawdry metal ear-rings (or hair ornaments) designed in crescent form edged with long, bull-tipped pendants.
Page Descriptions

247—248. Missing from original mss. Assumed to be photographs of objects described on pages 245 and 246.

249—250 "Part of a Hanging (39.13)."

DESCRIPTION:
An oblong panel designed with a pattern of detached motifs with animal heads - horses, and lions with flaming manes - motifs that recall the addorsed animal forms that served as capitals of columns in the architecture of ancient Iran. These figures are supported by a goblet motif that rests on a slender stem with branching acanthus scrolls rising from a triangular base. The body of the cup is ornamented with a formal fruit tree placed between addorsed birds. In the border at the right of the field, roundels with mounted warrior motifs alternate with figures of lions and leopards on red and blue grounds. The central field of the panel is dark grey; the field of the border is green.

TECHNIQUE:
Tapestry weave over one warp
Warp: wool, spun to the left; dark grey.
Weft: wool, spun to the left in red, pink, dark and light blue; green, tan, yellow, rust, white, dark grey.
Distribution of colors: Lions; golden brown, white faces and paws, red tongues. Horses: bodies tan; ears and heads white; collars, green. Body of the cup white; the base white with red insert; scrolls green. Band on the lip of the cup, reciprocal motif in tan and green. Border: green field; lions with rust or tan manes; leopards white with tan spots and jeweled collars.

DIMENSIONS:
Warp: 3.148 cm.; Weft: 0.78 cm.

HISTORY:
Site unrecorded.
PART OF A TAPESTRY HANGING

This great textile, part of a tapestry hanging, is of the same period as the fragments from Antinous in the collection of the Musée Historique des tissus in Lyon. In a scholarly study of the Lyon pieces (\(^\ast\)), Pfister describes the group as the most beautiful and also the earliest of Sasanian wool tapestries; materials that must have been imported into Egypt from Persia during the early years of the Byzantine regime (\(^\ast\).\(^\ast\)).

Based on stylistic evidence the following data would seem to provide ample evidence to establish the Persian origin of this piece.

In the Khuzistan province of west Iran, lying close to the Mesopotamian area where the grotesque animal forms familiar in ancient art are said to have first been developed, engraved cylinders of the third millennium B.C. found in the ruins of Susa show the same arrangement of detached motifs in horizontal zones followed in the design of this textile and in those of the Lyon museum in one of which adorned horses\(^\ast\)? closely parallel those in the Dumbarton Oaks hanging; furthermore this same motif survives in the Louvre capital from the palace of Artaxerxes I at Susa (c.464 B.C.).

As has been stated, this textile has every stylistic indication of Persian origin, its ornamental motifs in no way reflecting Egyptian tradition; and as for the fabric itself, its craftsmanship bears no mark of a work produced in a foreign field by weavers attempting to reproduce exotic themes. Both the warp and the weft, like many of the weaves from Akhalkali, are of wool, spun to the left, which today is considered by many to indicate Egyptian origin; a deduction that necessarily does not hold in every instance as, in the present case, where left-spun thread of Egyptian wool might have reached western Persia either by trade or migratory spinners (\(^\ast\).\(^\ast\).\(^\ast\)).

From the foregoing data this important textile may be safely assigned to the same period as those of the Lyon collection described by Pfister; and as an example of early Sasanian tapestry weaving, it remains a monument to the artistry of those deft craftsmen whose unsurpassed mastery of technique, design and color is so vividly portrayed in this notable weave that has survived throughout the ages to serve as an inspiration to later generations.

\(^\ast\) Pfister: in Revue des Arts Asiatiques. No.1, Tome VI, pp.1-23

\(^\ast\).\(^\ast\) Friendly relations between the Byzantine Empire and Sasanian Persia were established during the regime of Arcadius (395-408 A.D.), successor to Theodosius I (379-395), who appointed the Sasanian king Tissidigir I as guardian of his successor Theodosius II (408-408).

Cf. Lane: Byzantine Art, p.7.

\(^\ast\).\(^\ast\).\(^\ast\) While the principal products of the Khuzistan were sugar cane and cotton, wool was also raised there. In the middle ages the town of Basra on the Karkah River south of Susa (Sus) was a great trade centre noted for its fine felt carpets, and here the principal industry was wool-spinning indicating that wool was grown in the district. All records indicate that the Khuzistan province was the great weaving district of west Iran, and here Susa (Sus) and Tustar (Chastur) were the important centres. Tustar, where there was an active market was famous for its brocades (Chish) which were exported to Syria and Egypt. Cf. Lane, pp.168-174 quoting Al-Maqdisi (c.985), pp.409,116; Le Strange: op.cit., pp.260 and 266.
WOOL TAPESTRY (Sasanian type)

V-VI CENTURY

Found at Antinoe, Upper Egypt. Excavations of M. Gayet.

Cf. Lamm: Cotton in Mediaeval Textiles, Fig. 31, p. 55.

1. Wool tapestry as above. Original at the Musée Historique des Tissus, Lyon. This piece has the same detached motifs arranged in parallel rows as in the Dumbarton piece, the addorsed animal heads flinging their prototype in the sculptured capitals from the Palace of Artaxerxes I at Susa (Louvre) and even earlier in engraved cylinders (3000 B.C.) also from Susa.

The lower part of this plate shows a fragment with motifs very similar to those in the piece from the Metropolitan Museum collection.

2. Reconstruction of the pattern in No.1.
TAPESTRY WEAVE

EGYPT, COPTIC PERIOD, VI-VII CENTURY

Original in the Metropolitan Museum of Art.

Ac.No. 90.5.557    Neg.No. 59,723 B.L.S.
Page Descriptions

261-263. Missing from original mss. Assumed to be photographs of objects diagramed on page 259.
TAPESTRY MEDALLION

EGYPT or HITHER ASIA. VI-VII CENTURY

Polychrome wool on undyed linen warp.

Original in the Metropolitan Museum of Art.

Ac.No. 30.5.537
Neg.No. 81,355.
Page Descriptions

265-267. Missing from original mss. Assumed to be photographs of objects described on page 264.
SILK WEAVES

IRAN. BAGHANIAN, V-VI CENTURY.

Originals in the Schloss Museum, Berlin;
Cf. Pfister: Gobelins Sassanides, in Revue des Arts Asiatiques,
Annales du Musee Guimet. No. I, vol VI, pl. LV.

1. Schloss Museum, Berlin

These pieces are discussed by Strzygowski in the Preuss. Jahrbuch,
Vol. XXIV, 1903, p. 153, and also in his "Altaï-Iran und Volkerwanderung" (Leipzig, 1917). They are claimed by this authority to be of Persian origin.
Cf. also, Peirce and Tyler, Vol. II, p. 84, No. 48.
There is also an article on the subject in the Burlington Magazine,
Vol. XXXIII, 1918, p. 133.
Page Descriptions

269-272. Missing from original mss. Assumed to be photographs of objects as per diagram on page 268.
SIMILAR MOTIFS IN OTHER FIELDS OF ANCIENT ART

ENGRAVED CYLINDERS
FROM THE MOUNDS OF SUSA. c.2000 B.C.
PROTOTYPES OF MOTIFS FOUND IN PERSIAN WEAVES OF THE VIth CENTURY A.D.


1. Impression from engraved cylinder (scorpions). Mounds of Susa, c. 2000 B.C.
2. Impression from engraved cylinder (vase forms). Mounds of Susa, c. 3000 B.C.
3. Impression from engraved cylinder (potters). Mounds of Susa, c. 3000 B.C.
4. Impression from cylinder (capitals with bull and goat heads) Susa, c. 3000 B.C.
CAPITAL IN SCULPTURED STONE
FROM THE GREAT PALACE OF ARTAXERXES I. (B.C. 464)
SUSA. (KHUZISTAN).
Page Description

275-276. Assumed to be photograph of object described on page 274.
DETAILS OF MOSAIC PHOENIX-PAVEMENT
EXCAVATED IN AN OLIVE ORCHARD AT DAPHNE, 1934
V CENTURY
Original in the Louvre
Pl. XXIV, p. 43
Page Descriptions

279-280. Assumed to read "Fragment of Tapestry Weave (33.48)."
DESCRIPTION: Fragment of wool tapestry showing the figure of a crowned human bust. The large, bulging eyes, that are thickly browed, turn to the right above a broad, flat nose and a coarsely modeled jowl.

TECHNIQUE: Tapestry weave over one warp.
Warp: one-ply wool spun left; tan and brown spun together
Weft: one-ply wool spun left: undyed, red, blue, green, brass-yellow, brown, pink.

DIMENSIONS: Warp: 0.205 cm.; Weft: 0.10 cm.

HISTORY: Egypt, probably Fustat.
Acquired from the Tano Collection, Cairo, 1932.

This textile recalls the second century tapestry fragment excavated by Sir Aurel Stein in the Tarim Basin, Chinese Turkestan. However, it more closely parallels work of the late Hellenistic period when the technique and draughtsmanship of Coptic weaves no longer suggest the supervision of artisans trained to the adherence of Greek tradition. While the same tendency to portray figures with full rounded features and bulging eyes prevailed in sculpture toward the close of the fifth century, a date suggested for this fabric, it may, nevertheless, be of later date.
FRAGMENT OF WOOLEN TAPESTRY

CENTRAL ASIA. II CENTURY A.D.

This piece excavated by Sir Aurel Stein from a grave pit in the Lou-lan site is described by him as follows:

"Fragment of woolen tapestry: Shows right side of human face about half life size. Conventions of work and coloring closely follow those of the painted work of Miran, with similar changes of tone and chiaroscuro.


"Background dark blue, on which beside face is symbol resembling a caduceus, in yellow with a green band between head of symbol and its staff. To right of face are probably traces of a second figure having pink and yellow shoulder drapery over purple.

"Probably from tapestry hanging... Measurement: 5 in. x 5-3/4 in.

(Sir Aurel Stein: Innermost Asia, vol.1, p.253, left column L.C. (Lou-lan site ET) III.010.a p. 246."

The following note is from the same volume, p. 241.

This "probably is part of a decorative hanging of remarkably fine workmanship. ...... The purely Graeco-Buddhist character and Hellenistic inspiration of the Miran frescoes have been established in the same work. (Sarinda, vol.IV, pls.XL-XLIV, cf.pp.497 sqq., with Figs. 132-143). The evidence furnished by this close relationship in style and execution between the Miran work and the tapestry is particularly valuable because it makes it appear very probable that the latter, brought to light in the same Lou-lan region, was also produced within the Tarim basin, and not an import from a distant West."
Page Descriptions

283-284. Assumed to be photograph of object described on page 282.

285-286. Assumed to read "Tapestry Square from a Tunic (40.43)."
TAPESTRY SQUARE FROM A TUNIC

EXHIBIT, V - VIth CENTURY

Ac No. 40.43 Reg No. 377

DESCRIPTION:
A fragment of tapestry weave designed with a fruit basket set in a circular field framed in a square. At one side a border of leaf and heart-shaped buds. At each side of the basket and in the corners of the square, formal leaf sprays branch from the band enclosing the central field.

TECHNIQUE:
Tapestry weave over single warp.
Warp: undyed wool, spun left
Wefts: white linen wool; brown, yellow, red, green, all spun left.
Distribution of colors: basket and fruit; yellow, green, brown, white.
field of border; yellow; leaves and dots: green; formal leaf sprays red and green.

DIMENSIONS:
Warp: 0.155; Weft: 0.205 cm.

HISTORY:
Site unrecorded.
Acquired from the collection of Mr. Theodore Merrill, 1940
Page Description

288. Reads as a caption for comparative material Met. No. 90.5.642.

289-290. Assumed to be photograph of comparative material on page 288.

290-291. Assumed to read "Tapestry Square from a Tunic (40.42)."
TAPESTRY SQUARE FROM A TUNIC
EGYPT, V - VIth CENTURY
Ac.No.40.42 Neg.No.376

DESCRIPTION: Fragment of tapestry weave designed with a central fruit basket on a white field set in a red frame. On the edge a reciprocal stepped pattern in white and green.

TECHNIQUE: Tapestry weave on a single warp.
Warp: undyed wool, spun left.
Weft: linen and wool, spun left.
Distribution of color: basket: orange and yellow; fruit: red and two pinks, yellow and orange; frame: red mixed with brown.

DIMENSIONS: Warp: 0.193 cm. Weft: 0.195 cm.

HISTORY: Site unrecorded.
Acquired from the collection of Mr. Theodore Merrill, 1940

The fruit basket, a favorite motif in Egyptian textiles of this period, (cf. the hanging in the Metropolitan Museum of Art, p.147) also appears combined with medallion portraits in the chapels of Basata, and likewise in the mosaics of Antioch of about the same period.**
Cf. also Volbach & Kuhnel: Late Antique, Coptic and Islamic Textiles, pls.19,37,62.

* Clelat: Le monastere et la Necropole de Basata.
** Morey: The Mosaics of Antioch. Cf. also Peirce & Tyler: vol.II, No.16 a. where it is shown on an ivory dyptich dated 506 A.D.
295–296. Assumed to read "Tapestry Square from a Tunic (40.44)."
TAPESTRY SQUARE FROM A TUNIC

EXHIBIT, V - 5TH CENTURY
Ac.No.40.45 Neg.No.378

DESCRIPTION: Fragment of tapestry edged with an interlaced strap border framing a square field and central medallion enclosing a jeweled cross and four bird (duck?) motifs.

TECHNIQUE: Tapestry weave over single warp.
Warp: undyed wool, spun left
Wefts: undyed wool and linen, spun left;
other wefts: orange, yellow, red, blue, green and white, also pink.
Distribution of color: cross: yellow; jewels: red and green; birds: red;
banding: red; corner triangles: yellow edged with blue. Borders: red, pink, orange, yellow, on white field.

DIMENSIONS: 0.145 x 0.145 cm.

HISTORY: Site unrecorded.
Acquired from the collection of Mr. Theodore Merrill, 1940

Prior to the accession of Theodosius I the Great (A.D.379-395) when Christianity was formally declared to be the religion of the Empire, emblems of the Christian faith appear only in the most unobtrusive way in Coptic fabrics, possibly a small cross placed on the neck or shoulder band of a tunic; but from the fourth to the sixth century the cross becomes a familiar motif in decorative weaves, in many of which, in "jeweled" form, it is combined with four attendant birds placed near the points of intersection. The bird most frequently found is the duck, a favorite subject with Egyptian artists.

One symbol, which combines the emblems of Christianity with that of paganism, a form peculiar to Egypt, is the hieroglyph ankh (the life symbol); a cross with an elongated loop at the top which often frames a central cross or the Christian monogram. In later weaves these very simple forms were abandoned for more ambitious subjects figuring saints and prophets, a phase of Early Christian art that developed after the translation of the Bible into Coptic in the second half of the third or early in the fourth century.*

An interesting parallel of the border in this piece is found in a sixth century mosaic pavement from Baisan (Palestine) illustrated by Peirce and Tyler (vol. II, No. 196); among the mosaics of Antioch, however, it appears less frequently than the stepped border and the scrolling wave pattern; and when used it is shown in the earlier and more simple twisted rope form as illustrated in the splendid pavement in the Baltimore Museum*, dating from the third century. The interlaced border in other mediums is illustrated by Dimand (Ornamentik, pl. XVII), and in Coptic weaves of the third or fourth century in the Berlin Museum (pl. VIII).

Coptic weaves with the cross motif are illustrated by Kendrick (Catalogue, vol. I, Nos. 123, 195) one of which (123) recalls the rosace cruciforme illustrated by Gayet** where the cross is placed in the center of the four-lobed floral form. Both of these have the interlaced border and date from the third and fifth centuries.

Other Coptic cross weaves in the collection of the Victoria and Albert Museum are illustrated by Kendrick as follows: Catalogue: vol. II, pl. III, Nos. 303, 311, 315, 316, IV-V Century; pl. IV, No. 309, V Century; pl. V, No. 313, 7 Century; pl. VI, 314, 7 Century, all from Akhaim. Volbach and Kuhnel illustrate two examples from the Berlin Museum: pl. 32, IV-V Century; pl. 61, VI-VII Century.

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* Morey: Mosaics of Antioch, pl. IX
** Gayet: L'art Copte, p. 236.
*** Volbach & Kuhnel: Antique Coptic and Islamic Textiles.
Page Descriptions

301-302. Assumed to be photograph of 40.44.

303-304. Assumed to read "Portions of Two Bands from a Tunic (40.45)."
PORTIONS OF TWO BANDS (CLAVI) FROM A TUNIC
EGYPT. COPTIC PERIOD. VI-VIIth CENTURY
Ac.No.40.44a Neg.No.374

DESCRIPTION: Portions of two tapestry bands (clavi) with figures of saints and prophets on a brown (originally red) ground. The dark blue border edging the field has a scrolling vine pattern in red.

TECHNIQUE: Tapestry weave on single warp.
Warp: two-ply undyed linen, spun left.
Wefts: white linen, spun left; red wool, spun right; other wefts: 4 blues, brown and tan
Distribution of color: ground: brown, originally red; border: dark blue; vine: red.
faces and small figure: white; robes:

DIMENSIONS: Two pieces joined; Warp: 0.192; Weft: 0.30

HISTORY: Site unrecorded; possibly Akhmim
Acquired from the collection of Mr. Theodore Merrill, 1940

Figures of this type appear in Coptic work dating from the sixth to the ninth century. In the piece here shown the delicately scrolled vine retains much of the charm of earlier patterns of the classical period, while the crudely drawn saints and martyrs reflect the untrained hand of a Coptic artisan attempting to portray subjects far beyond his weaving ability.

A number of these bands are preserved in the collection of the Metropolitan Museum of Art, in the Kunsthwwebe and Kaiser Friedrich Museums of Berlin (illustrated by Volbach & Kuhnel, Pls. 56,57,58.), in the Kulturhistorisches Museum, Lund, (illustrated by Dhand Die Ornamentik etc., pl.xiv, No.49), in the Victoria and Albert Museum (Kendrick: Catalogue, vol.III, Nos.621,622, pl.v) and in the Errera Collection, Brussels, (Catalogue, Nos. 327,331).
Page Descriptions

306-308. Reads as a caption to photographs of comparative material from the Metropolitan, objects 90.5.816 and 90.5.869.

309-310. Assumed to read "Border from a Tunic (33.15)."
DESCRIPTION: Fragment of a border woven in fine wool tapestry. The pattern is divided into quadrangular fields with motifs in undyed wool on a brown (purple?) ground; the body of the original garment, probably a tunic, was dull pink. In the arrangement of the pattern, a panel with two archaic figures in an arced setting is repeated four times alternating with other panels of geometric ornament and animal forms. An interesting feature of the pattern is the seated figure in what appears to be a central panel; this figure, in which the facial features are more clearly defined, has the left arm raised in the position of a military salute with the right arm akimbo; above and below this arm and at the lower left, small duck motifs fill in the field spaces. The border is finished with a band of twist or rope motif edged with reciprocal spurs.

TECHNIQUE: Tapestry weave over a single warp. 
Warp: wool, spun left. 
Weft: wool, spun left.

DIMENSIONS: Warp: 0.296; Weft: 0.80 cm. Width of band: 0.184 cm.

HISTORY: Site unrecorded. 
Acquired from the Tano collection, Cairo, 1932.

Material of this type, which is quite different in design and color from other Coptic weaves of the period, has often been found at Tounah-el-Gabal close to Mallawi on the Bahr Yaf River in Upper Egypt, west of the Nile. Here may be seen ruins of the Necropolis of Amenhotep IV (1375-1358 B.C.) where two rock inscriptions mark the western boundary of this king's realm whose rock tombs in the eastern hills across the Nile are all that remain to mark the site of the ancient city of Ekhnet-Aton (Tel-el-Armane), the royal residence of this noble personage.

This region has always been rich in textile finds, both Akhmim and Antinoe not far distant were Egypt's most important weaving centres in the Roman Period.
Page Description

311-312. Assumed to be photograph of 33.15.

313-314. Assumed to read, "Portion of a Tapestry Band (33.30)."
PORTION OF A TAPESTRY BAND

EGYPT, THE FAYOUNM DISTRICT

COPTO-ARABIC, FATIMID PERIOD, (909-1171)

Ac.No.33.30    Neg.No.200

DESCRIPTION: Fragment of wool tapestry with polychrome figures on a black ground. The vertical pattern is arranged in alternate groups of two seated figures and a single standing figure all bearing cups in their out-stretched hands; above and below these groups are two dome-shaped motifs, while birds, crosses and pseudo-coptic letters fill the intervening field spaces.

TECHNIQUE: Tapestry weave over a single warp.
Warp: two-ply wool, spun left, twisted right.
Wefts: ground: black, figures: red, four greens, pinkish yellow; yellow and undyed wool.

DIMENSIONS: Warp: 0.345; Weft: 0.125 cm.

HISTORY: Found at Obouet near Kom Abouradi not far from Wasta, Upper Egypt. The local name for this type of work is "Fayumi". Acquired from the Tano Collection, Cairo, 1932.

The seated and standing figures bearing cups, and the dome-shaped motifs resembling tombs, suggest that the pattern of this fabric may have been intended to symbolize a funeral feast.
Page Descriptions

317-318. Assumed to be a photograph of 33, 30.
GUMMY OF A YOUNG MAN

EGYPT, ROMAN PERIOD, III - IV CENTURY, A.D.

From Deir el Bahri, Thebes. (Ac.No.30.3.54)

ORIGINAL IN THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY

The wine cup and the sheaf of wheat probably symbolize both the funeral feast and the hope of resurrection.
In the Dumbarton Oaks piece the figures with cups that alternate with a motif of a form resembling a tomb suggests that the pattern may represent a funeral ceremony such as is described by Stanley Lane-Poole (*History of Egypt in the Middle Ages*, p.121): Ibn-Killis, who died in 991, was the trusted counsellor of the Caliph Aziz. During his years of official life he enjoyed a salary of 100,000 Dinars and at his death left a princely fortune in lands, slaves, horses, robes and jewels, the Caliph furnishing fifth gorgeous robes for the shrouding of his favorite. "For a month the grave was a place of pilgrimage, where poets recited the virtues of the departed, at the caliph's expense, and a legion of Koran-readers chanted the sacred book day and night. Slave girls stood beside with silver cups and spoons to minister creature comforts of wine and sweetmeats to the crowd of mourning or interested visitors."

An interesting survival of this subject as a motif of decoration is found in a gold-inlaid buckle, dated 1612, lent to the Exhibition of Persian Art (New York, 1930) by the W.H.Nelson Gallery, Kansas City, Mo. (Cf. Catalogue, second edition, p.89.)
Page Descriptions

321-322. Assumed to be a photograph of comparative material as described on page 320.

323-324. Reads, "Twill Weaves."

325-326. Assumed to be blank.

237-238. Assumed to read, "Wool and Cotton Weave with Heraldic Eagles (36.43)."
WOOL AND COTTON WEAVE WITH HERALDIC EAGLES

HITHER ASIA (?), CIRCA 6TH CENTURY

Ac.No.36.23

DESCRIPTION: In a plain field two confronted eagles each with claws resting on a gazelle. The wings of the birds are spread, those on the outer edge pointing horizontally, the other two pointing down; at the point where the wings join the body a band of dots on the breast of the bird corresponding to a similar band extending across the upper part of the wings; on the breast of each bird there are seven small disks in each of which is a motif resembling an anchor; this same device appears at the top of the outer wings, while the same field on the inner wing bears an outline in the form of a spread A.

TECHNIQUE: Compound twill.
Warp: one-ply wool, spun left.
Wefts: one-ply cotton, spun left; one-ply red, green and tan wool, spun left.
Warp in two systems: 1) binding warp single; 2) filling warps in pairs.
Weft twill (Z) right side: under one binding warp; over two binding warps and three pairs of filling warps.
Weft twill (S) under side: under two binding warps; over one binding warp and all filling warps.
Green and tan chevron stripe above eagles.

DIMENSIONS:

HISTORY: Site unrecorded. Found in Egypt.
Formerly in the collection of Mr. M.O.Matorssian, Alexandria, Egypt.

EXHIBITED: Exhibition d'Art Persian, Cairo, 1931, when it was owned by N. Tano of Cairo.
Exhibition of Persian Art, New York, 1940, Gallery XI, No.60.

Ackerman, in Survey of Persian Art, (Pope ed.) vol.I,p.767,fig.24A.
This weave is of a texture such as might have been used in the figured hunting trousers shown in the rock-sculpture of Taki-Bustan and discussed by Sarre and Herzfeld 1); or it could have served as a wall-hanging. Another piece of the same weave (No. 33.42), also found in Egypt, is patterned with a central tree form between confronted cranes, of which there is also a piece in the National Museum of Stockholm.

The provenance of these fabrics is still problematical; for while in this piece the heraldic eagle is distinctly non-Egyptian, in the other piece the crane or ibex, a bird familiar in the Nile Valley, readily suggests that region as a source of origin. On the other hand the weave, with its mixture of wool and cotton in a weft twill of rather heavy quality inclines to the theory of a Hither-Asian source somewhere in the uplands of northwestern Persia, especially as the decorative motif of the weave, an animal attacked by a bird of prey, is a theme that has persisted in the Mesopotamian area throughout the ages; and while this may have been in its ancient form symbolic of eternal power over the forces of evil, in later centuries its adoption may have been inspired by the custom in the east of hunting with eagles as described by Marco Polo:—

"... In Eastern Turkestan, and among the Kirghis to this day, eagles termed Burgut (now well-known to be the Golden Eagle) are tamed and trained to fly at wolves, foxes, deer, wild goats etc. A Kirghis will give a good horse for an eagle in which he recognizes capacity for training. Mr. Atkinson gives vivid descriptions and illustrations of this eagle (which he calls Bearcote) attacking both deer and wolves ...... Baber when in the Bajaur Hills, notices in his memoirs 'This day Burgut took a deer.' 3)"

As these weaves are generally attributed to the sixth or seventh century, possibly the material was brought into the country at the time of the Persian invasion under Chosroes II who ruled over Egypt from 619 until expelled by Heraclius in 626. What is more probable, however, is that textiles of this type were brought into Egypt by political refugees from Iraq, as stated by Lamm (Cotton in Mediaeval Textiles of the Near East, p. 81, note 44):

"... It should also be mentioned that 230 political refugees from Iraq settled at Fustat in 53 H. (673 A.D.). The bazaar in which they worked was known as the Little Bazaar of the Iraqians' (al-Maqrizi, Khitāt, Bulaq 1270 H. II, p. 107). It is reasonable to suppose that they sold goods imported from Iraq. I think it is less probable that some of them were actually weavers, as they were probably people of a certain social standing."
Comparative Material

Prototypes of the Heraldic Eagle in ancient art.

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Page Description

335-336. Assumed to be photograph of comparative material as described on page 333.
STONE SCULPTURE IN HIGH RELIEF
SUMERIAN, 3000 B.C.
Original in the British Museum.
cf. La Sculpture Babylonienne & Assyrienne au British Museum by H.R. Hall, Plate II.
LILITH AS A GODDESS. TERRA COTTA RELIEF.
BABYLONIAN, SECOND MILLENIUM, B.C.

cf. American Schools of Oriental research Bulletin
October, 1937, p.17, no. 67.

Original in the collection of Mr. Sidney Burney
Page Descriptions

339-342. Assumed to be photographs of objects as described on pages 337 and 338.
SCULPTURED STONE BAS RELIEF.
SUMERIAN ART, 3000 B.C.
Cf. Hall, H. R.: Babylonian Sculpture in the British Museum Plate III

FRAGMENTS OF SCULPTURED STONE
FROM THE ANCIENT MOUNDS OF SUSA. C. 3000 B.C.
THE SILVER VASE OF ENTEMENA (and Detail)

ENGRAVED WITH THE NATIONAL EMBLEM OF THE CITY OF LAGASH

MESOPOTAMIA (Tello). C. 3000 B.C.

Original in the Louvre.

The mounds of Tello mark the site of the ancient city of Lagash that lay on the ancient course of the Tigris northeast of Ur. Entemena, was a nephew of Eannatum, whose stela of the Vultures is one of the great treasures of the Louvre, and who was a grandson of Ur-Nina, the first king of Lagash. (Cf. Woolley: The Sumerians, p. 66.)

Page Descriptions

345-348. Assumed to be photographs of objects as described on pages 343 and 344.
BAS-RELIEF FROM TELL-EL-OBELID

c. 3000 B.C.

BAS-RELIEF FROM TELLO

c. 2900 B.C.

This piece is inscribed with the name of DOUDOU, High Priest under EN'TEMENA (c.2920 B.C.). At the top, the emblem of the god Nin-Girsou, the eagle preying upon two lions, patron of the city of Lagash.

Original in the Louvre.

Cf. Contenau, Georges: Manuel d'archeologie, vol. I, fig. 257

The above reproduction is from the "Encyclopedie photographique de l'art", Vol. I.
Page Descriptions

351-352. Assumed to be photographs of objects as described on pages 349 and 350.
SMALL BRONZE GROUP

ASIÁ MINOR. GREGCÖ-ROMAN PERIOD

332 B.C. - A.D. 638

Original in Berlin.

Cf. Contenau, Georges: op. cit., Vol.I, fig. 131

SILVER VASE

SASANIAN, c. 600

Original in the Hermitage, Leningrad.

Cf.
TWO BAS-RELIEFS
EAGLES PREYING ON GAZELLES

No. 139, From Medina ez Zakra, X Century. Original in Madrid Museum.
No. 140, From Granada, Dated 1305.

Cf. von Falke: Kunstgeschichte der Seidenweberei (Ed. 1941), Figs. 139-140.
WOOL AND COTTON WEAVER

NORTH ASIA (?), CIRCA VII CENTURY

Ac.No.33.43 Neg.No.187.

DESCRIPTION:
Fragment of a medallion pattern with a central tree form between a pair of confronted herons each with a leaf in its beak. This motif is framed in a "pearl" border which is interrupted at the centre of each side of the circle by a square cabochon or seal.

TECHNIQUE:
Compound weft twill weave (2)
Warps: one-ply tan wool firmly spun to the left
Wefts: one-ply red wool, spun to the left
one-ply undyed cotton, spun to the left
Warps in two systems: 1) binding warps single; 2) filling warps in pairs.
Weft twills: (2) face; under 1 binding warp; over two binding warps and 3 pairs of filling warps.
      back; weft twill (8); under two binding warps; over one binding warp and all filling warps.

DIMENSIONS:

HISTORY:
Found in Egypt, probably Fustat.
Acquired from the collection of N. Tano, Cairo, 1932

PUBLISHED:
Fragments of weaves of the same design are recorded by C.J. Lane (Cotton in Medieval Textiles of the Near East, Paris, 1937); one in the National Museum of Stockholm (figs.26,27); a similar pattern of roundels with single birds (pl.VII a-b) in the collection of the author; one in the Bohus Museum of Arts and Crafts, Gothenburg, and one, a similar roundel with central tree and confronted ducks (?) also in the collection of the author (figs.25, p.44).
Comparative Material

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The Heron Motif
Textiles - Silver

..................
362-364. Assumed to be photograph of objects as described on page 361.
SILK WEAVE: (Compound cloth).

CHINA. HAN DYNASTY (206 B.C. - 220 A.D.)

1. Fragment from the excavations of the Mongolo-Tibetan expedition of P.K. Kozlov (1924-15)
Burial Mounds of Noin-Ula, Outer Mongolia.
In this pattern the heron motif is placed in a field of scrolls combined with the Chinese 'wan' character meaning "ten thousand". It seems likely that the character 'sui' was originally with it, the whole expression signifying "ten thousand years" - a good luck wish for the emperor. Princes might be wished a thousand years but only the emperor was entitled to "ten thousand years".*
This fragment, a plain compound cloth weave differs from the Dumbarton Oaks heron weave which is a compound weft twill. A technical analysis of the Noin-Ula fabrics published in the Izvestia (Bulletin) of the Russian State Academy for the History of Material Culture, (Vol. XI, Part 7-9, 1934) has been translated by Eugenia Tolmacheff for the Needle and Bobbin Club and appears in the 1936 Bulletin of that society (Vol. 20, Nos. 1-2).

This fragment is in wool and cotton.

3. Microphotograph of No.1, reproduced from Izvestia as above.

* Read by Miss Simmons of the Oriental Department, Metropolitan Museum of Art.
SILK WEAVE

ONE-HALF OF A SLEEVE PANEL

EGYPT. AKHMIM. VI CENTURY.

Original in the Victoria and Albert Museum.

Illustrated by Peirce and Tyler (Vol. II, No. 190) who consider silk of this type a late phase of Coptic work marking the transition from the Byzantine to the Islamic period, - late sixth or early seventh century.

This piece is described by Kendrick (Catalogue, vol. III, p. 77, No. 800) It is also discussed by Strzygowski, Altei-Iran, Fig. 72. There is also a fragment of a similar piece in the Kaiser Friedrich Museum, Berlin (Preuss. Jahrbuch, XXIV, 1903, p. 158, Fig. 5) also illustrated by Peirce and Tyler, (Vol. II, No. 192).
Page Descriptions

367-370. Assumed to be photographs of objects as described on pages 365 and 366.
LINE DRAWING

OF A SIMILAR FRAGMENT FOUND IN EGYPT FROM

THE COLLECTION OF C.J. LAMM, ROSSLAGS-NASBY, SWEDEN.

Cf. Lamm: Cotton in Medieval Textiles, p.46, Fig.27
LINE DRAWING
OF A SIMILAR FRAGMENT FOUND IN EGYPT
FROM THE COLLECTION OF C.J. LÄMM, ROSLAGS-NASBY, SWEDEN.
Cf. Lämm: op.cit, p.27, fig.10.
Page Descriptions

373-375. Assumed to be photographs of objects as described on pages 371 and 372.
SILVER VASE
HITHER-ASIA. VII-VIII CENTURY
Original in the Hermitage
Cf. Matzulevich, Leonid A. : Byzantinische antike, etc.
Tafel 19.
Page Descriptions

377-378. Assumed to be photograph of objects as described on page 376.

379-380. Reads, "Double Cloth."

381-382. Assumed to be blank.

383-384. Assumed to read, "Cotton Weave (33.47)."
DESCRIPTION: Blue and white double cloth weave with a reversible pattern in outline; quadrangular fields enclosing an eight-pointed star with a central four-lobed motif.

TECHNIQUE: Double cloth weave. Woven on two levels, one blue, one undyed. Warps: one-ply cotton, spun right; undyed and blue. Wefts: one-ply cotton, spun right; undyed and blue.

DIMENSIONS: Warp: 0.302. Weft: 0.175 cm.

HISTORY: Found in Egypt, probably Fustat. Acquired from the Tano Collection, Cairo, 1932.

This piece said to have been found at Fustat, is an early example of double cloth; an ancient weave of as yet undetermined origin. In Iran this technique first appeared during the Seljuk period (1030-1194). Here in its highly developed and intricate forms, it is found in the exquisite brocades of the Safavid period (1502-1736), after which it ceased to appear.

As the cloth here shown is of right-spun cotton, and the pattern more distinctively Arabic than Egyptian-Arabic, it may be assumed that the fabric originated somewhere in Hither-Asia. The simplicity of the pattern suggests that it might be of the same period as the early draw-loom weaves in the Victoria and Albert Museum (***) but inasmuch as it was found with materials dating from the ninth to the fourteenth century in all probability it belongs to the same period.

* D.O. No.26.1, p. Also: Reath and Sachs: Persian Textiles, Pl.32
** Reath and Sachs: op.cit. Pls. 33-43
*** Kendrick: Catalogue, vol.II, Nos.535,536,536; Pls.XIIV,XX

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COTTON WEAVE

HITHER-ASIA. XI-XIV CENTURY (?)

Ac.No.33.47 Neg.No.8429

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Page Description

387-388. Reads, "Linen and Silk Inlay Weave."

389-390. Assumed to read, "Silk and Linen Weave (33.19)."
DESCRIPTION: A fragment of fine linen weave with a pattern of stylistic birds arranged in rows facing alternately right and left. The pattern is woven in brown silk floss.

TECHNIQUE: Cloth weave; Warp and weft in linen, spun right. Pattern in brown silk floss.

DIMENSIONS: Warp: 0.244 cm. Weft: 0.195 cm.; Height of birds: 0.015 cm.

HISTORY: Pustat, Egypt. Acquired from the Tano Collection, 1932.

PUBLISHED: Another piece of this same pattern in the Berlin Museum is published by Ernst Kühnel: Islamische Stoffe aus Ägyptischen Grabern, Tafel 32. Lamm, C.J. in Ars Islamica, vol. IV, p. 65 dates a similar piece XIII-XV Century. This material is said to have been manufactured chiefly in the Faiyum area.

LINEN WEAVE (WITH SILK ?)
XIII-XV CENTURY (?)

Two fragments in the Berlin Collection probably of the same technique as the present piece which is a broche, not lace as described by Lamm who discusses a similar piece in *Ars Islamica* (vol. IV, p. 65).

Page Description

394-395. Assumed to be a photograph of object described on page 392.

396-39f. Assumed to read, "Silk and Linen Weave (33.7)."
DESCRIPTION: A narrow band of linen with a geometric pattern of lozenge motifs and the angular S form familiar in rug weaves of the Near East. The red silk of the pattern resembles a surface darning stitch that leaves the S motif in undyed linen.

TECHNIQUE: Cloth weave brocaded in silk. Sometimes termed "inlty".
Warp: linen, spun to the right.
Wefts: linen, spun to the right, and silk floss in red and brown.

DIMENSIONS: Warp: 0.09 cm.; Weft: 0.16 cm.

HISTORY: Found in Egypt, probably Fustat. Acquired from the Tano collection, Cairo, 1932.
LINEN WEAVE WITH "INLAID" ORNAMENT
EGYPTO-ARABIC. XIV CENTURY

Original in the Metropolitan Museum of Art.

Ac.No. 90.5.831  Neg.No. 52,270 B.
Page Description

399-400. Assumed to be a photograph of object as described on page 398.

401-402. Reads, "Embroideries."

403-404. Assumed to be blank.

405-406. Assumed to read, "Part of an Embroidered Shirt Front (33, 34)."
PART OF AN EMBROIDERED SHIRT FRONT
EGYPT, XII - XIVth CENTURY
Ac.No.33-34 Neg.No.192

DESCRIPTION: Part of a shirt front elaborately embroidered in a variety of detached motifs worked in polychrome silk floss. The design in its general arrangement and in the character of its motifs is closely allied to the embroideries of the Aegean which are usually considered eighteenth century, patterns that are probably perpetuated from earlier models such as this may be. This piece is said to have been found at Fustat with material of a much earlier date.

TECHNIQUE: Cloth weave and embroidery
Warp and Weft, undyed linen spun to the right.
Embroidery in tan and two shades of green silk floss.
Stitches: Neck-band, tent stitch over three or four wefts
Other details in cross-stitch, satin stitch and surface darning.

DIMENSIONS: Warp: 0.625 cm.; Weft: 0.335

HISTORY: Fustat, Egypt.
Acquired from the Collection of N. Tano, Cairo, 1932

This embroidery said to have been found at Fustat with material of a much earlier date is, so far as can be determined, an import from the eastern Mediterranean area; and while it may be of the Mameluk period it would appear to belong in a class with embroideries of the Aegean of the eighteenth century, or possibly with Syrian work of the same period. The neck-band, continued on each side of the front opening, worked in fine tent stitch, recalls similar neck bands from Dalmatia. The eight-pointed star and the Turkish coffee-pot show a prevailing Turkish influence.
"CHILD'S DRESS"
LINEN, EMBROIDERED IN SILK
EGYPTO-ARABIC. XIV CENTURY.
Cf. VOLBACH & KUHNEL, op.cit, pl. 82.
Page Descriptions

409-410. Assumed to be a photograph of object as described on page 408.

411-412. Assumed to read, "Embroidered Linen (33.8)."
EMBROIDERED LINEN

EGYPT, III-IVTH CENTURY

Ac.No.33.6  Neg.No.231

DESCRIPTION: Fragment of linen embroidered in dark blue floss worked in a surface darning stitch. The piece is part of a border with a dentated edge made up of detached heart motifs arranged in two rows alternately inverted. The field is worked in solid stitchery that leave the heart motif edged with the white.

TECHNIQUE: Cloth weave and embroidery
Warp and weft undyed linen; embroidery in dark blue silk floss.

DIMENSIONS: Warp: 0.09 cm.; Weft: 0.16 cm.

HISTORY: Fustat, Egypt.
Acquired from the Collection of N. Tanu, Cairo, 1932.
Page Descriptions

415-416. Assumed to read, "Embroidered Linen (33.9)."
DESCRIPTION: Fragment of linen, probably from a curtain, at one side parts of a border; the main body of the design that was perhaps a field pattern that covered the entire hanging, has as its basis a series of formal leaf scrolls in dark blue, with touches of green and red, worked in a surface darning stitch. The general character of the design and stitchery suggests the so-called Dardanelles work from Asia Minor under Turkish influence.

TECHNIQUE: Cloth weave and embroidery. Warp and weft: undyed linen, spun to the right. Embroidery: floss silk in dark blue, green and red.

DIMENSIONS: 0.135 cm. x 0.242 cm.

RESIST--DYED AND PRINTED FABRICS
Patterned cotton fabrics such as are shown in this group have been found in large quantities in the region of Fustat during the past few decades; but whether such material was the product of native industry or, as seems probable in some instances, an importation, is a point still to be determined, as during the Mamluk and Turkish domination, a great deal of cotton was imported from India.(*)

The outstanding collection of this material is that of Professor Newberry at Winksworth Hill, Hascombe, England, a collection that numbers over a thousand pieces. Many other examples are preserved in museum collections: notably the Arabi Museum, Cairo; the Benaki Museum, Athens; the National Museum Stockholm and the Rohe Museum of Gothenburg, as listed by Lamm.

Three methods were employed in producing the patterns found on these mediaeval cottons; resist-dyeing,(**) block-printing and brush-work.

The first of these, - resist-dyeing, - is a process described by Pliny (d.79 A.D.) as being in use among the Egyptians of his day, an historic reference authenticated by resist fabrics of that period preserved in museum collections.(***)

The second, block-printing, - a medium in textile decoration that dates back to the twelfth century; and the process of printing from inked blocks, practised in China during the early dynasties, suggests that this method may have, though not necessarily, been derived from the East.

The third, - brush-work, - was simply the application of color as in painting, to accentuate certain parts of the pattern.

The dye-stuffs used, according to analyses made by Mr. S. Kohler of Stockholm, seems to have been limited to madder (allazorin) and indigo, from which two dyes the following tints were obtainable:

- Madder (allazorin) which requires a mordant, - a chemical (usually iron) added to fix the dye.

- Indigo

  - Brownish purple: probably obtained by mixing madder and indigo.
  - Reddish purple: by applying madder on indigo
  - Apparently these two colors could be obtained by one immersion in the vat if certain parts of the cloth, where variation in color was desired, were first treated with a special mordant or a resist substance applied either by brush-work or block-print.
  - Dark purple: This was obtained by applying indigo on a fabric already resist-dyed in indigo.
  - Turquoise: To obtain this color the process of special mordants or resist substance, applied as above stated, was employed, using a fabric first resist-dyed in indigo.(****)

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(*) Lamm: Cotton in Medieval Textiles. p. 168
(**) In this process the pattern, covered with some resist substance (clay or wax), is protected from the penetration of the dye and appears in the original color of the cloth when such substance is removed.
(*** There is an interesting piece of this type in the Metropolitan Museum and several in foreign collections illustrated by Peirce and Tyler: L'Art Byzantin.
(**** The above notes are compiled from Lamm's discussion of the subject. cf. op. cit. p. 168 ff.

A translation of extracts from Russian works on the subject of printed textiles, fully illustrated appears in the 1940 volume of the Needle and Bobbin Club Bulletin.
Page Descriptions

423-424. Assumed to read, "Resist-Dyed Fabric (33.21)."
DESCRIPTION: Fragment of red cotton cloth with a pattern of medallions in a field of detached scrolls.

TECHNIQUE: Plain cloth weave.
Warp and weft cotton, spun right
Process: Hand-reserve pattern (tan or undyed cotton) dyed red with indigo details in brush-work.

DIMENSIONS: Warp: 0.247; Weft: 0.12 cm.

HISTORY: Found in Egypt, probably Fustat.
Acquired from the Textile Collection, Cairo, 1932.
Page Description

427-428. Assumed to be a photograph of 33.21.
RESIST-DYED AND PRINTED FABRIC
EGYPT (?), INDIA (?), circa XIV CENTURY
Ac.No. 33.23       Neg.No.174

DESCRIPTION: Fragment of dull red cotton patterned with regularly spaced disk and star motifs in a field of detached scrolls.

TECHNIQUE: Plain cloth weave.
Harp and weft: cotton, spun right.
Distribution of color: ground: dull red, - madder and indigo.
Field of pattern: tan (undyed cotton ?), - resist-dyeing.
Scrolls: brown and red. As stated, these colors can be obtained by one immersion of the fabric in the dye vat if the parts showing these colors are treated with a special mordant or resist substance applied by brush or block print before dyeing.

DIMENSIONS: 0.167 cm. x 0.165 cm.

HISTORY: Found in Egypt; probably Fustat.
Acquired from the collection of N. Tano, Cairo, 1932.
431-432. Assumed to be a photograph of 33.23.
RESIST-DYED AND PRINTED FABRIC
EGYPT (?), INDIA (?), circa 14TH CENTURY
Ar.No. 23.28 Neg.No. 144

DESCRIPTION: Fragment of cotton cloth with a pattern of quadrangular motifs so arranged that a central square alternates with a smaller square which it touches at each corner forming oblong fields that in turn create an effect of diagonal bands.

TECHNIQUE: Plain cloth weave.
Warp and weft: cotton, spun right.
Process: Resist-dyeing, block printed and painted.
Distribution of color: ten (undyed cotton ?) light tone in fields and pattern, resist-dyeing; dark brown; pattern in small squares; red: oblong fields. The red and brown tones obtained by the application of mordants or resist substance before immersion in the dye vat as already described.

DIMENSIONS: 0.515 cm. x 0.423 cm.

HISTORY: Found in Egypt, probably Fustat.
Acquired from the Togo Collection, Cairo, 1922.
435-436. Assumed to be a photograph of 33.33.
DESCRIPTION: Fragment of red cotton cloth with a block-print lattice pattern framing a four-pointed star motif.

TECHNIQUE: Plain cloth weave. 
Warp and weft: undyed cotton spun right. 
The light tones of the pattern resist-dyed; block-printing in brown; 
dark red tones of the field, brush-work, such parts probably treated 
with mordant before dyeing as already described.

DIMENSIONS: 0.45 cm. x 0.16 cm.

HISTORY: Found in Egypt, probably Fustat. 
Acquired from the Teno Collection, Cairo, 1932.
439-440. Assumed to be a photograph of 33.28.
RESIST-DYED, PRINTED AND PAINTED FABRIC
EGYPT (?), INDIA (?), circa XIVth CENTURY (?)
Reg. No. 155

DESCRIPTION: Fragment of a square cover showing the corner of a wide border patterned with a symmetrical arrangement of scrolling arabesques terminating in leaf finials.

TECHNIQUE: Plain cloth weave.
Warp and weft undyed cotton spun right.
Pattern: resist dye with block print and brush work.
Color distribution: field (painted) blue green; arabesques, centers of finials and central palmettes grey (undyed cotton ?) with borders of light turquoise blue (resist dyed in indigo); band border of central field the same, possibly painted; delicate vine tracery in grey, block print.

In producing this pattern the following process was probably employed: the pattern of arabesques in grey (the light tones in the photograph) was treated with wax or other reserve substance. The slightly darker tone shown in certain finials and edging the palmettes, turquoise blue, was also resist-dyed, the reserve substance possibly combined with some mordant. The cloth was then immersed in indigo. Thus, when the reserve substance was removed the large scrolls would appear in undyed cotton and other details in turquoise blue. The delicate vine tracery in darker grey was then applied by block printing, and the darker blue-green tones of the field were obtained by indigo brush-work.

DIMENSIONS: Warp: 0.245; weft: 0.358 cm.

HISTORY: Found in Egypt, probably Fustat.
Acquired from the Eano Collection, Cairo, 1932.

Arabesque scrolls framing a central cone or artichoke motif are familiar in Turkish velvets and brocades of the sixteenth century. Egypt came under Turkish rule with the fall of the Mameluks in 1517. These turquoise blue fabrics, Lamm refers to as "comparatively rare specimens" and are described by him as belonging to the fourteenth century or thereabouts.
Page Description

443-444. Assumed to be photograph of 33, 28.
PRINTED AND PAINTED FABRIC
EGYPT (?), INDIA (?), circa 1370 - 1470
Ac.No. 33.16        Deg.No. 145

DESCRIPTION: Fragment of a curtain or a cover showing part of a medallion edged with three borders patterned with detached roundels, leaf and mihrab motifs. These borders have narrow guard bands of simple leaf ornament.


DIMENSIONS: 0.635 cm. x 0.50 cm.

HISTORY: Found in Egypt, probably Fustat. Acquired from the Teno Collection, 1932.
Page Description

447-448. Assumed to be photograph of 33.16.
HAND-BLOCK PRINTED FABRIC
EGYPT (?), INDIA (?), XII-XVI CENTURIES
AC. No. 22.49 Neg. Nos. 162; S.430

DESCRIPTION: A symmetrical arrangement of a scrolling serpent motif, with stars and dots in the field spaces. The field and details of the pattern are block-printed in red-purple; the pattern is in the undyed cotton.

TECHNIQUE: Plain cloth weave.
Warp: cotton, spun right; undyed
Weft: cotton, spun right; undyed; narrow tabby end band in blue.
Process: hand-block printing on undyed cotton.

DIMENSIONS: Warp: 0.356. Weft: 0.149

HISTORY: Found in Egypt, probably Fustat.
Acquired from the Teno Collection, Cairo, 1924.
Page Description

451-452. Assumed to be a photograph of 33.49.
DESCRIPTION: Part of a cover showing portions of a field pattern of medallions in square fields, the incomplete design has but one roundel the edge of which is cut off by a border. The outline of the pattern is printed in brown, the details of the various motifs are in the undyed cotton while parts of the field and border are painted in red-purple.


DIMENSIONS: Warp: 0.66.5 cm; Weft: 0.29.5 cm.

HISTORY: Found in Egypt, probably Fustat. Acquired from the Iaju Collection, Cairo, 1932.
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455-457. Assumed to be a photograph of 33.29.
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#### Comparative Material

- Head of a Byzantine Emperor (Steatite) Berlin

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Fragment of a silk weave with a pattern of addorsed animal forms (wild goats?) in circular fields arranged in horizontal zones that alternate with rows of palmette motifs in the intervening spaces of the field. The medallions are in brick red, the field is blue.

**TECHNIQUE:** Compound weft twill weave (S)
- Warp: undyed silk spun to the right
- Wefts: Silk floss in blue, brick red, green and white.
- Distribution of colors: field, blue; medallions and palmettes, brick red; wings of the animals, blue; collars, green.

**DIMENSIONS:** Warp: 0.17 cm.; Weft: 0.12 cm.; Smaller piece: Warp: 0.17 cm.; Weft: 0.05 cm.

**HISTORY:** Site unrecorded.

**PUBLISHED:** Pierce and Tyler (L'Art Byzantin, vol. II, 52 b.) illustrate a similar piece in the Victoria and Albert Museum (Kemrick Catalogue, vol. III, No. 829) which differs from the Dumbarton Oaks piece in having the animal forms confronted and in showing a slight variation in the placing of the palmettes. In the Victoria and Albert piece also, there is another row of disks with addorsed leopards such as might have formed part of the complete design of this piece. Both of these authorities place this fragment with the Antioch group, 5th Century, and the Dumbarton Oaks silk belongs in the same category.
SILK WEAVE

EGYPT, ALEXANDRIA (?). VI - VIIIth CENTURY

Ac.No.34.1     Neg.No.275

DESCRIPTION: Silk weave designed with an heroic figure of a gladiator, that has been variously described as Samson, David, or Hercules, shown garbed in a Roman tunic with a floating chlamys, with his right knee braced against the back of a rearing lion as he wrenches its jaws. The pattern, with this group facing alternately, is arranged in horizontal rows which are separated by slightly festooned bands ornamented with sprays of rose-buds, the arched festoons interrupted by square cabochons. Beneath the lion a formal floral spray.

TECHNIQUE: Compound weft twill (S).
Warp: red silk, spun right.
Wefts: silk floss in dark blue, green, yellow, red and white.
Distribution of color:

DIMENSIONS: Warp: 0.94 cm. Weft: greatest width, 0.375; upper edge, 0.22 cm.; lower edge, 0.162 cm.

HISTORY: Site unrecorded.
From the Cathedral of Chur, Switzerland.

EXHIBITED: Paris Exposition, Art byzantin, 1931 (No.214)
Worcester Art Museum, Art of the Dark Ages, 1937 (No.144)
See below also.

PUBLISHED: Other examples of this weave are published in the following:
The Victoria and Albert Museum: Ilithaor Asia or Alexandria, VI-VII Century.
  cf. Kendrick, Early Mediaeval Woven Fabrics, Pl.II, 1001
  von Falke: Kunstgeschichte der Seidenweberei, No.42, Alexandria, VI-VII Century
  Pierce and Tyler: L'Art byzantin; vol.II, 180 a.
  Dalton: Byzantine art and archaeology: p.591, About the VIth Century
  Musée Historique: Lyon: Byzantine, About the 8th Century.
  cf. Gex, Pl.22, also D'Henninavel, p.29; Paris; Les Industries de la Soie, Fig.147.
  Musée de Cluny, VI-VIII Century
  Capella Sanata Sanctorum;
  cf. Grisar, p.182, No.5; Lessing, Pl.18
  Kunstgewerbe Museum Byzantine, VI-VIII Century
  cf. Lessing, vol.‘, Pl.7c (87.673)
  Treasury at Aachen:
  cf. Lessing, Pl.7a
  There is also a piece in the Cathedral at Coire, and another in a book-binding in the Library at Trentina.

Exhibited: Brooklyn Museum, Brooklyn, New York, Exhibition of History of Costume, March 14 - May 19, 1940.
Whether this silk is a weave from the imperial workshops of Constantinople or from the looms of Alexandria is a point still to be determined; for neither weave nor pattern furnishes any definite clue, as either one of these cities might have produced a pattern of Hellenistic type woven in similar technique.

The merchants of Alexandria, for centuries an Egyptian centre of Graeco-Roman culture, carried on an extensive trade with foreign markets from Rome to the Orient, a trade that handled the output of the great textile industry of this world metropolis, whose designers reproduced foreign patterns to meet the demand of a market that might require for Rome a silk designed from classical models or, for the Near East, one depicting chase; just as the merchants of China dealt in oriental copies of Sasanian and later Italian weaves for the western market.

In the early years of the imperial workshops, Constantinople with its Roman heritage might have favored patterns designed in the Hellenistic manner; but Justinian art shows a closer affinity with the East, and silks accredited to that source, like the Ravenna mosaics, reflect, in the rich habiliments of mounted emperors, no adherence to classical models.

The subject portrayed in the pattern of this weave owes its origin to the popularity of the heroic wrestlers of the arena, more particularly to the Venatio of wild animals, the introduction of which dates back to the year 186 B.C. Like the gladiators, the fighters with animals (bestiarii venatores) were trained at schools (familiae venatoriae); the rarest animals from most distant parts were brought to Rome, and it is said that during the reign of Pompey a fight was arranged for which 500 lions, 18 elephants, and 410 other fierce animals were imported from Africa.

In the early centuries of our era this theme was taken over by the Mithraic cult - at that time a dangerous competitor of the Christian religion - as symbolic of the hero god worshiped by the Roman soldier. The many bas-reliefs of this Mithraic subject discovered in far-distant areas occupied by Rome's armies, disclose the repetition of a single Graeco-Roman model; a model that appears in a bas-relief excavated in England, the votive offering of a Roman soldier of the second century A.D., and again in those from the Mithraeum of Dourea-Europos (A.D.169) preserved in the collection of Yale University.

From the fourth to the sixth century, with increasing interest in biblical subjects reflected in the portrayal of saints and prophets in contemporary manuscripts and wall-paintings, the story of David is of frequent occurrence. In the David series of the Cyriote treasure, the silver plaque displaying the figure of the shepherd king wrestling with the lion, the composition, except for the elimination of minor details - the torch bearers, the dog, and the scorpion - follows closely the Mithraic model: David in the identical pose of the god, the bull replaced by the lion, and the

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*** Rostovtzeff: Bulletin of The Associates in Fine Arts, Yale University. Vol.IX, June 1939, No.1
rising form of the striking serpent suggested in the slender branch at the side. In the later silk design this branch becomes a stylistic floral motif such as appears in contemporary Coptic weaves; a decorative note that finds itself strangely paralleled in a sculptured cross in the collection of the Mistra Museum, Greece.

In the full design of this silk the principal figure groups, faced alternately, are arranged in parallel zones separated by a slightly festooned banding with rose sprays that are interrupted at stated intervals by square cabochons. This unusual type of curved border, which re-appears in some of the eagle silks of the eleventh century, is a form that may have been evolved from the Hellenistic arcade motif that in earlier Egyptian weaves preceded the fully developed roundel scheme of pattern; or it may have been devised as a means of introducing more figures in a breadth of silk by removing the side borders of a medallion pattern. The figure, like that of Joseph in the Sens textile, is garbed in the loose, sleeveless tunic of classical Greece. The Syrian tunic, such as appears in medallion silks with mounted archers, has a closely fitted bodice with long sleeves, usually worn over short or full length breeches.

The history of Egypt and Syria records close intercourse between these two countries from earliest times; Byblos on the Syrian coast, noted for its wines, linen works, and purple dye, trading with the great market at Antioch and associated with Heliopolis, was an important commercial city prior to the reign of Justinian; and the looms of Tyre and Byblos, with dye-works established at Sarepta, Caesarea, Neapolis, Lydda and Dor, wove silk imported from China through Persia. When, however, Justinian seized control of the silk market in 559 and turned over the monopoly to the Imperial Treasury, these cities were deprived of their maintenance. The situation thus created resulted in the migration of artisans; a circumstance that might easily account for the Syrian influence in many of the medallion silks of uncertain provenance formerly ascribed to Alexandria and now by many considered to be of Syrian origin.

Church treasuries throughout Europe have among their reliquaries priceless fragments of these early silks, among which there are many examples of this pattern, probably acquired through royal gifts or itinerant Jewish merchants from the Syrian coast who traded far beyond their native shores; but in no collection is there a piece comparable to the document preserved in the Dumbarton Oaks Collection.

** Bouchier, Edmund Spencer; Syria as a Roman Province. Oxford, 1916. p. 112
SILK WEAVE

EITHER ASIA (?) VIth CENTURY

Ac.No.39.32 Neg.No.347

DESCRIPTION: Fragment of a silk weave showing part of a roundel pattern framing a central tree form that rises from a globular vase between a pair of addorsed antelopes, each of which suckles its young. The encircling border is designed with the heart-shaped leaf motif familiar in other silks of this period. In the centre of this border, above and below, small circles apparently served, in the complete field pattern, as a connecting link between the large medallions.

TECHNIQUE: Compound weft twill weave.
Warp: undyed silk spun to the right.
Wefts: red and white floss.

DIMENSIONS: Warp: 0.203 cm.; Weft: 0.218 cm.

HISTORY: Site unrecorded.


The piece illustrated by Kendrick furnishes an interesting comparison as certain details of the pattern suggest that it may be an Egyptian copy of the Dumferton Oaks weave. In the latter the drawing of the animal forms have much more the grace and delicacy found in Persian models, and the leaves also are more of the Syrian vine type.

The Victoria and Albert piece, presented by Professor W.M. Flinders Petrie, was found at Lahun and is dated VIth Century.

Cf. Note on p.28

EXHIBITIONS: Two Thousand Years of Silk Weaving, Jan. - Feb. 1944, Los Angeles County Museum of History, Science and Art, Detroit Institute of Arts, to June, 1944 (Cat. No. 14, Pl. 4).
DESCRIPTION: Medallion patterned silk showing a mounted archer attacking a recumbent lion, a central motif framed in a floral border edged with dots. In the original width of the fabric a field pattern of repeated medallions was formed by the interlacing of the strap-like floral borders that encircle the archer motif. Remnants of the arabesque ornaments in the corner field spaces appear to be the same as those in the Annunciation and Nativity silk of the Vatican collection.

TECHNIQUE: Compound weft twill weave (S)
Warp: one-ply red silk spun to the right
Wefts: brown, green and white silk floss
Weave: warps in two systems 1) binding warp, single; 2) filling warp single; weft twill (S) over two binding warps and three filling warps; under one binding warp.
All wefts carried in one pick.
Warp threads unevenly spun and weaving loose.
Distribution of colors: Archer: white, hair and scarf red; horse white with red mane; lion red. Field red; worn surface of field discloses white, green, red, orange and blue auxiliary wefts.

DIMENSIONS: Warps 0.25 cm.; Weft: 0.30 cm.
Diameter of field of medallion 0.18 x 0.21 cm.
Diameter outside: 0.24 x 0.278 cm.
Width of borders: 0.033 cm.

HISTORY: Site unrecorded.
Acquired from the Dusseldorf Museum collection, 1937.
This silk dates from a period when the ancient Zoroastian religion still dominated the region of Rayy where these fragments were found; and its design would seem to be associated with the symbolism of that cult. In it there are three distinct features: the crowned figure, the spread eagle, and the encircling rope; a combination that might readily connect it with several oriental legends:

1. The emblem of Ahuramazda: a crowned figure set against spreading wings, the figure wearing the symbolic belt.

2. The Buddhist legend of the Nagananda: a spread eagle with suspended rope encircling the figure of a young prince who offered himself as a sacrifice for the release of a Saga prince captured by the Garuda - the hereditary enemy of the semi-divine Serpent Race - whose daily food was a Saga delivered by the subjects of their King.

3. The Elamite genius of fertility. The Stele of Untash-Gal, King of Elam, ca.1500 B.C.
   The second register of this stele shows the genius of fertility, around which play the life-giving streams of spring and rain water, represented here by ropes emerging from vases placed at the top and the bottom of the scene.
   This stele, found at Susa, is in the Louvre. (cf. Encyclopédie photographique de l'Art.)
DESCRIPTION:
Fragment of a silk weave with medallion pattern enclosing a figure motif representing the bust of a crowned personage, probably an emperor, holding in upraised hands the trunks of two elephants. The crown with its three frontal ornaments, rests upon rigid curling locks that frame the features of a face with staring eyes. In the complete design where the edges of the medallions touched, the borders were interrupted by disks such as is found framing a crescent above the head of the figure. In the intervening field spaces fragmentary bird and animal motifs are discernible. The border has a pattern of formal palmette scrolls.

TECHNIQUE:
Compound weft twill.
Warp: one-ply dark grey silk, spun to the right. Warp in two systems: 1) binding warp, single; 2) filling warp in pairs.
Weft: one-ply silk floss in dark blue, dark green, white and tan.
Weft twill (6) over two and under one binding warp and three pairs of filling warps.

DIMENSIONS
Warp: 0.20 cm.; Weft: 0.355 cm. Diameter of circle: 0.31 cm.; Width of border: 0.4 cm.

HISTORY:
Said to have been excavated at Rayy where a piece of the same design in the Victoria and Albert Museum is said to have been among the materials discovered at Bibi-ChahremeBanou. It is also said that there is another larger piece of the same fabric in the collection of Rowland Read.

EXHIBITED:
Exposition d'Art Byzantin, Paris, 1931
Catalogue, Bo.275; Byzantine, VII-VIII Century
International Exhibition of Parthian Art, London, 1931
See below also

PUBLISHED:
Catalogues of the Exposition d'Art Byzantin and the International Exhibition, 1931 as above.
Volbach, Salles, Dutuit, Art byzantin, p.74, pl.93; Byzantine: VIII-IX Century
Scheidt, n.1 in Belvedere, I, Paris, 1931, Pl. 40, I, p.8
Toiboeck, W.F.: Spatantike und fruh mittelalterliche Stoffe, p.118, No.45 A.
Byzantine, VIII Century
Dumbarton Oaks Papers, article by Peirce and Tyler, (in preparation).

HEAD OF A BYZANTINE EMPEROR. (Steatite)

Original in Berlin.

This sculpture (IX-X Century), in which the features closely parallel those of the figure in the silk weave, may represent the Emperor Basil II (976-1025) who, after crushing the growing power of the Bulgarians (1018) was given the sobriquet of Bulgaroctonos or Bulgar-slayer, a hero-wrestler akin to the mythical Gilgamesh. (Cf. Rice; Byzantine ART, p.13, pl.24)

Exhibited: Two Thousand Years of Silk Weaving, L.A. Feb. 1944, Los Angeles County Museum of History, Science and Art, and to June 1944, Detroit Institute of Arts, (Cat. No.19, Pl. 6).
The pattern of this silk records once more a textile weaves the survival of the ancient myth of Gilgamesh, a legend symbolizing in the hero-wrestler man's triumph over the forces of evil.

Representations of this myth in ancient art date back to the earliest ages. In the third millennium B.C. it figures in the decoration of a harp discovered by Sir Leonard Woolley among the treasures of King Abargi and his queen Soub-ad during his excavations in the cemetery of Ur; in this the hero is shown with arms encircling the rampant forms of two human-headed bulls (1). Of about the same period is the portrayal of the subject on a jasper signet ring from Mycenae (2), while the carving on an ivory knife-handle from a pre-dynastic tomb (before 3200 B.C.) shows the hero placed between lions; (3) In the Near East this theme surviving throughout the ages re-appears in the Byzantine Period in patterned silk weaves of which the Dumbarton is notable example.

Variations of this theme are found in the following silks:

The shroud of St. Victor at Sens, where the figure is shown with two lions.
The so-called "Daniel" silk in Eichstadt, also with lions.
Two pieces from the tomb of S. Bernard Calvo, Vich, Spain,— one in the Museum for the Arts of Decoration, Cooper Union, New York, and the other in Berlin.

An analysis of the pattern shows the following:

THE BORDER: The same, or a very similar border of scrolling palmettes is found in the silks as stated below, silks generally conceded to be from the looms of the imperial workshops:


Sees: A griffin motif bordered with the same pattern at the Charlemagne silk. (op.cit. No.186). Byzantine, 11-12 Century.

Berlin: Another medallion pattern with addorsed griffins and identical border, (op.cit. No.137) Byzantine, 11-12 Century; and a similar pattern with confronted birds showing a slight variation of the palmette border, of the same date and provenance, (op.cit. No.191).

Rome: The Vatican silk with lion-wrestlers (op.cit, p.11, fig.56) attributed to "Ostromischer", 6-7 Century.

THE FIGURE: The "Emperor" subject is represented as follows:

Lyons: The "Kaiserstoff" fragment, (von Falke, Fl.VI A, op. p.20) 8 Century.

Gandersheide: Fragment, a crowned head. (op.cit. Plaue VI b, op.p.20).

Bamberg: The "Byzantine Kaiser" fragment in the Domschatz, dated 1065. (op.cit. p.23, fig.170)

THE FEATURES: Sens: A medallion pattern with bust, probably an imperial figure although the upper part of the head is missing. (Chartraire catalogue, No.23) Byzantine, 8-9 Century.

Berlin: A piece illustrated by von Falke (op.cit. No.69). Sasanian under Roman influence, 6-7 Century; and the crowned figure in the Akhmim fragment at

Krefeld: Illustrated by von Falke (op.cit. No 33).

Cologne: The archer medallion illustrated by von Falke (Fig.54), Syrian or Byzantine, c.600.

In all of these the imperial figure is portrayed with elongated features and round staring eyes.

THE CROWN: The crown finds its prototype in the sculptured portrait of Shapur II (310-379) a stucco relief from the Palace II, Kish. (Illustrated in the Catalogue of the Persian Exhibition, New York, 1940) lent by the Field Museum, Chicago.
The reappearance of the ancient Gilgamesh theme in medieval silks has offered an interesting field of conjecture. In the study of these fabrics the usual controversy as to provenance and date has resulted in a wide divergence of opinion among scholars, a controversy that leaves the problem still unsolved. In such survey the classification of these weaves varies from "Persian," "Byzantine," "Seljuk," to "Andalusia" or "Hispano-Moresque," the gamut of date extending from the seventh to the thirteenth century.

The importance of design as a decisive element in determining the origin of textiles was never more apparent than in the piece under discussion. The fact that the mythical hero-wrestler, these is a subject featured as a decorative motif in Sumerian art of the third millennium B.C. and also in an engraved cylinder from the mounds of Susa, its emergence centuries later in textiles of the Middle Ages would seem to warrant the assumption that such fabrics were derived from a locality where this ancient cult persisted as a motivating factor in the cultural life of the people.

Throughout this period the area comprising the Euphrates Valley and the neighboring province of Khuzistan in West Iran was a great weaving district; and among the many industrial centers referred to by Arab historians of that day those of Tustar (Shustar) and Sus (Susa) were the most noteworthy. Located on an overland trade route from the far east that carried silk and other commodities from the Orient to merchants of the Mediterranean sea-coast, the great market of Tustar exported its far-famed silks to distant Syria and Egypt. Of these no documented fabrics have as yet been discovered. From Baghdad, however, there remains to us in the woven signature on a splendid silk, recently acquired by the Boston Museum of Fine Arts, proof that this city of the eastern Caliphate had a workshop of highly trained artisans. Unfortunately neither the Dumbarton Oaks textile nor the fragment of the same weave in the Victoria and Albert Museum, furnishes any clue to the country of its origin; but the character of the design, in which the central motif, a crowned bust, apparently depicts the figure of a Byzantine emperor, marks it as a weave of exceptional rarity, a document in some way associated with Byzantine history.

Between the tenth and eleventh centuries the ascendancy of the Byzantine Empire brought that power into closer cultural relations with the east through its victorious conquests in Armenia, the Caucasus and Bulgaria: a relation that offered important commercial possibilities to industrial centers of West Iran. In Constantinople the outstanding historical figure of this period was Basil II (976-1025), a military genius and a patron of the arts whose reign marked the culminating point of Byzantine greatness. This vigorous sovereign, after a campaign of ruthless cruelty had crushed the rising power of the Bulgarians and added that stricken country to the imperial domain, was surnamed "Basil II Bulgaroctonos," slayer of the Bulgarians. Is it not possible, therefore, that a silk patterned with the symbolic emblem of mighty force, may not be a textile from West Iran or Mesopotamia designed for royal presentation as a complimentary gesture toward a neighboring ruler whose military prowess might prove dangerous?

Silks attributed to the looms of Constantinople show a highly developed technique in the delineation of pattern that is entirely lacking in the Dumbarton Oaks textile. In this the archaic draughtsmanship of the figure with elongated features and round staring eyes finds a close parallel in Syrian silks of the sixth or seventh centuries; but in it there is no suggestion of artisanship such as is reflected in the elegant patterns of the imperial looms in which processions of stately beasts, richly apparelled emperors on royal mounts, heraldic eagles and stylistic griffins register the magnificence of a sumptuous court.
DESCRIPTION: Part of a silk pattern designed with an heraldic double eagle that in the complete pattern was apparently arranged in horizontal rows separated by arcaded bands similar to those in the "Samson" silk (No. 34.1); these bands are interrupted by medallions above and below the eagle where the edges of the upper and lower borders meet. In the beak of each head a large and two small pendent pearls; in the upper part of each wing a medallion with symmetrical arabesques. The arcaded bands are ornamented with arabesque scrolls.

TECHNIQUE: Weft twill weave, compound.
Warp: one-ply tan silk spun to the right; two interior warps.
Wefts: silk floss in red, green and tan.
Warp in two systems: 1) binding warp, single; 2) f'illing warp in pairs.
Weft twill (5) over two binding warps and three pairs of filling warps.
Ten wefts carried in bars. All wefts carried in one pick.
Distribution of color: field, red; eagle, green; crescents and drops in undyed silk. Finish band on lower edge in undyed silk.

DIMENSIONS: Warp: 0.59 cm.; Weft: 0.445 cm.

HISTORY: Site unrecorded.

PUBLISHED: Similar pieces are illustrated by von Falke, as follows: No. 180, in the Berlin Museum; No. 181 in Brixen; No. 183 in Stuttgart; No. 184 in Odense; No. 185 in Salzburg.
SILK WEAVE

IRAN (?) , CONSTANTINOPLE (?) XIIIth CENTURY

Ac. No. 39.7

DESCRIPTION: Fragment of silk weave with a pattern of oval medallions framing a pair of addorsed griffins, the wings of which meet at the tips in a three-lobed final forming a vertical axis. Where the neck of the bird joins the lion body, the mane is simulated by an encircling band of scrolls; similar bands on different parts of the body introduce the effect of trappings. In the body of each wing there is an eight-lobed rosette with a central star of radiating lines. The medallions are framed with a band of heart and disk motifs. The intervening spaces of the field show parts of scrolling palmettes and details of the griffin motif.

TECHNIQUE: Compound weft twill weave.
Warps: one-ply fine tan silk, spun to the right; also one of a coarser tan silk spun right. Warps in two systems: 1) binding warp, single. 2) filling warps in pairs.
Wefts: one-ply silk floss in brown, tan, beige and pale blue. All wefts carried in one pick. Blue weft carried in bands.
Weft twill (5): under one binding warp, over two binding warps and three pairs of filling warps.
Selvedge over eight cords.

DIMENSIONS: Warp: M.0.249; Weft: M.0.098


Confronted animals as a decorative motif in sculpture is recorded in Hittite bas-reliefs of the second millennium B.C. Surviving in Mesopotamia and in early Greek art, this form was taken over by Persia during the Sassanian period from which region it moved westward into the area of Byzantine culture.

One of the most widely disseminated figures of the confronted animal group is the griffin; a creature evolved in Mesopotamia and one that has many variants in early Greek art. In some of these variants the griffin has the head of a lion. In discussing this subject Dalton (*) states:

"After the Christian era such eccentric types as the lion-griffin dropped out; and both in Persia and among the later Greeks the variety with the eagle's head is universal. As it is common upon silks of Persian origin or affinity, it may have owed some of its renewed popularity to the influence of textiles. This winged monster penetrated into barbaric Europe, the principal entrance being perhaps through Cherson in the south of Russia."

(*) Dalton: Byzantine Art and Archaeology, , Oxford, 1911, p. 706
The Dumbarton Oaks fabric finds a close parallel in the Byzantine piece illustrated by von Falke (Pl. VIII, fig. 3) from the collection of the Kunstgewebe Museum; like that it suggests in its sophisticated delineation of a fantastic subject and in the elaboration of its detail, an effort on the part of the designer to create a pattern such as would appeal to the sumptuous taste of a royal patron.

As suggested by Dalton, the eagle-griffin motif might readily have reached Russia through Cherson; and in the field of woven fabrics what is apparently a Russian interpretation of the subject appears in the piece illustrated on Plate C* (39, 7) from the shroud of the Grand Duke Andrei Bogoliubsky that in 1881 was in the treasury of the Cathedral of the Assumption in the province of Vladimir. While the pattern of this silk may have found its inspiration in some other field of art, the composition closely follows the designs of contemporary Byzantine silk weaves.

During the latter part of the tenth and the first half of the eleventh century Byzantine power was at its height, a period when under Macedonian rulers the arts flourished and the imperial looms of Constantinople were producing their finest weaves. Throughout these years the appearance of the Russian fleet in the Bosporus many times menaced invasion of the capital by an enemy whose barbaric methods of warfare are recorded in the Chronicles of Nestor; and many times the Byzantines purchased deliverance from their adversary by tribute paid in "gold and silver and silks". The penetration of Byzantine culture was further stimulated by the conversion of Olga, the wife of Igor, who visited Constantinople and was baptized there in 955, the emperor Constantine Porphyrogenitus presiding as her god-father; her son Svatoslaff, after murdering his brothers and seizing their possessions in central Russia, repented and was baptized, was admitted to the church in 983, at the same time receiving the hand of Anne, the Byzantine princess, - events that might readily give impetus to the establishment of trade relations as well as to the development of Russian industries. But the story of Russian textiles is a tale still to be told as there is little available information other than that in works published in the Russian language.

* p. 201
SILK WEAVE
IRAN, SELJUK PERIOD, II - XIIth CENTURY
Ac.No.JO.3 Heg.No.17

DESCRIPTION:
Fragment of silk showing portions of two medallions in a field of diaper pattern. In the medallions a central tree form is placed between two pairs of birds, one above the other. The birds and plant forms are woven in green-gold with touches of red; the field of the pattern is blue.

TECHNIQUE:
Compound weft twill weave.
Warp: one-ply grey silk, spun to the right; warp in two systems: 1) binding warp, single; 2) filling warp, in pairs.
Wefts: one-ply floss in dark blue, green-gold and red. All wefts carried in pick. The red weft is carried in bands.
Weft twill (S): over two binding warps, under one binding warp and over three pairs of filling warps.

DIMENSIONS:
Warp: 0.35 cm.; Weft: 0.25 cm.

HISTORY:
Site unrecorded.

Exhibited:
SILK WEAVE

MESOPOTAMIA (?) IX – XIIth CENTURY

Ac.No.33.11 Mag.No.318

DESCRIPTION: Fragment of silk patterned with a reciprocal vase motif in jade green outlined in yellowish tan.

TECHNIQUE: Compound warp twill with weft pattern brocaded in silver bound down in cloth.

Warp: one-ply blue silk spun to the right; one-ply white silk spun to the right; blue warps carried in pairs.

Wefts: yellowish-tan and blue silk floss; white floss originally wound with silver (which no longer shows on the surface). For similar technique see No. 33.45

DIMENSIONS: Warp: 0.278 cm. Weft: 0.20 cm.

HISTORY: Found in Egypt. Acquired from the collection of N. Tano, Cairo, 1932.

While this silk was found in Egypt, both its weave and pattern suggest Near Eastern origin, i.e.: the compound twill, adopted by Persian weavers as the foundation of their highly developed technique; the vase form, employed as a decorative motif by the ancient builders of the palace of Artaxerxes at Susa. Furthermore, the fact that the pattern is almost an exact duplicate of a wall decoration found in the excavations of Samarra, would seem to furnish ground for the belief that the question of provenance might be narrowed down to the district of Khuzistan.

That a close artistic relation existed between Iraq and East Iran is considered by Lamm (*) to be confirmed by a comparative study of the glass and pottery found in the excavations of Samarra and Susa, and under such circumstances a decorative motif from Samarra might readily pass to Susa or vice versa. Again, as much as Susa and the neighboring city of Tuster were, according to Arab historians (***) important centers of silk-weaving industry, that the market of Tuster was frequented by merchants from the East and the West and that its brocade was exported, particularly to Egypt and Syria, would seem a probable explanation of the presence of this exotic weave in one of the mounds of Fustat.(***)

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(*) Lamm: Cotton in Medieval Textiles etc.: p. 143
(**) Le Strange, G.: The Lands of the Eastern Caliphate, (quoting dukaddasi) p.246
(***) Lamm, op.cit. p. 93.
SILK WEAVE
ITALIAN or SPANISH, XIII - XIVTH CENTURY
Ac.No.33.45 Reg.No.170

DESCRIPTION: Fragment of a silk weave patterned with detached medallions of eight-lobed outline set in a field of small quadrangular spaces filled with animal, zigzag and geometric ornament. Each medallion frames a crouching lion motif (facing front) beneath a spreading palm tree.

TECHNIQUE: Compound warp twill with weft pattern brocaded in silver bound down in cloth.
Warps: one-ply blue silk spun to the right; one-ply white silk spun to the right, blue warps carried in pairs.
Wefts: one-ply blue silk, spun to the right; silk floss in green, white and buff; white floss wound left with flat strips of silver.
Weave: Blue warp bound in warp twill (2) by blue weft; green, white and buff wefts bound in cloth weave by white warp; one white warp after three pairs of blue warps; one blue weft after every pick carrying green, white and buff wefts.
Silver brocade bound in cloth by white warps.

DIMENSIONS: Warps 0.21 cm.; Wefts 0.257 cm.

HISTORI: Site unrecorded.

While this silk is considered by some to be an Hispano-Arabic fabric with motifs inspired by ornament in the Alhambra, it would seem to be more closely allied to Italian material of the fourteenth century when a strong Chinese influence was apparent in the weaves of Lucca and Venice. Chinese brocades of the fourteenth century, when the Orient was weaving silks for the western trade, show many patterns with fields similar to this piece, and this style was copied in Italian weaves of the period. Many Italian and Chinese silks of this type are illustrated by von Falke. (Kunstgeschichte der seidenweberei, 1921, Nos. 239, 242, 243 and Nos. 278, 279.)

Exhibited: Two Thousand Years of Silk Weaving, "an. - ret., 1944, Los Angeles County Museum, and to June 1944, Detroit Institute of Arts (Cat. No. 124, Pl. 35.)
SILK WEAVE

IRAN, SELJUK PERIOD. ABOUT 1200
Ac.No.26.1    Neg.No.177

DESCRIPTION: Fragment of brown silk weave showing parts of a pattern made up of large and small medallions in a checkered field. In the complete design of this silk the large medallions have a central tree form with confronted birds and lions framed in a band of animal motifs, leopards, dragons, dogs and bulls so arranged in each quarter that the bulls are confronted at the centre of each side. In the smaller medallions there is an eight-pointed star motif and scrolls framed in a border of Kufic lettering.

Arabic inscription: 

English translation: 'Glory and happiness .........'

With the help of a better (but also not completely) preserved textile 1) with the same pattern two more words can be added to the inscription, which now runs:

'Glory and happiness to the owner al-rā'is (the chief) .... '

The inscription is in archaic Kufic.

1) In the collection of Rowland Read, Esq., London Exhibition Catalog no.38 b (said to have been found in Rayy) and An Illustrated Souvenir of the Exhibition of Persian Art, 1st. 68 b.

R.E.

TECHNIQUE: Double cloth, over one, under one.
Warps: silk, spun right.
Wefts: floss; dark brown and undyed silk.

DIMENSIONS: Warp: 0.131; Weft: 0.13

HISTORY: Presumably part of a larger piece said to have been excavated at Rayy, exhibited by Rowland Read in the London exhibition, 1931.

PUBLISHED: The larger piece of the same pattern exhibited by Rowland Read published in the Catalogue of the Exhibition of Persian Art, London, 1931, p.68, 38 b.
DESCRIPTION:
Fine white silk weave patterned with a double-headed spread eagle supporting
in its claws a small crowned human figure whose hands clasp a rope encircling
its throat and that of the bird. This central motif is supported at its base
by confronted winged dogs rampant. In each wing of the eagle a griffon which,
like the dogs, are confronted.

Arabic inscription (on both sides of the eagle's head):

English translation: 'The glory through Allah'

Arabic inscription (in band below the eagle):

English translation: 'And wealth ......

Both inscriptions are given in Kufic; they run in two opposite directions, the ones on the left side being in the ordinary way of writing, the others in mirror-writing.

In P. Ackerman, Islamic Textiles, A Survey of Persian Art, vol. III, p. 2034, no. 23, the large inscription (there said to be in Nashki, but actually in Kufic) is read as 'And complete prosperity'.

TECHNIQUE:

Plain compound cloth
Warp: white silk floss
Weft: white silk floss
Cloth weft bound in tabby; pattern weft bound in cloth weave by every
fifth main warp.

A further analysis of this weave is given by E.B. Sachs

*The ground of the pattern is in plain cloth weave, made by a cream-colored weft crossing regularly under and over a main warp of cream-color. Weftwise - that is, horizontal - ribbing is produced by the heavier weft threads, which are almost concealed by the closely woven warps. The design is made by an extra weft of cream color, which is bound down on both face and back by an extra warp of cream color. The pattern is reversible.

*NOTE: On face: pattern weft bound down in cloth weave. Cloth binding of pattern is looser, and shows longer floats of weft than does tight cloth weave of ground. This difference in texture causes the pattern
to appear in relief against the ground, in spite of the fact that all threads of the warp and weft were of the same color. On back, weft bound down in cloth weave. An error in weaving — probably due to a mistake in setting up the warp threads on the loom — may be seen on the right side of the eagle, where parts of the human figure are produced twice. "E.B.S.

This break in the pattern may have been due to an attempt on the part of the weaver to produce an eagle with two heads from a pattern calling for only one.

Two of the fragments of this textile show traces of different color at the edges suggesting that the design originally may have been composed of vertical stripes and that variety of color was obtained by changing the color of the warps in the alternate stripes.

DIMENSIONS:

(21) Warp: 0.31 cm; Weft: 0.10 cm.
(22) Warp: 0.125 cm; Weft: 0.10 cm.
(24) Warp: 0.145 cm; Weft: 0.075 cm., 0.10 cm

HISTORY:

Found at Bibi Shahr Bana. "Discovered during excavations (1924-26) on a hill near Sei (Shagha) near Teheran, in ruins which appear to be those of the royal tomb of the Seljuks". Extract from letter of Rowland Read, July 3, 1930.

EXHIBITED:

International Exhibition of Persian Art, London, 1931

PUBLISHED:

Catalogue of International Exhibition of Persian Art

The error in weaving first noticed by Mrs. E.B. Sachs is not only evident in the figural drawing (the repetition of the left side of the human figure); it occurs also in the large Kufic writing under the eagle, where one letter is superfluous.

R.E.

Exhibited:

This silk dates from a period when the ancient religion of Zoroaster still dominated the region of Ray where these fragments were found. During the reign of Sapor II (303-379 A.D.) Persia entered upon an era of fanaticism when the ancient religious law of Media was proclaimed the only orthodox one and made obligatory for the whole of Iran. The priest-ridden country was under the rule of the Magi, the national priestly class of Media or western Iran who were the keepers and propagators of the Avestan law as represented by the Vendidad. This powerful body possessed large territories with cities of their own, the center of which was Ray (Rhages).* Apparently there was no king, the high priest of Rhages ranking above the kings in the hierarchy of the other provinces; and this city was one of the last strongholds of the Zoroastrian faith, a faith of which Ahura Mazda was the all-powerful deity. There is much in the design of this textile that suggests the symbolism of that ancient cult.

The design comprises three distinct features: the crowned figure, the spread eagle and the encircling rope: a combination that might readily associate it with several myths:

1. A Hittite sculpture of the third millennium B.C. shows a crowned figure receiving life-giving force through veins of transmission represented by encircling ropes. (Plate A, p.272)

2. A variation of the Ahura Mazda emblem with its central crowned figure, the symbolic belt, and the spread wings. (Plate B, p.275)

3. The Buddhist legend of Garuda. The spread eagle with suspended rope encircling a crowned figure—a young prince who offered himself as a sacrifice for the release of a Saga prince captured by Garuda the hereditary enemy of the Sagas, the Serpent Race. For the appeasement of this enemy it was decreed that a Saga should be offered daily by the people, the victim being encircled by a rope depended by Garuda to secure the offering. (p.276)

* Ragozin, Zenaide A. The Story of Media, Babylon and Persia, London, 1883
DESCRIPTION: Fragments of a silk weave designed in a roundel pattern, the medallions edged with a band of dots, enclosing a pair of confronted peacocks. Arranged in alternate rows with this motif are eight-pointed stars of smaller dimensions.

TECHNIQUE: Plain compound twill.
Warp: tan silk floss.
Wefts: silk floss in tan, dark brown, green and white; the white, green and dark brown interchanged in bands.
Warp in two systems: 1) binding warp, single; 2) filling warp single.
Wefts carried three at once.
Weft twill (2) face: weft under one binding warp; over two binding warps and three filling warps.
Weft twill (3) back: double wefts carried under two binding warps, over one binding warp and all filling warps.

DIMENSIONS: Warp: 0.25 cm.; Weft: 0.21 cm. Large medallions 0.10 cm.; star motifs: 0.4 x 0.47 cm.

HISTORY: Site unrecorded.


Exhibited: Exhibition of Persian Art, New York, 1940 (Cat., 2nd ed., p.353).

Two Thousand Years of Silk Weaving, Van. - Feb. 1944, Los Angeles County Museum of History, Science and Art, and to June 1944, Detroit Institute of Arts (Cat. No. 17, Pl. 5).