Note to Reader

Although this 1976 catalogue was never published, it has remained a major resource for textile scholars interested in the Dumbarton Oaks collection. We reproduce it here electronically as a pdf with the permission of Dr. Deborah Thompson.

The author wishes to convey the significance of the order of the textiles and the sequence of their groupings in this catalogue; the overall structure presents arguments about the fragments’ functions, techniques, and dating. A textile’s accession number reflects the year that the textile entered into the collection, and is simply a tool for determining order of acquisition.
CATALOGUE OF THE
BYZANTINE
AND EARLY MEDIAEVAL
ANTIQUITIES
IN THE
DUMBARTON OAKS
COLLECTION

The Dumbarton Oaks Center for Byzantine Studies
Trustees for Harvard University
Washington, D.C.
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Introduction

When the Catalogue of the Byzantine and Early Mediaeval Antiquities in the Dumbarton Oaks Collection was first projected, the present volume (Volume Four of the series) was planned as part of it. (The manner in which the author was chosen for the task is described briefly in the Preface.) Although, apart from its handful of tapestry masterpieces, great hangings such as the Hestia, Nereids and 'Boarhunt' tapestries (Nos. 47-50), it is not known widely to have an important collection of textile, the Dumbarton Oaks Collection in fact contains a relatively small, well rounded collection of representative Coptic textiles, a number of interesting and unusual Coptic pieces, and small but important holdings of early mediaeval textiles of other traditions, mediaeval silks, and tiraz.

Many of the major hangings of superlative quality, the tiraz, mediaeval silks, and a few Coptic
textiles, derive from the Bliss Collection itself, but
the collection would not be representative, or as
noteworthy, without the Crocker Collection, a gift of
125 textiles by her children from the estate of Mrs.
William H. Crocker. These are believed to have been
acquired in Egypt between 1900 and 1910 through or from
Sir John Maxwell, then Chief of Staff of the British
Army. It is not known whether Mrs. Crocker afterwards
made additions to the collection, and therefore whether
the perspicacious collector with an eye to technical
and stylistic rarities (e.g. Nos. 2, 18, 23, 27, 40,
55) was Sir John Maxwell or Mrs. Crocker, though the
former seems now more likely to have been responsible.

The Dumbarton Oaks Collection has been further
enriched by purchase and by generous gifts from
friends with longstanding associations with Dumbarton
Oaks and the Blisses. Among them are: William R.
Tyler (e.g. Nos. 1, 3, 8, 17, 19, with the added
interest that these textiles were inherited from
Royall Tyler and Hayford Peirce), Madame Henri Focillon,
Louisa and Alfred Bellinger, Sir Leigh Ashton, and The
Byzantine Institute (e.g. Nos. 26, 30 bis, 52).
Concordance IV provides a listing by donors of textiles in the Dumbarton Oaks Collection.

The problems of dating the huge mass of Coptic textiles now in public and private collections, in the almost total absence of their archaeological context, have frequently been summarized. Kitzinger has gone so far as to say that: "Once a satisfactory chronology of these various groups of late antique and Coptic textiles is established the most urgent problem concerning the history of late antique textile art will be solved." The approach taken in this catalogue is described in the following paragraphs.

"Coptic" is taken to mean Egyptian of a period or community in which the Coptic Church was the

1 E.g., Thompson, Coptic Textiles, 9-10.

2 Ernst Kitzinger, "Horse and Lion," 3.
dominant social influence. Thus, textiles which post-date the Arab Conquest and which cannot have been the clothing of Muslims, are described as Coptic. Works in a high, or cosmopolitan, style with Egyptian provenance, and in technical agreement with Egyptian material, are not classified differently (i.e., as "Byzantine" or "eastern Mediterranean," both of which are sometimes employed because of the underlying assumption of some that to be Coptic, art must be awkward or provincial in style). The labels attached to other groups of textiles in this catalogue (Part II) conform to standard usage, unless the division of textiles in Chapters 17 and 18 is questioned by those who feel that the provincial ṭirāz in Chapter 17 (Nos. 193-197) should have been placed with the ṭirāz in the following chapter. The reasoning behind the classification of the groups treated in each chapter is, however, spelled out in the introductory discussion of each group, preceding the catalogue entries.

One should note at the outset that the typology according to which these groups of textiles have been determined is governed by morphological (structural)
and functional considerations. The non-specialist in textiles should keep in mind the many varieties of textiles current in the world today, and remember that almost as many types and uses of textiles were found in the ancient and mediaeval world. It would be impractical to take a random assemblage of types such as would be found in a modern home, e.g., curtains, carpets, handkerchiefs, ribbons, shawls, garments of various natural and synthetic fabrics, knits, awnings, even possibly uniforms and vestments, and discuss them purely according to the date of their production or acquisition. (Note too that some of the textiles in a modern home may be antique, a situation that obtained in random collections of textiles in antiquity also.) Except for the knits, which were found in Coptic excavations but are lacking in the Dumbarton Oaks Collection, all of these modern textiles have in common the fact that they were woven on looms, but their structures and functions differ widely.

In order to make their nature understandable one would have to describe the type represented by each kind of modern textile, or groups of textiles, even
though this would result in the chronological overlapping of material in the different groups (chapters). This is the method by which the groups in the present catalogue of ancient textiles have been established, and it is the reason that entries are not made on purely chronological grounds for the whole catalogue, although a rough chronology, or a discussion of chronological sub-groups, is given in each chapter.\(^3\)

There are problems too in the dating of the material in each chapter, because so much of what is preserved is everyday production at the level of "industrial" art (this term is used for want of a better, although it was not industry in the modern sense). Many types of textiles were traditional for two or three centuries, or longer, and it is not always easy to distinguish except subjectively between

\(^3\) In my small handbook, *Coptic Textiles in The Brooklyn Museum* (Brooklyn, New York, 1971), the opposite approach in which the different types are mixed, was taken to make the co-existence of the types obvious to museum visitors.
early and later examples of unpretentious weavings of
the same pattern. These further difficulties are
mentioned in the chapter introductions and entries
where they are relevant. The terminology used in the
"technical description" under each entry is explained
in the Glossary. Warp measurements are given first unless otherwise indicated.

The reader should remember that the contemporary
morphological and functional types discussed in
different chapters existed together. A man whose
garment was decorated with a tapestry insertion such as
No. 12 might have used a cushion covered with something
like No. 14, and admired No. 48 or No. 163 in a palace;
he might have had another garment decorated with an
ornament such as No. 20, or come in contact with a
traveler wearing a fabric such as No. 170 or 162. In
the same way, another man could have had a luxurious
tunic decorated with silk appliqués of the type of No.
165, an everyday garment with decorations such as No.
88, and have visited an official building decorated
with an imported hanging of the type of No. 160.

Just as there is influence between different
artistic and literary media, is there stylistic and
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technical influence between the different types of
textiles. Sometimes a textile may exhibit the
outstanding features of more than one of the groups in
the catalogue. In such cases, these entries have been
included with the textiles with which they seemed to
share the more important characteristics, but a warning
to advise the reader is given in the chapter
introduction. The notes to "also see" in Chapter
headings thus refer to textiles which are related
either by style or morphology to the textiles in the
chapter.

Finally, references to comparative material are
numerous and may seem over-abundant to readers
unfamiliar with the problems in the field of textiles.
These references reflect the volume of comparative
material in existence, of which a relatively small
amount has been published or adequately classified.
In addition to reflecting the commonness or rarity of
different types of textiles by their abundance or
limited number, these citations reflect the prior need
of the student in this field to establish a
representative corpus form which such citations can be
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made. Such references therefore serve the secondary purpose of putting into order the extant material wherever little has been done previously.\footnote{See Deborah Thompson, "Coptic Textiles," Textile Museum Journal, 1 (1975).}

Comparative textiles are listed by their locations and the pages where they are cited in Concordance III.\footnote{Accession numbers are given wherever possible, but no differentiation is made between the Berlin museums whose collections were published before World War II, and which later suffered redistribution and loss. Such textiles are cited simply by the accession numbers given in the published catalogues.}

Anyone who has worked in the field of textiles, particularly of Coptic textiles, will be familiar with the wide range of suggested dates in the published catalogues of museum collections. In cases where I disagree with a published date, wherever possible a brief explanation for my different view is put forward. All of the published dates, including my own, must be regarded as tentative, because of the nature of the material (the destruction of its archaeological context and the "industrial" character of much of it). Part of the discipline in this field should be the periodic reconsideration, and revision where necessary, of the chronology proposed by others and by oneself.
Nevertheless, the morphological classification of these textiles, even with the inevitable overlapping of features between groups, puts on a much firmer ground comparisons between different textile groups and between textiles and art in other media; and I am of the opinion that if followed in respect to the material in other collections (which it often has not been), it would make clearer the character of the different groups and their chronological relationships.
Preface

During the course of Ernst Kitzinger's extended research into problems of late antique and early mediaeval art, the classification and dating of the great mass of Coptic textiles has appeared to him as a major unsolved problem. When he read my short handbook on Coptic Textiles in The Brooklyn Museum during its preparation, he proposed that I be given the assignment of cataloguing the textiles at Dumbarton Oaks as a contribution towards its solution. It is through his good offices and the kindness of Mr. William R. Tyler, Director, and Professor William C. Loerke, Director of Studies, that I have enjoyed the honor of writing this catalogue. Professor Kitzinger's further assistance in the editorial stages of its preparation is also warmly acknowledged.

Since this is Volume Four in the Catalogue of the Byzantine and Early Mediaeval Antiquities in the Dumbarton Oaks Collection it includes in addition to
the Coptic textiles in Part I, all textiles capable in a broad interpretation of being called mediaeval, and thus two post-Byzantine fragments in the Dumbarton Oaks Collection have been omitted. The only exception to this rule has been the exclusion of a small group of Indian printed cottons found at al-Fustāt; these are so unrelated to the subject matter of the rest of the catalogue that they have been reserved for separate publication in a journal for textile specialists. I am grateful that the same leeway given in the discussion of the Coptic material which goes beyond the bounds of a traditional catalogue, has been granted to me in the discussion of the different problems presented by the entries in Part II.

The resources and help of many others have contributed to this catalogue. Chapter 18 on the ‏تیراز‏‏ is a joint effort, in which my friend and colleague, Harold W. Glidden, undertook the epigraphical discussion. I am also grateful to Mr. Glidden for his study of other Arabic inscriptions in the catalogue, which are individually acknowledged. My thanks go also to Professor Paulinus Bellet, O.S.B.
of the Catholic University, for his work on the one Coptic inscription in the catalogue, No. 110. The microscopic analyses mentioned in some of the technical descriptions were performed by me in the Conservation Laboratory of the Freer Gallery of Art, to which I was welcomed by Tom Chase and John Winter. One analysis of fibers (mentioned under No. 210) was performed independently by John Winter.

The preparation of a textile catalogue necessitates a great deal of restoration both to present the material properly and to resolve questions as to its condition, the amount of patching, or its original shape. This work has been ably carried out by a number of individuals whose help and cooperation are gratefully acknowledged here. The largest group of textiles was treated by Miss Hilda Wobber, New York City, who was responsible for the cleaning and restoration of the majority of non-silk textiles in the collection; a smaller number of these were cleaned and mounted by Mrs. Eva Burnham-Staehli in Toronto. All the silks, which pose particularly difficult problems
because of their extreme fragility, were patiently and carefully treated by Joseph V. Columbus, Washington, D.C. Finally, a great many of the textiles, including the large Nereids hanging (No. 49), were remounted by Mrs. Josephine Footers of the Dumbarton Oaks staff.

The excellent photographs and color transparencies of textiles are by former Dumbarton Oaks Photographer Richard Amt and his capable successor, Miss Ursula Pariser; a few were taken by Raymond Schwartz of the Freer Gallery of Art. Photographs of comparative material were supplied through the courtesy of institutions whose names appear in Concordance III unless otherwise noted. The drawings in the text were prepared by John Wilson.

Since the amount of extant textile material is great, and it is usually either insufficiently or not at all published, the problems raised by the Dumbarton Oaks textiles have meant considerable work in other collections in order to establish for each textile group a genuine corpus of comparative examples. In this I have been generously aided by the staff of various museums, whose patience in attending to my
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Preface

Miss Frances Pollin Jones, Princeton Art Museum; Renata Holod, University of Pennsylvania; Joseph V. Columbus, Washington, D.C., and Francis Parr, Oriental Division, The New York Public Library. In addition, my thanks go to the staff of the other museums whose names appear in Concordance III for their courteous replies to questions about material cited in the catalogue.

My residence in Maine has put an extra burden on the staff at Dumbarton Oaks. The helpfulness of Merlin Packard, Mrs. Irene Vaslef, and John Dickson of the Library as well as that of Mrs. Mary Lou Masey, has been greatly appreciated. The heaviest burden of coordinating restoration, photography, epigraphy, occasionally microscopic and chemical, analyses, and editorial questions was borne with grace and efficiency by Mrs. Elizabeth Bland and Miss Susan Boyd of the Byzantine Collection. The final editorial preparation of this work was done by Miss Julia Warner.

I am also grateful for the careful typing of the manuscript by Mrs. Betsey Shaffer in Bangor, and to my husband, Edward, for his patience in taking care of the
many practical matters necessitated by the production of so large a catalogue privately, rather than in the setting of an academic institution.

One final mention should be made of the persons, Alice Baldwin Beer, the late Louisa Bellinger, and Meyer Schapiro, who were ultimately responsible for interesting me in the problems of Coptic textiles.

Deborah Thompson

Bangor, Maine
March, 1975
Chapter 1. Purple-and-white and red-and-white tapestry decorations. Nos. 1-16. Also see No. 104.

With the exception of No. 8, these textiles were all woven on linen warps for use as ornaments, and most of them were probably tunic decorations; No. 14, however, may come from a cushion cover or cloak. Still excluding No. 8, all but No. 2 of these textiles were inwoven into the linen tabby ground fabrics of the garments they decorated. No. 2 appears to have been applied to its linen backing in antiquity, which may be a sign of later re-use; thus, it too could once have been woven with the original garment for which it was designed.

Purple-and-white ornaments were among the first groups of Coptic textiles to be excavated in abundance, and in some respects, they have come to exemplify Coptic textiles to the general public. Only the later wool ornaments discussed in Chapter 8 may be as well known. Red-and-white ornaments appear to have existed
as a variant of the purple-and-white group and in comparable patterns from nearly the beginning, but they are less common (see Nos. 2 and 3). Most commonly, the representations on these groups of textiles are drawn from the late pagan, Dionysian, pastoral and decorative repertory.

Although a few of the entries in this chapter are dated into the late seventh, or possibly the eighth century (Nos. 14-16), most purple-and-white and red-and-white textiles on linen warps appear to predate the eighth century, when wool garments assumed numerical predominance. While a few later examples with linen warps can be found that for stylistic reasons must be dated into Umayyad or even early Abbasid times (cf. Chapter 7), upon examination, typical examples are usually found to be of the sixth or seventh century.

The reader should take careful note of the fact that the descriptive word "purple" (which is frequently qualified in the entries as being "brownish") is used as a conventional term, because it has become standard in discussions of the first of
these textile groups (see p. , and No. 2, note 1). The dark color varies from example to example, being most often a brownish-purple, sometimes a maroon, or even a dark blue (No. 5).

No. 8 is unusual because it was woven on wool warps and may come from a luxurious cloak intended to be worn over tunics decorated with purple-and-white decorations, and because its purple is the violet tone of true, "ecclesiastical," purple. Possibly it is a color variant of the brown-tone textiles on wool warps discussed in Chapter 2.

This true purple color was obtained in antiquity from various Mediterranean gastropods. As is well known, from the earliest times, the extraction and use of this dye seems to have been a royal or state monopoly, and fabrics dyed with true purple were restricted to specific classes of dignitaries.¹ It seemed therefore that it would be interesting to find out whether the dye in No. 8 (and its counterparts in the Princeton Art Museum) was actually a true purple, and its analysis was undertaken through the kindness of Dr. Max Saltzman.² At the time of
writing (March, 1975), Saltzman reports that neither indigo or shellfish purple are present in the purple of No. 8 (or in a sample of the conventional brownish-purple of No. 9 supplied to him for comparative purposes), but that he was unable to identify the nature of the dyes. Thus the question of the identity of this unusual purple, as well as more commonplace "purples," remains for further research in the field of dye analysis (see note 2).
Chapter 1

Notes

1. See for a recent survey of true purple, including basic references to earlier chemical and zoological research, J. T. Baker, "Tyrian purple: an ancient dye, a modern problem," Endeavor, XXXIII (January, 1974), 11-17; as Baker indicates, one problem is that reconciling the variety of different colors obtainable from shellfish purple with the color descriptions of ancient authors. I am indebted to Professor Louis Goodfriend for this reference. For an earlier survey of the social restrictions governing its use in different historical periods, see Karl Faymonville, Die Purpurfärberei der verschiedenen Kulturvölker des klassischen Altertums und der frühchristlichen Zeit (Heidelberg, 1900).

2. Important preliminary work on the dyes used in ancient textiles was done by R. Pfister in the
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1920's and 30's; see R. Pfister, "Teinture et alchimie dans l'orient hellénistique," Seminarium Kondakovianum, VII (1935), 1-59; idem, "La décoration des étoffes d'Antinoé," RAA, V (1928), 215-243, esp. 241-43; and idem. "Matériaux pour servir au classement des Textiles Égyptiens postérieurs à la Conquête Arabe," RAA, X (1936), 1-16, esp. 2-8. Only relatively recently, however, has the field of dye analysis (including chromatography) continued to progress in relation to the study of ancient textiles. Max Saltzman himself has specialized in the analysis of the dyes in Peruvian textiles, and hopes soon to have the opportunity to analyze the "purples" in representative textiles of the purple-and-white group in order to review Pfister's earlier findings. Because so much of the work on dyes is still in a preliminary stage, except for the attempt to discover whether the violet in No. 8 was produced by a true (shellfish) purple dye,
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this aspect of the Dumbarton Oaks textiles has been ignored. Subjective judgments of date regarding colors, that on the basis of experience characterize specific stylistic groups, are however found in the discussion of many textiles in the catalogue.
(No. 1. (72.5)

Fine weft-looped linen tabby with purple clavus

Third to fourth century

Measurements: 11.4 x 34.2

tapestry 1.9 wide (warp measurement)


Unpublished

Technical description: Warp: S undyed linen. Wefts: S undyed linen, S purple wool. Linen tabby with multiple wefts in three out of every fourth pick, forming weft loops on the back. Inwoven tapestry alternately 2, 3, 2, 4, 2, 5, etc; slit. Flying shuttle. 41 warps, 48 (including multiples) wefts, per cm. in tabby, 46-50 wefts in tapestry. Holes and worn areas in tapestry band.

Fragment of exceptionally fine and well-woven linen tabby with overall weft-loops on the reverse, and a narrow
purple clavus with plain orbiculus. The purple once had on it an overall guilloche pattern created by a flying shuttle. This has now mostly worn away. Near the top of the clavus, as preserved, is a small section of tapestry-woven linen guilloche silhouetted against the dark ground.

The restraint and austerity of this weaving places it in the group of Coptic textiles reflected in representations of simple dark textiles with small and delicate geometric patterns on them (usually effected by a flying shuttle), as seen on mummy portraits. A few textiles comparable in the fineness of weave are found and these seem also to be equally restrained in decor. In the absence of absolute archaeological confirmation, this group and a few of the finest of the geometrically patterned garment decorations in the form of circles, apparently constitute the earliest datable Coptic textiles. The narrowness of the clavus, which has parallels in woolen tunics from Dura with inwoven clavi, coupled with this restrained decoration and quality of weave, is additional confirmation of its early date.
Notes

1. See Nos. 2 and 3; also, for example, Parlasca, *Mumienporträts*, pl. 28, 3 (New York, Metropolitan Museum acc. no. 44.2.2).

2. Berlin nos. 9586 (Wulff and Volbach, *Stoffe*, 31, pl. 63), a very narrow (.8 cm.) purple clavus with flying shuttle pattern and orbiculus, thread count not known; and 6999 (ibid., 48, pl. 66), a narrow clavus with tapestry woven guilloche alternating with flying shuttle, from Akhmîm; also Paris, Louvre acc. no. X 4247 cited under No. 2, note 1; and particularly because they are also weft-looped tabby ground fabrics, these unpublished textiles: Oxford, Ashmolean, two large pieces of a very large cloak, acc. no. 1892.594-5 with an overall pattern of tapestry woven squares variously patterned by flying shuttle; also purple crosses in a field of weft loops; weft loop pile inserted after every fifth pick, 2, 3, 4 tapestry, with 7 multiple warps, 23 wefts, per cm. in tapestry; also Ashmolean acc. no. 1936.701, a very fine linen tabby cloth combining inwoven narrow purple clavus (2 cm. wide, right angle to warp, comparable to No. 1) with a small vinescroll medallion and inwoven circle patterned by flying shuttle; 2, 3 tapestry, 40-41
warps, 35-37 wefts per cm. in tabby, 65 wool wefts per cm. in tabby; and finally, London, Victoria and Albert Museum acc. no. 201-1891 (Kendrick Catalogue I, no. 77, unillustrated), a figural purple-and-white weaving in a weft-looped finely woven ground.

3. For example, Pfister and Bellinger, Dura Textiles, cat. nos. 1, 2, 6, 7 etc.
No. 2 (53.2.44)

Two tapestry bands with vinescrolls from a cuff

Third to fourth century

Measurements: 13.8 x 23.9
broader band, 4.2 x 24.0
narrower band, 2.2 x 19.8

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Two tapestry woven bands with a delicate vinescroll pattern on red background, applied in antiquity to linen
tabby. The stems of both and terminals of the larger band are yellow, with the other colors used for offshoots of the vine. On the narrower band between two sections of vine is an ornament formed of three connected hearts with a finial.

In our discussion of No. 1 of this Catalogue, features were described that are characteristic of relatively early Coptic textiles by analogy with mummy paintings. This textile exhibits a comparable fineness of weave and is similarly restricted in its extent, the narrowness of the bands approaching the width of the tapestry band in No. 1 and parallel examples. In addition, the vinescrolls of No. 2, on the basis of style, can only be dated in an early period. They demonstrate a restrained but careful naturalism, which includes minor variations in the projecting motifs; these consist of units of three fruits in alternation with single leaves. Similarly, the connected simple hearts used as a variation in the narrower band exactly parallel the use of the segment of cable on No. 1. One mummy painting in the Louvre represents a comparable narrow pair of clavi with a similarly undulating vinescroll; the latter also bears offshoots with three fruits. On the lady's cuff of the
same portrait is a double vinescroll band. Since we have examples of excavated textiles with multi-color vinescrolls from Palmyra and Dura, and these are of very different styles, I believe there is no reason to suppose that early textiles comparable in every way to Parlesca's Schwarzpuppur-Muster textiles on mummy portraits were not also woven in color. Possibly the fact that only purple-and-white examples appear in these paintings relates to the color felt to be appropriate for burial portraits. Under No. 3 are additional remarks concerning red-and-white weavings which appear to be almost contemporary with the earliest datable purple-and-white examples. No. 2, which should be classed with such plainer red-and-white weavings, is obviously a luxury weaving because of the care taken to vary the pattern by color changes, and in the smallest details.

Since it is applied to a linen somewhat uncharacteristic of early Egyptian weaves (it has a loose balanced square count), it may even have been reused and placed on the tunic of a foreigner. But stylistically it is so much like the Louvre mummy portrait cited above that it is only reasonable to assume that it was woven in Egypt; and technically it agrees with Egyptian weaves in all respects.
Many later, less naturalistic, Coptic textiles with vinescrolls contain terminals comparable to those on the broader band of No. 2; these are usual, almost standard, on cuffbands (e.g., Nos. 6 and 22). The naturalism of this Dumbarton Oaks Collection permits us to speculate as to their meaning, since they are clearly not vases. More likely, it seems, is their significance as the rootstock and base of the vine, so that the dark background of the band would actually signify the ground or garden from which the vine sprang.
Notes

1. Louvre acc. no. AF 6440 (Parlasca, Mumienporträts, pl. 49, fig. 2); see ibid., 138-141 especially in regard to the textile patterns on the group of mummy portraits with which AF 6440 is placed. Parlasca dates these beginning from the third century to the fourth century, this painting being given a fourth-century date.

In general, I suspect that Parlasca may have been over cautious in regard to the range of ornamental types of woven textiles contemporary with mummy portraits; see ibid., p. 139 where he suggests a double vine scroll clavus with 'laufenden Hunde' on Paris, Louvre No. AF 6484, could have been painted on a textile rather than woven into it.

2. The fragmentary border of a large linen cloth with a vinescroll in a fine style is another colorful vinescroll that can be dated this early (Berlin no. J. 9067, Wulff and Volbach, Stoffe, 9, pl. 6); for an example of a purple-and-white vinescroll band comparable in style and technique to No. 2, and also datable in the third to fourth century, see Paris, Louvre acc. no. AC 147 (Du Bourguet, Catalogue, 49, A 1).
3. Cf. the base of vines on mosaics of Santa Costanza, one of which assumes a roughly oval form (Volbach, *Early Christian Art*, pl. 32); also, the base of a vine on a limestone relief fragment believed to be from an early temple (first century B.C.) of Baal at Palmyra; see H. Seyrig in *Syria*, 21 (1940), 279-286, fig. 4. Seyrig (*loc. cit.*, 293-294) suggests it is a possible Palmyrene ancestor to Sasanian and textile versions of the base of the vine.
No. 3  (72.6)  

Two red-and-white cuff bands with vinescroll and geometric patterns  

Mid to late fourth century  

Measurements: 6.2 x 39.3  


Unpublished  


Fragment of linen tabby containing two inwoven tapestry bands with plain sections of red at each end. In the alternating compartments of the bands are undulating vinescrolls and overlapping notched geometric shapes.
Although the great simplicity of this textile makes comparison to No. 1 appropriate, it differs from the latter in being, though of very good quality, much less finely woven. It is also somewhat more elaborate in pattern, and for this reason should probably be dated somewhat later than No. 1. The geometric sections of the pattern are comparable to segments of various types of geometrical zig-zags on mosaics.¹

The restrained two-color Coptic textiles, which by reason of their similarity to the textiles represented on mummy portraits are known to be early, comprise red-and-white as well as purple-and-white examples (see in this regard No. 2). On both, the pattern is sometimes worked in white as a silhouette against a dark ground. There are a few decorative textiles comparable in simplicity and fineness to No. 2,² and also figural examples with mythological iconography in the red-and-white scheme.³ The fact that the red wool weft of No. 2 is Z-spun is not sufficient reason to regard the textile as an import into Egypt.⁴ In view of the well established settlements of Greeks in Egypt and the constant trade relations with Syria, the Z-spinning of some weft yarns in textiles that appear Egyptian in all other respects may
indicate no more than a foreign craft tradition in the weaver. Sometimes too, very fine yarns from Asia Minor or the Caucasus may have been imported for luxury weavings.

The arrangement of these two bands close together, and their conventional termination by plain bands of color, echoes a commonly found scheme of paired bands at cuff ends, found in other textiles in this Catalogue (Nos. 6, 15, 22). The bands of No. 3 are a little longer than the average for cuff bands but that is probably what they are. The arrangement of narrow double bands on sleeves is documented archaeologically on a tunic found at Dura.\(^5\)
Notes

1. See, for example, Levi, AMP, vol. I, 375f., vol. II, pl. LXXXI (House of Ge and the Seasons, upper level, Room 1), among which some of the segments with 'roof tiles' approach most closely the notched segments on No. 3.

2. London, Victoria and Albert Museum acc. no. 635-1886 (Kendrick, Catalogue I, no. 13, pl. IV) from Akhmim, particularly the two double bands with vinescrolls at ends of cloth, dated by author third to fourth century; Berlin no. 9013 (Wulff and Volbach, Stoffe, pl. 57) dated there fourth century, paired vinescrolls on sleeve band; Berlin no. 9582 (ibid., p. 63) double vinescroll clavi dated by the authors to the fourth century; Paris, Louvre acc. nos. AC 147 and X 4247 (Du Bourguet, Catalogue, 49, A 1 and A 2) both purple-and-white, the first a narrow band with vinescroll, the second a pair of bands with vinescrolls alternating with flying shuttle bands, and plain terminations; also unpublished, Cairo, Museum of Islamic Art acc. no. 14269, two very fine purple-and-linen vinescrolls woven into tabby.

3. For example, London, Victoria and Albert Museum acc. no. 1290-1888 (Kendrick, Catalogue I, no. 42, pl. XIV)
from Akhmīm, an Orpheus textile; and Cairo, Coptic Museum, acc. no. 10591 (S wool weft), red figures of centaur and ecstatic maenads, on a transverse band with arcades and scroll circle.

4. Cf. Louisa Bellinger, "Craft Habits, Part II: Spinning and Fibers in Warp Yarns," Washington, Textile Museum Workshop Notes, Paper No. 20 (November, 1959), esp. J-4; also idem, "Textile Analysis: Early techniques in Egypt and the Near East," Washington, Textile Museum Workshop Notes, Paper No. 2 (1950); also Pfister and Bellinger, Dura Textiles, p. 2, "The wool found in Egypt from the Roman period is spun strongly. Most of it is left-spun like Dynastic linen. The wool spun strongly to the right (Z) is in textiles of extra fine quality or ones with patterns showing Eastern influence."

A finely woven early tapestry in a weft-looped ground comparable to No. 1, London, Victoria and Albert Museum acc. no. 201-1891 (Kendrick, Catalogue I, 77, unillustrated, with Z-spun brownish purple wefts and a pattern of animals in vinescroll and a huntsman) seems to me another example of a probably Egyptian weaving in which a fine Z-spun wool weft was used. Also with
Z-spun purple wool, another fine early weaving of youth on a dolphin, Victoria and Albert Museum/T. 800-1919, unpublished; also see No. 7 of this catalogue. See further in regard to wool and Z-spinning No. 53, note 2.

5. Cited first in note 3 to No. 1. For a comparable plain termination of cuffbands with vinescrolls, see London, Victoria and Albert Museum acc. no. 290-1887 (Kendrick, Catalogue I, no. 3, pl. II).
No. 4 (53.2.87)

Large tapestry roundel containing a cross

Late fourth to fifth century

Measurements: 20.8 x 19.5

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen; Wefts: S undyed linen; S blue wool. 2, 3 tapestry, slit and interlocked. 9 grouped warps, 40 wefts, per cm. Flying shuttle worked in linen.

Tapestry woven roundel cut out of a tabby ground fabric. The central zone contains a vinescroll on a light ground surrounding a small white cross in an eight pointed star, the latter worked by flying shuttle. The outer blue zone
contains a cable or guilloche, again in flying
shuttle technique, with an outer border of arcades or
crenelations.

This type of simple garment decoration, which
could have been one from a set of four placed at the
hem of a tunic, is known to be early. Examples have
been excavated at Palmyra¹ (pre-A.D. 273), Karanis,²
and other sites; they are also represented on mummy
portraits.³ (It would also be possible because of
the scale of this ornament and its multiple or grouped
warps to classify it as a section of a curtain or
hanging.) The difficulty is in establishing a
chronology of these geometrically patterned ornaments
on stylistic grounds, since archaeologically
controlled finds are scarce. Some of the many known
elements are later, for this traditional style of
ornament must always have had a certain appeal for its
handsome austerity.⁴ No. ⁴ is dated in the late
fourth to early fifth century because of the
representation of the Cross; it was unlikely to appear
during the early fourth century persecutions, and a
certain lapse of time is thus implied by its presence. In the density and evenness of the tapestry weaving and the careful execution of both tapestry areas of pattern and the flying shuttle work, No. 4 is a weaving of high quality within this group. Most of what appear to be the earliest datable monochrome tapestries with surface patterning in flying shuttle work have plain borders, and the presence of the arcade or crenelated border supports
a dating after the earliest examples of the type, in the later fourth to fifth century. The white background surrounding the tapestry woven vinescroll is also a symptom of relatively later style as opposed to the earlier use of the flying shuttle as the almost exclusive method of decoration (see note 4).
Notes

1. R. Pfister, Textiles de Palmyre (Paris, 1934), pl. VI.

2. Karanis textiles are dated from the third to fifth century; see The University of Michigan Kelsey Museum of Archaeology acc. nos. 10481, 11481, 11143, 13507 in Wilson, Ancient Textiles, 32-34, pl. VI, nos. 76, 7, 9, 81.

3. Rome, Vatican Museum acc. no. 17953, see Parlasca, Mumienporträts, 138-139, pl. 61, fig. 1.

4. In regard to the problem of differentiating between early and late examples, see Thompson, Coptic Textiles, 12 and 59, the latter reference, with citations, presents an apparent chronological development in the group: the lessening of the overall patternization by means of delicate flying shuttle work and a tendency for pattern areas to be increasingly carried out by broad tapestry weaving; the flying shuttle often gives way to soumak wrapping, see, for example, the border of No. 5. In very late monochrome tapestry weaves with comparable geometrical patterning there is an interesting development back to the finescale, overall, flying-shuttle articulation of the surface, with the consequent disappearance of the larger areas of contrasting light tapestry weave. These late textiles
can be distinguished from early weavings with predominant and delicate flying shuttle work, not only by the occasional presence of recognizable late, schematic, human figures, but by the tendency to miniaturization: instead of one mosaic-patterned star, a whole row of stars will be placed in the original area of the border; see, for example, No. 144 of this catalogue and further references in that entry.

5. Parallels of equal quality and comparable style, combining flying shuttle patterns with foliage motifs in the tapestry areas, are: London, Victoria and Albert Museum acc. nos. 755-1885 and 724-1886 (Kendrick, Catalogue i, nos. 203 and 208, pl. IV, both star shapes from Akhmīm); Textile Museum acc. no. 148, star shape); Paris, Louvre acc. no. X 4346 (Du Bourguet, Catalogue, 60, A23 roundel with vine leaf border); Berlin no. 9565 (Wulff and Volbach, Stoffe, pl. 61, roundel with plain border), Berlin no. 11430 (ibid., pl. 62, very similar roundel with same border, but with yellow in centre which contains an octagonal star like No. 4 but without a cross); and Moscow, Pushkin Museum acc. no. 332 (Shurinova, Catalogue, no. 56, roundel with terminations framing
star and various motifs). Also, Cambridge, Fitzwilliam Museum E. Towrey Whyte bequest no. 953, a purple and linen circle with cable containing a star and vine-scroll, of comparable fineness in weaving, unpublished.

6. For examples of the plain arcade border in addition to the Berlin piece no. 11430 cited above, see Paris, Louvre acc. nos. X 4708, X 4963, AC 188, AC 189 (Du Bourguet, Catalogue, 84-85, C3-C6), textiles with mythological scenes.
Garment medallion with pattern of vine leaves

Fifth to sixth century

Measurements: 28.4 x 49.5

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen; Wefts: S undyed linen, S dark blue, S orange, wool. 2, 3 tapestry, slit. 6 grouped warps. 22 wefts, per cm. in tapestry; 9 wefts, 14-15 warps, per cm. in tabby. Soumak wrapping and a little flying shuttle.

Inwoven tapestry-woven garment decoration in the form of a circular medallion with a triangular leaf at each side. On the side where the ground fabric is preserved, the latter continues in a vinescroll with another leaf.
termination. The pattern is mostly in dark blue with linen soumak wrapping used for outlines, and a little flying shuttle. The vineleaves are blue with one orange leaf in the center. Within two plain bands is an outer border of continuous, linked spheres.

No. 5 is an example of lesser quality and apparently later style of the same plain, largely monochrome group of textile decorations with geometrical patterns that are discussed under No. 4 (q.v.). The characteristics of its style that cause me to date it later are the lessened use of an overall fine patterning created by a flying shuttle in favor of the use of soumak wrapping and tapestry weaving, and the resultant sharper pattern and contrast between light and dark areas. This coarsening of style, evident also in the somewhat coarser weave (compare the thread count in tapestry of both textiles), produces in the border a scheme of connected disks, that in some ways recalls a wave crest border and in others, a vine scroll. These disks are probably, however, intended as the elements of a guilloche or cable, the strands of the interlace that previously would have been worked by a flying shuttle having simply been left out.
Notes

1. Close parallels are: London, Victoria and Albert Museum acc. no. 635-1886 (Kendrick, *Catalogue* I, pl. IV, no. 13, two stars on cloth from Akhmīm); and acc. no. 679-1886 (*ibid.*, pl. XXXII, no. 230, band with vine leaf rinceau from Akhmīm); Paris, Louvre acc. no. X 4565 (Du Bourguet, *Catalogue*, 128, D 27, oval medallion with continuous stem); and Moscow, Pushkin Museum acc. nos. 322 and 6790 (Shurinova, *Catalogue*, nos. 104 and 105, a roundel and star respectively, both with continuous stem and finial). None of these parallel pieces, however, have so little of the surface pattern worked by flying shuttle as No. 5.
No. 6 (33.44)

Tunic with inwoven rows of figures in arcades and animals

Late fifth to early sixth century

Measurements: 139.3 x 116.3 to end of detached sleeve
39.4 x 34 detached section of sleeve
48.0 width of skirt as preserved (warp measurement)
16.0 warp measurement of better preserved shoulder square


Technical description: Warp: S undyed linen; Wefts: S undyed linen; S brownish purple, S orange-yellow, wool. 2, 3 tapestry; slit; neck has been reinforced. Soumak wrapping. 18 warps, 10-11 wefts, per cm. in tabby; 6 grouped warps, 18-19 wefts, per cm. in tapestry. Hatching in places (e.g., manes of lions).
Most of a large linen tunic of good quality with inwoven tapestry-woven ornaments. The double cuffbands and the clavi depict various running animals, all in the same sense (left) except for the two on the clavi of the reverse of the tunic, which run upwards towards the neck in the opposite direction. The animals include lions, hares and leopards. There are two transverse bands below the neck, front and back, with a row of four arcades in each, containing: four nude figures with cloaks, two male and two females, dancers from a Dionysian procession or celebration. These dancers comprise, from left to right, a male with a thyrsus; a female with clappers; a male with mouth organ or pan pipes; and a female, dancing and holding the edges of her mantle. The figures are dark; orange is used for the central dot on top of the pipes, and to outline some of the chins.

This is the one nearly complete set of tunic ornaments at Dumbarton Oaks of the group of mainly purple-and-white garment decorations with figures in arcades (the latter foliated and therefore also significant as vine arbors) in the transverse bands, and various animals and humans in the clavi, cuffbands and tapestry squares. These purple-and-white textiles are variously expressions
of Dionysian, battle, hunting, and sylvan, iconography, or combinations of these themes, the Dionysian contribution being always a major component.¹ Nos. 7, 9, 11 and 15 are fragments from similar sets of tunic decorations, while No. 14, which is related iconographically, may be a cushion cover or part of a cloak because of the scale of the ornament and the pile ground.

The problem of distinguishing between expressions of good and bad style in this group of textiles, and between cosmopolitan and provincial examples of an earlier date, will, in the absence of any firm archaeological evidence, probably always result in a partly subjective conclusion based on the individual's grasp of style.² The scale of these cuffbands and clavi, particularly their relatively narrow breadth, the relative smallness of the shoulder ornaments, and the finely detailed animals and vinescrolls of the various parts of the tunic ornaments, leads me to date No. 6 in the late fifth to early sixth century. The combination of
awkwardly drawn human figures and capably executed plants and animals is found in various permutations on other purple-and-white textiles. On Nos. 7 and 39a, the main human figure is in good classical style but the subsidiary figure is awkwardly drawn. Frequently, as on this tunic, the animals come off better.
No. 6

Notes

1. For example, London, Victoria and Albert Museum acc. no. 631-1886, 290-1887 (Kendrick, Catalogue I, nos. 2 and 3, pl. II); Berlin no. 9052 (Wulff and Volbach, Stoffe, 48, pl. 74, busts only in these arcades); Paris, Louvre acc. nos. X 4307, AC 142, AC 173, X 4750, X 4573, X 4302, X 4331, AC 213 and X 4206 (Du Bourguet, Catalogue, 96-97, C 32 and C 33; 100, C 40; 138, D 50; 143, D 61; 146, D 72; 147, D 73; 148, D 77; and 151, D 87); Brussels, Musées Royaux des Arts Décoratifs acc. nos./An Errera, Collection, nos. 146 and 202; Florence, Archaeological Museum acc. no. 9953 in Guerrini, Le Stoffe, pl. I; Brooklyn Museum, acc. nos. 41.796 and 26.746 in Thompson, Coptic Textiles, pp. 50-52; Leningrad, Hermitage acc. nos. 11296 and 9577 (Matie and Lyapunova, Tkani, pl. XXIII,1 and pl. XXIV, 2.

2. See in this regard also Thompson, Coptic Textiles, 9-16; 58-59.
No. 7  

Section of a clavus with bacchante or Ariadne

Fifth to sixth century

Measurements: 5.9 x 14.0

Provenance: Unknown; probably Egypt. Gift of Edward J. Forbes, to whom it was previously given by Paul J. Sachs.

Unpublished


Section of a finely woven clavus with two figures preserved within a delicate vine-s Scroll border; it was inwoven into fine tabby which remains at the sides. Above
is a figure of a woman in a chiton and fluttering himation who steps right, holding a lyre at her left; below her is a small putto in a vinescroll circle.

For all its smallness, this is an exceptionally fine rendering of a woman from this group of relatively early purple-and-white garment decorations with late pagan iconography. Curiously, the putto is less successfully drawn and shares features such as an oversized head, lack of a neck, and rubbery undefined limbs, with more common examples of the group (see also No. 39a of this catalogue, in which the drawing of a subsidiary putto is much inferior to the main figure).

Along with the syrinx, flute and clappers, the lyre is one of the more commonly represented instruments on Coptic textiles, sometimes in bucolic scenes, and frequently where a Dionysian context can be inferred. This fragment would be too small to class surely with the latter group if it were not that a longer fragment from it or the other clavus exists in the Textile Museum. On it, above another putto, a nude divinity, undoubtedly Dionysos, leans on a lance or thrysus and lets wine pour from an inverted vessel into the mouth of a spotted panther. Most probably the lyre-playing female is a
bacchante from a Dionysian thiasos, although it is also possible to identify her as Ariadne. Stylistically, the few textiles with musicians or mythological personages that are closely comparable to No. 7 by reason of their fine weave, the similar degree of detail in the vinescroll background, and their classicizing style, seem also datable to the late fifth or early sixth century. So do two works of ivory carving attributable to the same period, one of which may also depict Ariadne.

Reasons for the almost undoubted Egyptian provenance of this textile, despite the Z-spinning of its wool wefts, are given under No. 3.
No. 7

Notes

1. For example, Berlin no. 9658 (Wulff and Volbach, Stoffe, 26, pl. 53, men in arcades of clavus with syrinx and single flute); Brussels, Musées Royaux des Arts Décoratifs acc. no. 202, single flute and syrinx borne by figures of a transverse tunic band; London, Victoria and Albert Museum acc. no. 1290-1888 (Kendrick, Catalogue I, no. 42, pl. XIV, small square from Akhmîm depicting Orpheus and his lyre, also see our No. 8); also the flute players on more than one of the famous set of bucolic tapestries in the Brooklyn Museum, acc. no. 44.143 a-g, and the roundel in Paris, Musée de Cluny acc. no. 22.454; see Thompson, Coptic Textiles, 18, with bibliography, and pl. III. A few of the curtains with musicians are: Bern, Abegg-Stiftung acc. no. 816, dark-figured flute player on capital and acc. no. 1158, female dancer with clappers; Cairo, Coptic Museum acc. no. 7948, another curtain, a dark-figured male flute player in short tunic (see R. Habib, The Coptic Museum, a General Guide [Cairo, 1967], pl. 31, serial no. 106); London, Victoria and Albert Museum acc. no. 652-1886 (Kendrick, Catalogue I, no. 53, pl. XIV), tapestry square, probably from a set once applied to a curtain
from Akhmīm, of Apollo with his lyre; Berlin nos. J. 9243 (Wulff and Volbach, Stoffe, 7, pl. 5), dancer with clappers; and J. 9230 (ibid., 9, pl. 44), again, dancer with clappers.

2. Washington, Textile Museum acc. no. 1 (PCE, no. 87, detail illustrated).

3. Paris, Louvre acc. no. X 4173 (Du Bourguet, Catalogue, 72, B 19), clavus with syrinx and flute-playing shepherd and animals; Berlin no. 9250 (Wulff and Volbach, Stoffe, 19, pl. 58), Dionysian figures including centaur, with syrinx, lyre, clappers; and Leningrad, Hermitage acc. nos. 11342, 11341 (Matie and Lyapunova, Tkani, nos. 55, 53, p. XXI, 2 and 3), Dionysos and shepherd in clavi with finescale vines similar to those of No. 7, small animals in vinescrolls oriented at right angles to them.

4. Volbach, Elfenbeinarbeiten, 46-47, no. 78, ivory in Paris, Musée de Cluny, described as "Ariadne(?)" and dated around A.D. 500, on which proportions, headdress and garment are comparable to No. 7, and in which the author perceives some of the mannerism of the Alexandrian style of bone carving. See also the two
ivory plaques of authors and muses in the Louvre (Volbach, *op. cit.*, no. 69) dated late fifth century; the stylization of drapery and hair of several of these figures (among whom is Terpsichore with lyre upper right) is also comparable to the female of No. 7.
No. 8  (72.4)

Orpheus amidst the animals on a woolen tapestry square

Late fifth to sixth century

Measurements: 15.1 x 15.0 (across gaps)
13.4 x 13.5 purple square (across gaps)


Bibliography: Peirce and Tyler, L'art, vol. II, 122, pl. 159,a.*

Technical description: Warp: S yellowish (undyed) wool. Wefts: S undyed linen; S yellowish (undyed), S purple (with loose fibers, possibly goat hair), wool. 1 tapestry, slit and dovetailed; purple square inwoven into reinforced wool tapestry. 12 warps, 30-35 wefts per cm. in linen, 30 wefts in purple wool. Linen and yellowish wool are used in contrast

No. 8

- 2 -

in the same pattern zones (e.g. the drapery of Orpheus) for flying shuttle and soumak wrapping.

Tapestry-woven square from a yellowish wool tapestry ground fabric with most of the left part of the representation missing. Within a white circle framed by purple is the dark figure of an enthroned personage holding a lyre in the left hand and a plectrum (a light vase-like unit) in the right. The figure wears a high Phrygian hat and is fully clothed, the drapery of the tunic being defined by tight narrow pleats created by a flying shuttle. Around the throne are various animals including a giraffe peering out from behind a tree, and Pan or a centaur at the lower right, dancing with animated gestures. The details are all worked by a flying shuttle. In the dark spandrels created by the tapestry borders and soumak wrapped warps that define the square, are two stylized dolphins, in white silhouetted against purple.

No. 8 belongs to a small group of textiles with the representation of the seated Orpheus and
No. 8

- 3 -

animals. All of these are more or less exceptional, because though common in other media, such as mosaics, reliefs, and wall paintings, this scene does not appear to have been a common textile motif. Among the exceptional textiles cited in note 1, there is even to be found one of the few textile patterns in existence, an ink drawing on papyrus, evidence that designs were not always transmitted by memory or by copying actual weavings. The Dumbarton Oaks tapestry is itself exceptional among these Orpheus textiles, for it is all of wool (these others, as far as can be judged from publications, are typical purple-and-white ornaments on linen warps); and because the purple in it is a mauve or light "ecclesiastical" purple. The inconclusive analysis of Max Saltzman, which however indicates that neither shellfish purple or indigo, were used to produce this color, is described in the Introduction to this chapter (p. ).

There are two mates to No. 8 in the Princeton Art Museum (Text-figs. and ). The first is another rendering of Orpheus enthroned amidst the animals with minor differences in the same areas
preserved on the Dumbarton Oaks piece (i.e., a serpent is wrapped around the tree at the upper right in the place of the giraffe and small animal above it). It is interesting to see that a satyr occupied the space opposite the centaur and that a winged (?) animal at the upper left may be a sphinx (both of these areas are missing on No. 8). The second Princeton textile depicts another scene with a central divinity, possibly Dionysos (or even Artemis), two huntsmen, and revellers (or captives). At the upper left, a nude winged figure, Nike or Eros, now partly destroyed, extends something to the divinity. The agreement of their technical features and colors with No. 8 is such that there is little question but that the three squares come from the same ground fabric. One cannot help wondering where the fourth square from this set has gone; it would probably have matched the second pattern, that seen in Text-fig.

Since they are of wool and fairly large, the question arises of their original use. Squares such as No. 39a were intended for curtains (also see the square on the woolen "châle de Sabine" cited under
No. 8
- 5 -

No. 39c, note 3), and such a use cannot be ruled out for the fabric from which the Dumbarton Oaks and Princeton squares were cut. However, the very fine detail, number of figures, and small scale of the units on these squares, which furthermore are somewhat smaller than, for example, No. 39a, makes their use on a garment seem more likely. A wool mantle with such decorations would have provided a perfect outer garment over a linen tunic with purple-and-white ornaments. Such cloaks with square tabulae are occasionally represented in other media.\(^5\)

Because of their unusual stylistic and coloristic subtlety, and the imitation of shellfish purple, these squares should probably be regarded as having come from an expensive and quite luxurious mantle.

In addition to the representations of the seated Orpheus mentioned previously, three other unusual textiles (there may be more than I am unaware of) appear to represent the Good Shepherd and thus deserve to be mentioned in connection with the theme of No. 8 and its counterpart in Princeton. The first,
a small roundel of greyish purple (probably wool) and linen in The Coptic Museum (see No. 17, note 7) depicts a shepherd in a dotted, sleeveless, tunic with an elaborate hem, his hair short, leaning on a crook with one leg bent, surrounded by animals. Because of its scale, the fineness of its ground fabric, and classicism, I would date it not much later than the fourth century; (in regard to the garment hem, see Weitzmann, op. cit., note 6 below). The second (Metropolitan Museum of Art acc. no. 90.5.633) is an example of the red-background group of textiles with mythological and bucolic themes (see No. 18, note 1); on it, a shepherd in boots and a short tunic cradles a lamb with his right arm, holds his staff across his shoulders with his left, is placed beside a tree (to his left) and surrounded by sheep. This example is woven on plied linen warps and thus may not be of Egyptian provenance (it has no absolutely late features of style or costume that would justify a date within the Islamic period). For the present it would seem best dated in the sixth century with the example from Halabiyyeh cited under No. 18. Both the
New York and Cairo textiles bear comparison with a small group of ivory criophores (statuettes or pierced decorations) that have been discussed most recently by Weitzmann in connection with the development of the image of the Good Shepherd; these are apparently from Egypt. The apparent importance of the criophore in Egypt is further indicated by the third and later textile, a plied-warp appliqué of the type discussed in Chapter 6 and almost certainly of Umayyad date (Chicago, Field Museum of Natural History acc. no. 173464, unpublished). On it is shown a large frontal person in a short tunic holding a sheep on his shoulders, the animal about as large as the man; to his left is another animal in foliage. The fact that Orphic iconography appears only rarely on textiles may be explained in part by the predominance on them of Dionysian iconography. For some reason, explicitly Christian iconography appears on only a limited number of special groups of textiles, usually either plied-warp appliqués of the type of No. 78 (among which the Chicago textile belongs), or their counterparts in embroidery. Since Orpheus, or the
type of criophore identified as the personification of Philanthropia, early became assimilated into Christian iconography, the lack of large numbers of Orphic textiles may directly reflect this Christian identity.

Despite the lack of numbers, and uncertainty that the New York 'Good Shepherd' textile is actually Egyptian, these textiles with shepherds, the group of textiles (and the textile pattern) showing the seated lyre-playing Orpheus, and the ivories discussed by Weitzmann, all seem to point to a strong, probably Christian, iconographic tradition in Egypt built upon pagan Orphic traditions. The several relief fragments of Orpheus with definite Egyptian provenance further amplify the Egyptian associations of this iconography (see below).

In representations of the seated Orpheus, the god is more commonly shown actually playing his instrument, but he also sometimes holds his plectrum near or on the instrument, and is about to begin. Orpheus on the Dumbarton Oaks textile is, however, to be differentiated from even those representations in
which he is about to play by the developed frontality
of his pose and the fact that he is enthroned, rather
than seated on a rock, the usual iconography of the
scene. Orpheus' head is nearly frontal, and while an
attempt is made, by the curvature of the tunic
drapery at the side and over the knees to suggest a
three-quarter pose, in fact, as the splayed left foot
shows, the pose and throne appear to reflect images
of frontalized, enthroned, consular and imperial
authority, the probable reason also for the separation
of the plectrum and the lyre, and the reason why they
are held apart almost as two emblems of office. It
is this pose, and its specific relationship with
representations of official authority, that has led to
the present dating of the textile, which otherwise
retains a remarkably Hellenistic flavor, both
stylistically and in regard to its composition.
Nevertheless, as the comparisons made below with other
monuments show, these squares should not be dated much
before the sixth century.

The nearest equivalent in regard to the
effective use of silhouettes for the main scene on
No. 8 can be found in black-and-white mosaic, of which
a nereid mosaic at Ostia of the second century A.D. presents a coloristic and even a stylistic parallel in the angular stylization of the dolphins. Other relatively more contemporary, stylistic parallels of certain features: the ribbing of the camel's neck to the camels of the throne of Maximianus; the pose of the centaur or Pan to the gestures of apostles of the Riha paten and the Codex Rossanensis, etc., were made in the first publication by Peirce and Tyler (see Bibliography). These, particularly the first, appear to have validity today.

In addition to these more general stylistic parallels, quite a few of the figural reliefs, and more especially a relief of Orpheus from a church at Ahnās (see Text-Figure ) are important because of their evident relationship to the fluted style of the drapery and to the iconography of the Dumbarton Oaks textile. On this relief, Egyptian Museum acc. no. 7287, the drapery of Orpheus is worked in the same narrow horizontal flutings, and breaks in a bunch of folds at the right knee exactly as on No. 8. Orpheus is seated on a throne on the relief, as on the
textile, and this rather special feature is found on still another Coptic relief of Orpheus from Aḥnās, a definite indication that the use of the throne in this context represents a specifically Egyptian iconography.\textsuperscript{14} This sculptural style at Aḥnās seems to develop from a sculptural tradition in Roman Egypt in which narrow flutings are characteristically used for drapery.\textsuperscript{15}

The arrangement of the main scene of the textile within the confines of a circle calls to mind also similarly constricted mosaic emblemata. Of those cited in note 2, the Jerusalem Orpheus mosaic in Istanbul, which appears properly datable in the sixth century, also offers a close parallel to the scene of the textile in the hieratic pose of Orpheus (without, however, a throne), and in the choice and placement of animals in informal, slightly overlapped planes at either side. The inclusion of Pan, satyrs, and exotic animals including elephants, camels, occasionally a giraffe, is documented on other Egyptian Orphic representations.\textsuperscript{16} Pan is found just
No. 8

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to the right of the lyre on the relief in Text-Figure... As for the dolphins, which are found in a similar geometrical style at Ahnās (see note 13), they, too, belong to the iconography of Orpheus, and their presence here is proof of the knowledge of Orphic iconography that the Dumbarton Oaks textile expresses. Whether the inclusion of these dolphins can be taken as evidence of the conversion of the Orphic theme into Christian iconography is not certain in view of the variety of the animals depicted and the presence of the centaur or Pan.17

Because of the drapery style of the Dumbarton Oaks and Princeton squares, and the abundant connections that can be drawn with Egypt both of this style, and of Orphic iconography, there seems no reason to doubt that their original fabric was woven in Egypt.
1. Leningrad, Hermitage, acc. nos. 11158, 11159, 13217 (Matie and Lyapunova, *Tkani*, nos. 38, 38a and 39, pl. XX, 2, 3 and 5). The first pair in an hellenistic spirit, the last featuring an enthroned, frontalized Orpheus, a pose reflecting that of Sasanian heroes or kings in their occasional frontal enthronements on metalwork, and an heraldic arrangement of animals and putti; below the throne on the last two are what appear to be elephants. Also, London, Victoria and Albert Museum, acc. no. 290-1888 (Kendrick, *Catalogue*, I, no. 42, pl. XIV) on which the centrally-seated lyre player is in three-quarter pose surrounded by four putti and animals. In addition, Victoria and Albert Museum, acc. no. T. 15-1946 is a painted papyrus rendering of Orpheus and the animals, beside a border (clavus?).
probably an actual example of a leaf from a patternbook.

2. See Leclercq in Cabrol-Leclercq, *Dictionnaire XII*, 2 (1936), col. 2740 ff. Of specific interest to the discussion of No. 8 is the Christian Orpheus mosaic from the Damascus Gate, Jerusalem, published by Père Vincent in *Revue Biblique*, X (1901), 436-444 (= no. 133 in M. Avi Yonah, "Mosaic Pavements in Palestine," *QDAP*, 11 [ ], 136-188); this has been variously dated, but Avi-Yonah favors Vincent's dating in the fifth to seventh century by pointing out that the fashion worn by the two donor ladies originated in the sixth century; also, an Orpheus mosaic in the form of an horizontal panel: G. Guidi, "Orfeo, Liber pater e oceano in mosaici della Tripolitania," *Africa Italiana*, VI (1935), 110-155, fig. 3; a relief from Aegina in Athens on which the vase shape of the plectrum is clearly seen (J. Strzygowski in *Römische Quartalschrift*,
No. 8

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IV [1890], 106, pl. VI, also Cabrol, loc. cit., fig. 9446; a Coptic limestone relief fragment in Berlin said to be from Mallawi, with the traditional serpent twined about the tree, the position taken by the giraffe on No. 8 see note 13 below; and another limestone relief, see note 14 below. For examples of catacomb painting, see note 17 below. For a list of Orpheus mosaics, see Höscher, Lexicon der griech. und röm. Mythologie, III, 1 a., col. 1189f. and P. Fabia, Mosaïques romaines des Musées de Lyon (1923), 99 f.

3. See R. W. Scheller, A Survey of Mediaeval Model Books (Haarlem, 1963), no. 2 (Berlin, Staatliche Museen, Papyrussammlung P. 13275, 9922-26), a papyrus sheet with several textile designs on it in black, white, red, violet, blue and yellow. I am indebted to Professor Ernst Kitzinger for this reference. Also see H. Gerstinger, Die griechische Buchmalerei ( ).
No. 8
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4. Princeton Art Museum acc. no. 52.76, our Text-fig. , a nearly complete square showing Orpheus amidst the animals; 13.2 x 13.8 dimensions of square, same fibers, flying shuttle and soumak wrapping; 11-12 warps, 30 wefts in purple, 31 in linen, per cm. Acc. no. 52.77, our Text-fig. in another pattern, 14.5 14.2, dimensions of square itself; same fibers and technique; it has a stripe of purple wool outside the square in the ground fabric; 12 warps, about 35 wefts in linen, 37-39 in wool, per cm. See Baltimore, The Walters Art Gallery, Early Christian and Byzantine Art, an Exhibition held at the Baltimore Museum of Art (Baltimore, 1947), nos. 804B and 806, unillustrated.

5. E.g., see Dimitar P. Dimitrov, "Le systeme décoratif et la date des peintures murales du tombeau antique de Silistra," Cahiers Archéologiques, 12 (1962), 35-52, figs. 3 and 6.

V, figs. 5-7 (Liverpool Museum), and pl. V, figs. 8-10 (Bern, Abegg-Stiftung). The pleats of the tunics on the Dumbarton Oaks and Liverpool ivories discussed by Weitzmann as indicative of a dignified status in the figure when combined with an 'embroidered' (sic) hem (p. 13), seem to me related also to the careful pleatings characteristic of Egyptian grave stelae of the late Roman period, and to the sculptural style of Ahnās, and thus possibly a specific Egyptian feature. On the development of the Christian iconography of the Good Shepherd, see inter alia, as cited by Weitzmann, Th. Klauser, "Studien zur Entstehungsgeschichte der christlichen Kunst," Jahrbuch für Antike und Christentum, 3 (1960), 112 ff.; 5 (1962), 113 ff.; 7 (1964), 67 ff.; 8-9 (1965-66), 126 ff.; 10 (1967), 82 ff. The possibility that some of these criophores may be seasonal representations (of April), should also be kept in mind; see No. 40, and note 4 thereto.
7. E.g., on the mosaic from Leptis Magna published by Guidi, cited in note 2; on a painting from the Domitilla Catacomb cited note 17 below.


13. Cabrol, loc. cit., col. 2743, fig. 9244; see E. Naville, Ahnās el Medineh (London, 1894), 34 (by T. Hayter Lewis who dates it fifth century) and pl. XIV; J. Strzygowski, Koptische Kunst, 31, no. 7287, fig. 36; idem in Zeitschrift des deutschen Palästina-Vereins, XXIV (1901), 148, fig. 18; O. M. Dalton, Byzantine Art and Archaeology (Oxford, 1911), 152, fig. 87; and Oskar Wulff, Altchristliche und Mittelalterliche Bildwerke, Teil I: Altchristliche Bildwerke (Berlin, 1909), 32-33, fig. 71. Strzygowski and Cabrol date the relief to the fourth century.

The same tight horizontal fluting, evidently characteristic of a workshop at Ahnās, is seen on other reliefs, e.g., of Venus emerging from her shell (see Monneret de
No. 8

Notes

Villard, *La scultura*, figs. 16 and 18, and Wessel, *Coptic Art*, pls. 38 and 39). On a limestone gable with a relief of Pan and a dancer, the folds of the bacchante’s dress over the knee are comparable to those of the Orpheus on the textile, and make similar points at the hem (see Strzygowski, *op. cit.*, 37, Egyptian Museum no. 7292b, pl. III, and Monneret de Villard, *op. cit.*, figs. 29 and 30).

Cf. also the heraldic dolphins on a niche from Ahnas (Monneret de Villard, *op. cit.*, fig. 26) which bear a relation in their stylized "ears" and tails to those of No. 8.

14. See Wessel, *Coptic Art*, pl. 53 and Monneret de Villard, *La scultura*, fig. 42. In the latter publication, this fragment is labeled as Egyptian Museum no. 7287 and identified on p. 29, no. 3 as the more complete relief cited in note 11 above. This is an error, and the piece is definitely not the same as that published by Strzygowski in his catalogue and reproduced in
our Text-Figure ; there seems no reason, however, to doubt that its provenance is Ahnās.

Another use of an elaborate throne in a scene where it is not invariable is found on a fragmentary wool twill, possibly also of Egyptian provenance; see Weibel, Two Thousand Years, no. 25 (New York, Metropolitan Museum of Art, no. 90.5.11). Cf. also Moscow, Pushkin Museum acc. no. 5829 (Shurinova, Catalogue, no. 140), a tapestry square with a similarly elaborate chair on which is seated a female (divinity?) approached by a nude male.

15. E.g., C. C. Edgar, Greek Sculpture (Service des Antiquités de l'Égypte, Catalogue Général des Antiquités Égyptiennes du Musée du Caire, nos. 27425-27630, Cairo, 1903), no. 27538, pl. XX, nos. 27544, 27546, 27545, 27547, pl. XXI, nos. 27620, 27553, 27623, pl. XXII, nos. 27630, 27629, 27622, pl. XXIII.
16. Of the few representations listed in note 2, the Aegina relief is said to include a giraffe (not visible clearly on published illustrations), while Pan and a centaur appear on the Jerusalem mosaic. The fourth-century catacomb painting from Domitilla (see note 17) included a camel and an ox.

17. The iconography of Orpheus was early adapted to that of the Good Shepherd (see Cabrol, _loc. cit._, note 2, above) evidently following the earlier assimilation of Orpheus and King David in Jewish iconography; see Weitzmann, _op. cit._, note 3 above in reference to the Dura synagogue and to a newly discovered mosaic near Gaza (see H. Stern in _CRAI_ [Janvier-Mars, 1970], 63-79); the
new symbolism was generally made more obvious by the reduction of animals and their limitation to sheep; e.g., the catacomb paintings of Callixtus and St. Peter and St. Marcellinus illustrated by Cabrol, loc. cit., figs. 9236, 9238, after Wilpert, Le pitture, pls. XXXVII, XCVIII.

Fish or dolphins sometimes appear on Orpheus representations and play a part in Orphic doctrine, the name itself being understood as meaning "great fisherman"; (D. Levi, "Mors Voluntaria; Mystery Cults on Mosaics from Antioch," Berytus, VII [1942], esp. 51-52). A water source was associated with the hill on which Orpheus charmed the animals, and this additional level of involvement with water and the word fish, can only have deepened the Christian interpretation of the Orpheus scene.

In this regard, Strzygowski suggested that a small Orpheus relief similar to the Aegina relief (cited in note 2) at Chinili Kiosk, now broken
at the base, may once have been set over a dolphin
gargoyle or fountain. The equivalence of Orpheus
as fisherman with Christ the Good Shepherd is made
explicit by a sarcophagus found near Ostia (cited
by Levi, loc. cit., 52, in the Lateran, published
by Garucci, Storia dell'arte Cristiana, V, pl.
CCCVII, 3) on which each appears on opposite
sides.

Even a purely Orphic scene with exotic
animals could be given a distinctly Christian
level of meaning; e.g., the arcosolium painting
from the Catacomb of Domitilla, dated second half
of the fourth century (Cabrol, Dictionnaire, vol.
XI, col. 903, fig. 8043; Wilpert, Le pitture,
224, pl. CCXXIX; and Garucci, Storia dell'arte
cristiana, II, pl. XXX). In this last regard,
Weitzmann, op. cit., 14, cites R. Eisler,
"Orphisch-Dionysische Mysteriengedanke in der
christlichen Antike," Vorträge der Bibliothek
Warburg 1922-23, Part II (Leipzig, 1925), 15 and
fig. 10; see also *ibid.*, 29 f., 33 f., and 52-61 regarding the development of Orphic themes connected with the god as shepherd, with animals, and as Shepherd King.
No. 9  
(53.2.84)

Pair of bands with warriors or beaters

Sixth century

Measurements: 6.4 x 14  
7.0 x 14

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: 5 undyed linen; Wefts: 5 undyed linen, 5 purple-brown wool. 2, 3 (irregular) tapestry, slit. 8 grouped warps, 25 wefts, per cm. A little soumak wrapping and false hatching as background for birds.

Two small sections of band, cut from the cuffbands of clavi of a tunic, and which were formerly part of a tabby
No. 9
- 2 -

ground fabric. On each is a nude warrior, with a mantle hanging at the right, a shield in his right hand, and a missile in his left; above the two warriors in each band is a bird, sideways, in a false-hatched medallion.

Under No. 6 is a discussion of the problem of dating this group of textiles; the present example is one of the many examples with hunting iconography. The pose of figures with missiles, cudgels, and shields, and frequently their dress, is often the same as that of the figures on textiles with Dionysian iconography. Both themes sometimes appear on the same weaving, and it is clear that a mixing of the special aspects of hunters and woodland dancers must early have become conventional (see note 2). The same conflation of iconography appears in the frequent combination of marine or nilotic themes with hunting and Dionysian iconography (see No. 12, note 1).

Although relatively coarse in weave, No. 9 still continues the use of finescale background foliage that characterizes earlier weavings of this
No. 9
- 3 -
group (see p. , and No. 7, note 3). While the animal medallions are falsely hatched, a method of creating a contrast of background that is quicker and less painstaking than true hatching, the former practice of hatching contrasting pattern areas has not entirely been dropped. Similarly, the figure style still retains a modicum of a naturalistic and lively classicizing style. The textile is thus dated somewhat after No. 6 and before No. 11. 2
No. 9

Notes

1. See No. 48, note 3 for references to a group of more complete purple-and-white ornaments with hunting scenes. The iconography of hunting scenes with reference to textiles is discussed under No. 48.

2. Examples comparable in style and iconography are:
   Paris, Louvre acc. no. X 4627 (Du Bourguet, Catalogue, 95, C 30, dancer with shield above);
   Paris, Louvre acc. no. AC 174 (ibid., 100, C 41, dancer with shield in right arcade); and
   Leningrad, Hermitage acc. no. 11309 (Matie and Lyapunova, Tkani, pl. XXXVII, 5, huntsman with shield in pose of dancer).
No. 10  
(53.2.68)

Roundel with dark-figured divinities or dancers

Late fifth or sixth century

Measurements: 7.0 x 6.7

Provenance: Unknown. Formerly in the Crocker Collection.

Unpublished


Small, very fine, tapestry-woven roundel with dark figures on a light ground. A male at the left and a female, right, are set against and continuous with, curling serpentine foliage. The male seems to wear a short tunic but it is not clear if the female is
clothed beyond her mantle. The female also holds a serpentine object, possibly part of her cloak. Both figures have notches on their heads that may possibly be meant to represent crowns with merlons. The roundel has a fine wavecrest border and was woven into linen tabby.

This textile is an unusual example of the pattern, commonly found on purple-and-white textiles, with paired dancers in arcades (see Nos. 6, 11, 14, 39b and 39c). Of the latter, No. 14 represents a standard pattern with two figures whose identity is not certain, but who customarily express a general Dionysian significance. Occasionally, however, these paired male and female figures have special attributes that identify them as divinities. In two instances, interestingly enough, this pagan formula is converted into Christian terms. On a tapestry square in Berlin, the two figures are male and identifiable by inwoven inscriptions as Peter and Paul; on another, a pair of pagan divinities together support a wreath containing a cross.
No. 10
- 3 -

From an early date, red-and-white textiles appear to have been made in patterns analogous to those of purple-and-white weaves (see No. 3), and these comparisons are therefore intended to be typologically relevant to the textile under consideration (but see further below in regard to the special nature of No. 10).

The features that place No. 10 apart from more common textiles with male and female dancers are its color scheme, size, the apparent crowns of the dancers, and the style of the overall foliation of the background. With regard to the first, it has been included in this chapter as one of the red-and-white group of linen tunic ornaments, but it is unusual because of its pale reddish tan; the latter may be a natural rather than a dyed color, in contrast to the light true red of most red-and-white ornaments. Thus, the Dumbarton Oaks textile may be a variant in relation to the red-and-white group in the way that No. 8 is anomalous in comparison with ordinary purple-and-white tunic ornaments.
The small size and delicate flying shuttle work of this medallion are indications of relatively early date, although it is not as small as the few figural medallions which may actually date from the fourth century. Finally, the overall serpentine foliation of the background, which is separate from the forms of the dancers, seems to represent a personal style in the representation of the traditional foliage background of Dionysian dancers. The appearance of crowns may also be no more than a symptom of this style, but if true crowns are intended, then the medallions may portray a pair of unknown divinities and not merely dancers of generic Dionysian iconography.
No. 10

Notes

1. For example, Baltimore, Walters Art Gallery acc. no. (PCE, no. 195, Orpheus and Eurydice [the male hero leans on a lyre] or Apollo and Daphne); Luzern, formerly Collection of E. Kofler-Truniger inv. no. K 1926 F (Essen [1963], no. 288 illustrated, tapestry square in geometrically patterned flying shuttle work framing a disc containing Venus and Adonis); and Leningrad, Hermitage acc. no. 13139 (Matie and Lyapunova, Tkani, no. 34, pl. XVI, Hippolytus and Pheadra).

2. Berlin no. 6847 (Wulff and Volbach, Stoffe, 44, pl. 69, purple-and-white with touches of other colors).

3. Berlin no. 9001 (ibid., 42, pl. 66).
4. E. g. Cairo, Coptic Museum acc. no. 8470, cited under No. 17, note 7, for which see p. below. In regard to the use of fine flying shuttle work on early textiles, see esp. pp. above.
No. 11 (53.2.95)

Figures in an arcade from a tunic

Sixth or possibly early seventh

Measurements: 38.5 x 31.9

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen. Wefts: S undyed linen, S purple, S yellow, wool. 2,3 tapestry, slit. 7 grouped warps, about 20 wefts, per cm. in tapestry; weave tending towards tabby over grouped warps in areas of linen background. A little flying shuttle work in linen.

Transverse band from a tunic, from across the shoulders or chest, with two incomplete clavi and an
No. 11
- 2 -

upper band of the same pattern: amphorae, each with two vine leaves. One end of a clavus, including the conventional symbol for the root of the vine which was frequently used as termination in the absence of a vinescroll pattern (for which see No. 2), has been sewn incorrectly to the bottom of the arcade. The latter contains two males and two females in uncertain postures and all raising their left hand; the figure at right may wear an animal skin, and plays the syrinx or panpipes, while the female at the far left holds a mantle stylized as a narrow strip of cloth, and the remaining female wears a triangular yellow necklace.

The generalized Dionysian significance of this textile is clearly established by these conventionalized dancers and the amphorae with vineleaves as the repeating border element. Other Dionysian textiles of this kind have borders containing amphorae of kantharoi. The weave of this textile is coarse compared to that of No. 6, q.v., an almost complete example of this group, but this
may be due to no more than a difference in quality and not indicate a much later date. Although the textile
No. 11

- 3 -

lacks the extensive flying shuttle work of early fine textiles of the purple-and-white group, the additional color (yellow) is used sparingly, and it is accordingly probably still to be dated in the sixth century. (See also Nos. 39 b and c for finer representations of paired dancers in purple-and-white tapestry weave.)
No. 11

Notes

1. Particularly Baltimore, Walters Art Gallery acc. no. 83.480 (PCE no. 207), possibly from the same tunic; with four figures from an arcade though without any musical instrument, and the same insertion below the arcade; Paris, Louvre acc. no. X 4206 (Du Bourguet, Catalogue, 151, D 87) a four-arcade transverse band very similar in style to No. 11, with repeated amphorae in the top border; also, acc. nos. X 4861 (ibid., 91, C 22), an early fine tapestry square with hunting scene; X 4854 (ibid., 140, D 54) a conventionalized border with animals; X 5211 (ibid., 141, D 56), clavus with maenad; X 4658 (ibid., 142, D 58) with dancers in clavi; Berlin nos. 9637, 9010, 9011, 9012 (Wulff and Volbach, Stoffe, 40, 41, pl. 65) cuffbands and borders
with repeating amphorae, the first two in
alternation with baskets; Florence,
Archaeological Museum acc. no. 7995 (Guerrini,
Le stoffe, fig. 5, pl. III, fragment of a clavus,
animals in alternation with amphorae; Stanford
Art Gallery (California) acc. nos. 1479 and
47-14B (Lewis, Early Coptic Textiles, pls. 2 and
3).
No. 12 (53.2.76)

Tapestry woven square with crouching figure

Late sixth to seventh century

Measurements: 14.2 x 14.0

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen. Wefts: S undyed linen, S purple wool. 2 tapestry, slit. 12 paired warps, 14 wefts, per cm.

Tapestry woven square inwoven into tabby ground, of which a little remains; it contains the single figure of a nude huntsman or warrior, with mantle, shield and missile. The inner border contains vineleaves, the outer arcades or crenelations.
This is a relatively coarsely woven example of the numerous Coptic textiles with figures from hunting and mythological contexts. Crouching huntsmen or putti, compressed into a vine scroll or oval frame and holding objects connected with bucolic and marine themes, seem to have been a standard pattern.¹ This example is dated relatively late because of the mechanical repetition of the framing leaves and the conventionalism it appears to express. Note too the almost total absence of flying shuttle, which distinguishes examples of good style that are datable earlier.
No. 12

Notes

1. For example, Akashi, Kanegafuchi Collection, vol., pl. 103A, central figure exactly as on No. 12 on a square with a standardized border of framed crosses; London, Victoria and Albert Museum acc. nos. 2151-1900 (Kendrick, Catalogue I, no. 19, pl. V), crouching boys with sècateurs (?) and baskets of fruit, in roundels; Victoria and Albert Museum acc. nos. 1260-1888, 282-1891 (ibid., nos. 70 and 71, pl. XVII), tapestry squares with crouching huntsmen in circles surrounding the horsemen in the center; 243-1887 (ibid., no. 80, pl. XXVI), crouching huntsmen in two register arrangement of vinescrolls; Brussels, Musée Royaux d'Art et d'Histoire acc. nos. (Errera, Collection, nos. 190, 192, 193, 194, 196), all crouching huntsmen in scroll circles except
No. 12

Notes

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for two on no. 192 which hold a basket and a duck respectively; also acc. no.

(ibid., no. 198), two registers of boys in scroll circles picking grapes and holding ducks; Moscow, Pushkin Museum, acc. nos. 6787, 354 (Shurinova, Catalogue, nos. 87 and 88), huntsmen; Paris, Louvre acc. nos. AC 186, X 4476 (Du Bourguet, Catalogue, 87, C 10 and C 11), crouching huntsmen, the first in the center of a square and comparable stylistically to No. 12; Louvre no.

AC 213 (ibid., 148, D 77), ovals of a transverse band containing figures holding grapes and other objects; no. AC 216 (ibid., 152-153, D 89) square with conventional plant border and figure with shield in center; no. X 4370 (ibid., 157, D 101), huntsman (?) with missile and shield surrounded by nereids; Leningrad, Hermitage acc. nos. 11304, 9702, and 11306, 11297, 1130 (Matie and Lyapunova, Tkani, nos. 124, 126, pl. XXXI, 2 and 4, and nos. 142, 146, 145, pl. XXXII, 4, 6, 7), huntsmen surrounding horsemen, the latter in
No. 12
Notes
- 3 -
alternation with fruit baskets; and Berlin nos. 9144, 10055 (Wulff and Volbach, Stoffe, 25, pl. 66 and 24, pl. 56), squares with two registers of vinescrolls with crouching huntsmen and animals.
No. 13 (53.2.61)

Fragment of clavus with busts and animal protome

Seventh century

Measurements: 14.5 x 30.4

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen. Wefts: S undyed linen; S brownish purple, S medium green, S yellow, S orange, S red, wool. 2, 3 tapestry, slit. 5-6 grouped warps, 18 wefts, per cm. Soumak wrapping. Areas of worn wefts, holes; ground of central roundel is detached from its frame.

Lower part of largescale clavus cut out from tabby ground. Within a dark brownish-purple wavecrest
border are three roundels, those at the top and bottom containing busts of men with spears or branches. The central roundel contains an animal protome, possibly of a lion; there are crenels in the spaces between the roundels. The upper bust figure has a green hat with remnants of a green leaf at right, and traces of yellow and orange objects to the left. The hat in the lowest roundel which is now mostly missing was red; and in the roundel are a green leaf with a red stripe at the right and, to the left, a purple and green spear. There are touches of red in the roundel with the animal protome. Red and green (now mostly missing) were used for the crenels.

The occasional use of busts instead of whole figures in the purple-and-white textiles with Dionysian and other iconography is discussed under Nos. 16 and 16a. This textile exemplifies a less reductive style in busts and border than the latter and accordingly a somewhat earlier date is proposed. Because of its coarse weave and large scale, however, its dating should probably not be pushed back into
the sixth century despite a fair degree of competence in the classicizing style of the busts. The so-called 'crenels' in the spaces between vinescrolls are probably abbreviations of stylized vinescrolls such as are seen on Nos. 16 and 16a.

The same mixture of marine, Dionysian, and hunting themes on conventional textiles is quite common in purple-and-white tunic ornaments (see No. 49, note 1 and No. 12, note 1). Among them are other instances of the protome motif. The type is to be distinguished from the special doubled protomes such as are found on No. 54. Some of the protomes of other purple-and-white textiles are of lions, bulls or hippocamps, the last possibly the most likely identification of the beast on the Dumbarton Oaks textile.
No. 13
Notes

1. For example, Paris, Louvre acc. no. X 4787 (Du Bourguet, Catalogue, 169, D 132), a square of high quality with protomes and fruit baskets framing a centaur; and acc. no. X 4282 (ibid., 170, D 133), a coarser square with mounted huntsman in center; both also include other colored wool wefts. Also New York, Metropolitan Museum of Art acc. no. 89.18.123, unpublished.
No. 14 (53.2.89)

Tapestry square with male and female dancers in arcades in a knotted-ground cloth

Late seventh century

Measurements: 47.8 x 40

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen. Wefts: S undyed linen; S dark purple, S light blue, S very light blue (mixture), S medium green, S yellow, S orange, S dark red, S pale red, wool. 2 tapestry, slit, a little dovetailed. 7 paired warps, 16 wefts, per cm. in tapestry, 8 single and multiple wefts in tabby. Sehna loop pile (see Glossary under Weft.)
loop), every 10 picks around the tapestry-woven square. Multiple wefts come from insertion for pile.

Fragmentary section of a cloth with an inwoven tapestry square surrounded by pile. Two figures, female left and male right, in an arcade with an outer border of single vine leaves in separate stylized compartments. The cloak of the lefthand figure is dark and light red; the righthand figure holds a red object to his leg; and there is green and a light blue mixture in the object (perhaps a cloak) beside the arcade. The vine leaves are variously yellow, light blue, green, red, with colorful offshoots from each scroll. The ducks (?) placed sideways in the spandrels of the arcade are purple with red and orange or yellow.

The actions of these two figures are not certain but they appear either to be dancers or figures from a Dionysian procession. The indefiniteness of the gestures of the figures, the stylization of the vinescroll border into separate compartments without actual connection, and the
extensive range of the colors used for added brilliance (the colors are, however, used sparingly) have been the grounds for attributing this example to the late seventh century.¹ Because of the pile ground, this textile may have been used as a cushion cover or come from a cloak.
No. 14

Notes

1. New York, Metropolitan Museum of Art acc. no. 89.18.331 is a square, probably from the same cloth or by the same weaver; the knotted-ground is missing on it and a different pair of dancers or divinities appear in the arcades; acc. no. 89.18.163 is still another square from the same cloth or weaver, this one preserving the looped ground. The following textiles are related to No. 14, both for the pose of the figures and the schematized border, though they are in a better figural style: Leningrad, Hermitage acc. no. 11313 (Matie and Lyapunova, Tkani, no. 65, pl. XXIII, 3); Paris, Louvre acc. nos. X 4159 (Du Bourguet, Catalogue, 94, C 28); and X 4268 (ibid., 171, D 136). On the last, the stylized lobes of the leaf medallions contain animals, as well, a variant found on other textiles. A more
classical rendering of the same border is found on a textile from Thebes in Brussels, Musée Royaux d'Art et d'Histoire acc. no. (Errera, Collection, no. 104); on the latter, the dark medallions containing the higher lobed figures are part of an interlace; in the lighter figures are delicate sprays of vineleaves, instead of single stylized leaves.
No. 15  
(53.2.96)

Cuffband with two confronted pairs of animals

Seventh century or later

Measurements: 13.5 x 20.5

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen; Wefts: S undyed linen; S brown-purple wool. 2,3 tapestry, slit. 8-9 grouped warps, 20 wefts, per cm. False hatching; light background areas tending to become tabby.

Complete cuffband divided into four compartments, each with a running animal, making two registers of dogs (?) (on a light background) confronting hares (on a false-hatched background).
This is an example of an effective, if common, textile pattern used to decorate tunics. Its dating is based purely upon my understanding of the style of the animals, which in its economy and simplification approaches the animal style of early Islamic art. It is possible also to perceive the reduction of the pattern to pairs of confronted animals as a sign of late date. The paired cuffbands of the tunic No. 6 on which two running animals appear beside vinescrolls undoubtedly represent a stage closer to the original iconography of the inhabited scroll.
No. 15

Notes

1. Other examples are: Berlin, Äg. Abt. 11,431, 11,442/43, 11,447, 11,448 (Wulff and Volbach, Stoffe, 27 and 51, pl. 79), fragments of two different clavi divided into panels with vestigial foliage, containing animals and men at right angles to them; Brussels, Musées Royaux d'Art et d'Histoire acc. no. (Errera, Collection, no. 202) animals in false-hatched panels alternating with quatrefoils on the clavi of a tunic; Paris, Louvre acc. no. AC 142 (Du Bourguet, Catalogue, 57, C 33), animals in panels alternating with plants; no. AC 164 (ibid., 154, D 94) cuff band with two animals on false-hatched ground alternated with busts, having exactly the same striped terminations as No. 15. There are two examples in the Coptic Museum, Cairo, acc. no. 3971, a fragment with huntsmen alternating with
No. 15

Notes

hares in false-hatched compartments and acc. no. 1741, a tunic front with same pattern of clavi, which may both be by the same weaver as the Dumbarton Oaks textile; another cuffband in Japan, differs from No. 15 only by the inclusion of lions in two of the panels, see Akashi, Kanegafuchi Collection, vol. III, pl. 103,B.
No. 16 and 16a (53.2.83 and 53.2.85)

Pair of tapestry-woven squares with busts

Seventh to eighth century

Measurements: 16: 17.3 x 17.8
16a: 18.5 x 18.2

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen; Wefts: S undyed linen; S purple wool. 2 tapestry, slit. 8 paired warps, 30 wefts, per cm. Tapestry tending to become tabby below bust; false hatching around bust. Tapestry in No. 16a occasionally 2,3. Soumak wrapping.
No. 16 and 16a

No. 16

Tapestry woven square with tiny fragments of inwoven tabby ground below. In the central square, on a false-hatched disk is a helmeted bust. The bust is dark purple with a small linen frame or halo; it has only one large eye and is in a three-quarter pose towards the right. The inner broad border contains angular quatrefoils or stepped crosses in linen on dark circles, except at the corners, where stylized leaves are shown in purple against linen; the outer narrow border is of plain squares.

No. 16a

One of a pair with No. 16. On this square, the bust appears to be female and the lines of two clavi are indicated by tapestry weaving and soumak wrapping. The head is turned to the right and the expressiveness of the gaze is not stylized to the same point as on No. 16: there is an indication of a second eye.
No. 16 and 16a

The degree of stylization of the borders of these two squares, and the extreme economy of the rendering of the busts places them rather late in the group of purple-and-white tapestry-woven linen tunic decorations with mythological, marine, bucolic, and hunting iconography. Busts appear in these textiles occasionally, apparently as abbreviations of the arcaded or framed figures (see for example No. 13). Occasionally they have been reduced to simplified forms comparable to the busts in Nos. 16 and 16a.1

In the same way, the leaf stylizations at the corners of the broad border are reductive forms of a common border motif, which is seen in an already stylized version on No. 14.
No. 16 and 16a

Notes

1. London, Victoria and Albert Museum acc. no. 2152-1900 (Kendrick, *Catalogue* II, no. 306, pl. 1), four longer frontal busts on a square; Brooklyn Museum acc. no. 41.803 (Thompson, *Coptic Textiles*, 67), a clavus on which longer frontal busts alternate with stylized vinescrolls; Berlin no. 11,424 (Wulff and Volbach, *Stoffe*, 25, pl. 54), a bust with two eyes obliquely turned and clavi, similar to No. 16a; Berlin no. 9052 (ibid., 48, pl. 74), short busts in arcade on a transverse band; Paris, Louvre acc. no. AC 164 (Du Bourguet, *Catalogue*, 154, D 94), busts with oblique gaze and hair similar to Nos. 16 and 16a, on a cuff-band; Louvre acc. no. X 4259 (ibid., 155, D 97), frontal busts in scroll circles surrounding an animal on a tapestry square.
Chapter 2. Brown-tone and red-ground tapestry ornaments with bucolic or mythological scenes, and other contemporary polychrome ornaments. Nos. 17-23. Also see Nos. 8 and 90.

In this chapter are discussed two special groups of tapestry appliqués, the first represented by No. 17, much less numerous than the second. Also included is No. 23, which appears to be a late variant of the red-ground ornaments, and No. 22, a rare textile which is of the same period as many of the textiles in the red-ground group, but which presents different problems.

An effort is made in regard to the brown-tone and red-ground textiles to describe a separate stylistic tradition and development that was probably not originally Egyptian. As in all such cases, however, among the material now remaining, many examples may prove to be Egyptian imitations or versions in a mode that was quickly adopted and ceased to be foreign.
In fact, Nos. 18-21, and 23 are probably of Egyptian provenance.

The main description of red-ground ornaments is found under No. 18. That entry provides abundant references to comparative material because the group has not previously received comprehensive treatment.

One final remark should be made about red-ground ornaments. The examples at Dumbarton Oaks are rather less representative of this group than the selection in many other collections, and are therefore less illustrative of the possible non-Egyptian nature of prototypical red-ground weavings. Many small red-ground tapestry ornaments are woven on plied linen warps. (Only No. 23 in the Dumbarton Oaks Collection has such warps, and because of its color and style, it should be regarded as a late variant of the group.) Medallions woven on plied warps with finished selvages probably were woven on narrow (tape) looms, and cut apart to be used as ornaments. Three red-ground medallions with Pegasus in the collection of William
Chapter 2

- 3 -

R. Tyler (see Text-fig. ) illustrate the type,* and because of their close relation to Sasanian motifs, raise the possibility that among non-Egyptian (prototypical) examples of this group, some were woven in Iran; this suggestion is borne out by the red-ground medallion found at Halabiyeh, within the area of Sasanian influence (see No. 18, note 1).

Whether this technique of weaving ornaments on plied yarns is to be regarded as a direct forerunner to the large group of Umayyad and late ornaments discussed in Chapter 6 must remain an open question (the latter most commonly have a red background, but many of those in band form were woven on wide looms).

*About 7.1 x 6.3; warp of S-spun Z-plied linen; wefts of S linen and S wool of these colors: dark blue, green, yellow, red. The far wing shown in front is often seen as a variant in Sasanian representations of winged animals; breast band, breeching, saddle pad, and even the pose of the legs, relate this pattern to the Sasanian sphere.
The tape weaving of bands for garment reinforcements, which may be at the root of the tape weaving of ornaments, is discussed in Chapter 5.
No. 17

Tapestry square with Dionysian scene

Fourth century


Unpublished *


Tapestry square containing in a disk on a faded brown ground an active scene: a dancing figure holding grapes, center; a bearded man left raising as if to throw a wine bowl; a man at the right dancing over a pedum on the ground; and a reclining figure in blue (trousers?) in the

foreground, the base of the circular field. In the spandrels outside the disk are geese. There are holes in both upper corners and in the place of all the heads but that of the bearded figure.

No. 17 presents in a reduced form a scene of Dionysian celebration, and it is unfortunate that the heads of all but the figure at left, evidently Silenus, have disappeared.¹ The slightly unsteady pose, with crossed legs, of the central figure make possible his identification as the drunken Dionysos (the projecting garment might be the nebris); or he could perhaps be Pan, because of the shape of the garment.² The dancer leaping over a pedum at right suggests the pose of the satyr frequently represented with Dionysos (or Herakles) and Silenus. Semi-recumbent bacchantes appear on representations of thiasoi, the probable identity of the figure below.³

In addition to the two exceptional textiles of Dionysian iconography cited in notes 2 and 3, Dionysian figures appear on many purple-and-white tunic ornaments (e.g., Nos. 6, 7, 10). On these, however, they are usually placed in more decorative schema in horizontal or vertical arrangements framed by arcades and/or vines. A
few exceptional wool tapestries which include wrapped gold wefts represent scenes from marine thiasoi and Dionysian personages in a less conventionalized and more hellenistic iconography than the purple-and-white group.⁴

No. 17 is, however, more closely related to a different textile tradition than that of any of the examples already discussed. It is characterized by a muted color scheme based on delicate brown shades, and by its relatively classicistic composition within the confines of the conventional circular frame. A widely published set of woolen garment decorations in The Brooklyn Museum with scenes of rural life appear to me to exemplify a similar, possibly narrative, textile tradition,⁵ while the actual drawing of the figures, and the muted colors are found in another weaving with pastoral iconography, our Text-Figure, in The Textile Museum.⁶ The last is an exceptionally fine silk on linen tapestry of an old, bearded man, hamper on his back, holding a duck or goose. Still another small inwoven medallion of purplish grey (probably wool) and linen, of the Good Shepherd, may be cited as deriving from the same tradition.⁷ The roundel in Washington, Text-Figure, which can be dated conservatively in the
second to third century A.D., and this medallion in Cairo, with their special colors and classical style, suggest that this group of smallscale tapestries in muted tones may be products of a late Hellenistic textile style.

Other, more numerous, textiles, also with the outer wavecrest border appear to include representations of the same iconography, either pastoral or mythological; these are the red-ground textiles frequently referred to in this catalogue (see No. 18, note 1). The red-ground group of textiles definitely continued to be made later than the existing examples of the brown-tone group, and quite a few examples should be dated on stylistic grounds to the Islamic period. The question of whether they originated in a different area or were made as early as the finer brown-tone weavings cannot yet be answered.
1. Silenus is also found on a monumental Coptic hanging with busts of various Dionysian personages, New York, Metropolitan Museum of Art acc. no. 31.9.3; see PCE, no. 238, in which it is shown before its recent, more correct, restoration, and our Text-Figure.

2. Cf. Boston, Museum of Fine Arts acc. no. 53.18 (Essen [1963], 307, no. 267, illustrated), an exceptional wool tapestry square, probably from a hanging, featuring Pan and Dionysos.

3. For example, New York, Cooper-Hewitt Museum acc. no. 1902-1-107 (R. Forrer, Römische und Byzantinische Seiden-Textilien [Strassburg, 1891], pl. I); Matz, Sarkophagreliefs, vol. IV,
No. 17

Notes

- 2 -

K. Lehmann-Hartleben and E. C. Olsen, Dionysiac Sarcophagi in Baltimore (Baltimore, 1942), fig. 9.


4. E.g., the neckbands in the Museum of Fine Arts, Boston, cited under No. 56, note 2; and Bern, Abegg-Stiftung acc. no. 15 (Lemberg and Schmedding, Abegg-Stiftung Textilien, pl. I).

5. Brooklyn Museum acc. no. 44.143 A-G, also one in Paris, Musée de Cluny acc. no. 22.454; see Thompson, Coptic Textiles, 18-19 with references to other publications. In regard to the possibility that book illustrations may have been the medium through which these scenes entered the decorative repertory, see K. Weitzmann, Ancient Book Illumination (Cambridge, 1959), 108 ff. and fig. 115; and idem, "Eine Darstellung der euripideischen Iphigénie auf einem 'Koptischen Stoffe,'" Antike Kunst, 7 (1964), 46-47. Cf. R. Bianchi Bandinelli, Hellenistic-Byzantine Miniatures of the Iliad
Bandinelli's explanation of the muted colors of the Brooklyn tapestries is not however pertinent, based as it is upon comparison with a weft-looped hanging in bright colors of a totally different group of textiles (to him the muted tones appear to be an indication of later date, to which he contrasts the bright colors of the hanging).

The scenes of the Brooklyn-Paris textiles are also part of a common repertory found in mosaics with pastoral iconography; see most recently P. Romanelli, "Riflessi di vita locale nei mosaici africani," Colloques (1963), 275 ff.

6. Washington, The Textile Museum acc. no. 71.131, medallion 5.8 x 5.4; warp: Z linen; wefts: Z linen for soumak wrapping, unspun tan and white silk; woven into Z linen tabby, about 17-18 sq. count, and about 20-21 warps, 75-80 wefts, per cm. in tapestry.
7. Cairo, Coptic Museum acc. no. 8470, spin and fiber (other than the linen), unknown (Raouf Habib, The Coptic Museum, a General Guide [Cairo, 1967], 58, serial no. 122, unillustrated).
No. 18  

(53.2.366)

Tapestry medallion of winged Eros holding a hare

Sixth century

Measurements: 8.6 x 8.1

Provenance: Unknown. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed wool; Wefts: S undyed linen, S undyed tannish, S undyed white, S purple, S dark blue, S medium blue, S light blue, S very pale blue (not a mixture), S green blue, S undyed yellowish, wool. 1 tapestry, slit and interlocked, 11 warps, 32 wefts in wool, 39-40 wefts in linen, per cm.

Tapestry-woven roundel of a winged Eros running to the right with a hare in his arms. The use of the color is carefully controlled, with fine shading of medium to light blue in the painted stripes of the wings, purple
around the Eros' face and on the body of duck, dark blue on the boy's eyes and duck's head, and a mixture of two undyed wools on the putto's body; the background is red, with two double stripes of around it as a border. Small foliate projections from the border are seen within the field of the roundel. The edges are not finished, the roundel having been cut from a larger weaving.

A limited number of red-ground smallscale tapestry-weavings, usually roundels and their accompanying clavi and cuffbands with white wavecrest borders, contain personages from mythological or bucolic contexts;¹ No. 18 is comparable with this group in its scale and subject-matter, although its wool warps are unusual (see further below). Occasionally textiles of this group contain Z-spun linen (see No. 20) or have a dealer's attribution to Syria (see Textile Museum acc. no. 711.43 cited above); quite a few are woven on plied linen warps (see the introduction to this chapter, Text-fig. , and the examples in the Metropolitan Museum of Art). Like the brown-tone textiles (e.g. No. 17), they may represent
No. 18
- 3 -

a foreign mode, one that did not originate in Egypt. Some of these textiles include a limited indication of landscape, which is represented also by the small branches on the red-ground of No. 18.

While related to this group, the Dumbarton Oaks textile is also outstanding for the great range of colors used in mixtures and delicate insertions which approach in draughtsmanlike technique masterpieces of largescale tapestry-weaving such as Nos. 48-50. Its plain double border and cut edges show clearly that it was cut from a larger wool tapestry ground, and it is possible that rather than an appliqué for a tunic (unlikely because of its warps and larger original size), it was cut from a woolen mantle with decorations made to harmonize with red-ground tunic ornaments, or from a hanging with various inwoven medallions and gammatia on a red background. The famous "châle de Sabine" may represent the kind of larger textile from which it was cut (see No. 39c, note 3).

The motif—a winged putto in a crouched running position holding an animal—is probably a conflation of the putti in marine scenes who commonly hold ducks.
and the small nude crouched running huntsmen or warriors with shield and missile, like No. 12 (q.v.). Thus, despite the classical style of the expressive face, the shape of the wings, and the refined use of color throughout, a relatively late date is proposed; and the chances are that within this limit the date of No. 18 falls in the later rather than early sixth century.
No. 18

Notes

1. For example, the following in Paris, Musée du Louvre: acc. no. X 4187 (Du Bourguet, Catalogue, 75, B 25), two small red-ground roundels depicting Seasons; acc. no. X 4198 (ibid., 76, B 26), fragmentary roundel with divinities (?); this is larger and if on wool warps, could be analogous in function to No. 18; acc. no. X 4125 (ibid., 133, D 39), roundel with mixture of marine and possibly bucolic motifs; acc. no. X 4313 (ibid., 134, D 40), putti on two roundels with same mixture of marine and bucolic iconography; acc. no. X 4967 (ibid., 134, D 42), bust of female (?; this is Du Bourguet's description) with knife and grapes; acc. no. X 4121 (ibid., 136, D 44) roundel showing putto with mace and a bird; acc. no. 4356 (ibid., 136, D 45) roundel with man carrying poultry on a yoke; acc. no. X 4126 (ibid., 137, D 47), two red-
ground roundels with peasants milking, feeding poultry; acc. no. X 4143 (ibid., 209, E 59), putto or nereid holding objects. All the 'D' textiles are dated by Du Bourguet to the seventh century, and the 'E' group to the eighth century, a dating that may be too late in some of these cases.

Also see Vienna, Österreichisches Museum für Angewandte Kunst acc. no. T. 10.048 (Egger, Koptische Textilien, pl. 17), a probably red-ground medallion with wavecrest border, showing a flute player and mother with child. These roundels of the same stylistic group with the wavecrest border depict warriors or huntsmen: Moscow, Pushkin Museum acc. nos. 5155 and 5156 (Shurinova, Catalogue, nos. 130 and 131), dated by the author fifth to sixth century.

For other examples of the group see Moscow, Pushkin Museum acc. nos. 5380, 5381, 5830 (ibid., nos. 165-167), roundels with three figures; Leningrad, Hermitage acc. nos. 13251, 11507 (Matie and Lyapunova, Tkani, nos. 74 and 37, pl. XX, 1 and
4), with representations of Dionysos and Paris; New York, Cooper-Hewitt Museum acc. no. 02-1-73 (PCE, no. 211, illustrated), a roundel depicting Herakles, a goddess and a nymph, and acc. no. 1955-176-1, a small roundel showing a winged horse in breast band and breeching (unpublished) (cf. Text-fig. ). Also, New York, Metropolitan Museum of Art, the following small roundels (unpublished); acc. nos. 90.5.826, kneeling Eros holding covered vessel on plied warps, no. 90.5.827, Eros with wreath flying over horse on plied warps, 90.5.828, two putti holding objects on plied warps, and no. 90.5.663, red-ground in many colors, a very important textile showing the Good Shepherd (criophore) with a tree at his left and animals around, on plied linen warps. Furthermore see Cleveland Museum of Art acc. no. 41.293 (Cleveland Museum Handbook, 31 and Weibel, Two Thousand Years, no. 8; the first dates it in the second half of the seventh century, the second in the fifth to sixth century); a small bird-snarer
No. 18
Notes
- 4 -

or falconer in a Phrygian cap; Washington, Textile Museum acc. no. 711.43, a roundel with two figures, the male with panpipes, said by the dealer to come from Damascus, and no. 72.57, a pipes player, both unpublished.

The last textile may belong with examples of the group that on stylistic grounds can be assigned with certainty to Islamic times, e.g., New York, Cooper-Hewitt Museum acc. no. 02-1-80 (unpublished), two dancing cup- and basket-holders, one in loose fitting, Abbasid-style (?) trousers; and Cairo, Coptic Museum acc. no. 7687 (unpublished), roundel showing a man with a curious Phrygian cap and sticking a lion, who wears armbands and trousers of Islamic style; Paris, Louvre acc. no. X 4127 (Du Bourguet, op. cit., 200-01, E 37), a trousered dancer; New York, Metropolitan Museum of Art acc. no. 90.5.422, two figures on red ground, one dancing, the other black-faced and seated holding a bird.
Less certainly part of the group because it has a pearled border rather than the usual wavecrests, is an applied square containing a circle excavated at Halabiyeh; it depicts two figures, one holding a bird, and has Z-spun linen warps and wefts; see N. Toll, "The Necropolis of Halebie-Zenobia," Seminarium Kondakovianum, IX (1937), 11-21, especially 19 in reference to "T. III. 2" and pl. VII. 2 (this example should be dated in the late sixth century because of its context).

2. For example, our catalogue No. 20, also Paris, Louvre acc. nos. X 4125 (Du Bourguet, Catalogue, 133, D 39), X 4782 (ibid., 162-163, D 114), AC 340 (ibid., 177, D 153), and X 4297 (ibid., 178-179, D 156).
No. 19  
(73.41a-e)

Five fragments of colorful border with florets and vine

Fifth to sixth century

Measurements:  
- a - 2.0 x 14.5
- b - 2.1 x 13.9
- c - 2.1 x 8.6
- d - 2.2 x 3.6
- e - 2.4 x 6.7


Unpublished

Technical description:  
Warp: S white linen. Wefts: S linen, S dark blue (mixture with white), S light blue, S medium green, S light green (mixture with white and yellow), S yellow, S red, wool. 1 tapestry, slit. 8 warps, 25-29, wefts per cm.
No. 19
- 2 -

Five fragments of a border. Four of them on a red ground, contain a pattern of alternating single florets on pedestals separated by pairs of small green crosses. On the fifth, an undulating yellow vine from a pedestal terminates in a two-color spade-shaped leaf with daisies along its length, and small white dots at intervals. One outer border preserved on each consists of small wavecrests stylized as little circles. The fragments were cut from a linen ground fabric.

Under No. 22 is discussed a pattern of textile band using separated elements from semis, i.e., small florets, in combination with elements of rinceaux. The badly damaged fragments of No. 19 are another instance of the same combination of units, in regard to which see also Text-Fig. , of Metropolitan Museum of Art acc. no. 90.5.155, in which a similar combination of pattern elements is evident.

These fragments were probably not much wider in their original condition than at present, an indication of relatively early date (see No. 1).
No. 19

- 3 -

because a system of four comparable tapestry bands in the same color scheme is found on a fabric in Paris. The latter is also decorated by two medallions with Seasons.
No. 19

Notes

1. Paris, Louvre acc. no. X 4187 (Du Bourguet, Catalogue, 75, B 25); the narrower bands, which can be compared to No. 19 in respect to the daisy-like flowers (No. 19e) and variation in pattern, measure about 3 cm. in width. Although I have not had the opportunity to examine this fabric, the arrangement of the bands is curious enough in the published illustration to suggest that it was made in modern times, and is unrelated to the original arrangement of these clavi and medallions.
No. 20 (53.2.82)

Tapestry band with nereids and ducks

Seventh century

Measurements: 3.2 x 15.7

Provenance: Unknown; possibly Syria? Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: Z undyed linen; Wefts: S undyed linen, S dark blue, S light blue, S pale green, S yellow, S, red, wool. 2 tapestry, slit. 9 paired warps, 20 wefts, per cm. Soumak wrapping.

Narrow tapestry woven band cut out of a ground fabric, probably part of a clavus. On a red ground are two fat nereids holding ducks on either side of a vinescroll, the latter with three-toned leaves. The leaves are carefully woven with an outline of yellow
and yellow striping on the undyed linen half to give a three-dimensional effect.

These swimming figures are probably nereids rather than putti since they wear mantles, a characteristic of nereids, and there is no indication of sex. In marine and nilotic scenes putti often hold ducks, but the heraldic arrangement of the nereids suggests further contamination of the motif by the scheme of supporters (see No. 49, note 14). Two red-ground tapestry clavi in New York are comparable to this textile.¹ Like No. 20, they are probably from sets of garment decorations including medallions with mythological or bucolic motifs contained in wavecrest borders (see No. 18, note 1).

Putti (sometimes conflated with nereids), in various marine poses, comprise one of the most common patterns for textile borders.² Other examples in the Dumbarton Oaks collection include one which is dated somewhat earlier (No. 18), another dated only a little later than the present textile (No. 21), all of these red-ground tapestries, as well as late versions of
these marine borders (Nos. 131, 132, 104), No. 20 stands apart from roughly contemporary examples by reason of the Z-spinning of its warp ends, but in no other way. The probability, already suggested under No. 18, that textiles were produced almost universally in this mode would account for this feature, making No. 20 a possible Syrian example of the group.
No. 20

Notes

1. New York, Metropolitan Museum of Art, acc. no. 89.18.198, putto or nereid with an object beside it, followed by a panel with an angular candelabra tree and another, incomplete section, with a putto; and acc. no. 09.50.1063, with putti holding ducks, very similar figure style to No. 20; it has a normal wavecrest border below and above a border of connected leaves formed of wavecrests; the latter are similar to the border on No. 21.

2. E.g., Paris, Louvre acc. no. X 4942 (Du Bourguet, Catalogue, 140, D 53), a red-and-white textile with silhouette figures in red and a border like No. 21; New York, Metropolitan Museum acc. no. 09.50.1063 cited above; Louvre acc. nos. AC 340, X 4154, X 4297, X 4579, AC 233 (ibid., 177-180, D 153, D 154, D 156, D 157, D 160), etc. For citations of later textiles with putti in marine
contexts, see No. , note , and for
textiles with standard marine motifs and nereids in
purple-and-white examples, see No. 49, note 1.

3. See Louisa Bellinger, "Craft Habits, Part II:
Spinning and Fibers in Warp Yarns," Textile Museum
Workshop Notes, Paper No. 20 (November, 1959), 3,
in reference (in this case wool is being discussed)
to the fact that the fiber used in the warp,
"being for the most part covered up was apt to be
native. Imported material was used in the pattern
where it would show."
No. 21 a-d (53.2.36 a-d)

Fragments of colorful garment decorations with nereids

Seventh to eighth century

Measurements:  
a: 5.6 x 7.8  
b: 13.8 x 56  
c: 5.2 x 6.7  
d: 9.0 x 19.0

Provenance: Unknown. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S yellow wool. Wefts: S undyed linen, S medium green-blue, S yellow, S red, wool. 1 tapestry, slit and interlocked. 9-10 warps, 21 wefts in wool, 40 wefts in linen, per cm.
Four fragments from the same set of tapestry woven garment decorations. (a) and (b) with two nude cloaked figures probably go together to form a clavus; (c) and (d) are evidently part of a common medallion. On (d) are two nude females each holding aloft a beehive-shaped object. The outer border is of paired, incurved, volutes.

Like No. 20 these textile fragments suffer from a confusion of motifs. All of the figures are apparently female. The two swimming nereids have wing-shaped cloaks and heraldically support objects (baskets of fruit or small stylizations of the Nilometer?) in an addorsed position, while the two standing figures are in the pose of the semi-nude males who frequently appear on the purple-and-white tunic ornaments. The confusion of various motifs is thus carried further than on the earlier and finer textile, No. 20.

It is interesting that the border is not a misunderstood version of the wavecrest that is usual
No. 21

- 3 -

on small-scale red-ground tapestry-weavings, but a linear arrangement of the vertical scheme of paired volutes (see No. 48), another symptom of the general misunderstanding of the late Hellenistic heritage that is announced by No. 21. In this respect, the little bird medallions are also in a late, schematic, style.

The fact that the present textile is woven on wool warps, like No. 18, but unlike most of the Egyptian and presumably non-Egyptian examples of the red-ground group gives reason to suppose that it too may be from a tapestry-woven mantle, or even a hanging, as was suggested in the case of the earlier textile. It should be added that such an apparently late example is thus contemporary with or a little later than monumental red-ground hangings such as Nos. 48-50, which are also woven on wool warps. The same imprecision of iconography is also a feature of such hangings.
No. 21

Notes

No. 22  
(53.2.70)

A pair of cuffbands with beribboned birds

Sixth century

Measurements:  15.2 x 26.0
               14.2 x 21.7

4.5 roughly, width of bands (warp measurement)

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description:  Warp:  S undyed linen.  Wefts: S undyed linen; S dark blue, S green, S orange, S red, wool.  2 tapestry, slit.  7 paired warps, 22 wefts, per cm. in tapestry.  18 sq. count in tabby.

Two cuffbands woven into linen tabby, from a tunic.  On each is a pair of tapestry bands featuring a beribboned
No. 22

- 2 -

bird facing right between two florets with heart- or spade-shaped terminals inverted 180 degrees to each other on one cuffband, parallel on the other. On one pair of bands, these appear almost to grow from the oval shapes with white superimposed candelabra branches at the ends of the bands. The birds wear red ribbons at the neck and are green with a red beak and legs, orange wings, and small details worked in dark blue and linen. The main background is brilliant, and all the colors are very brilliant.

No. 22 has a first, superficial, resemblance to traditional vine patterns sometimes inhabited by birds, which are known in a few textiles of late antique style. It may also recall Coptic textiles on which birds figure as the principal motif. In fact, it is a compound pattern recalling both such rinceaux as well as elements from other contexts and types of patterns.

The oval shapes at either end of the bands are found on No. 2 (q.v.); they are the standardized symbol of the base or root of a vine. Instead of a vine, however, are found small individual florets (on the left bands placed without effective connection to the ovals); these
The composed pattern of these cuffbands in the Dumbarton Oaks Collection is relatively uncommon among Coptic textiles. Text-Figure represents a band in a slightly finer style in the Metropolitan Museum of Art, evidence that the sharing of the design repertory between weavers and mosaic artists demonstrated by No. 22 is not
exceptional, but should be expected in other examples. Another textile in the Dumbarton Oaks Collection, No. 19, consists of a series of bands featuring comparable separated florets.)

The motif of the beribboned bird is itself difficult in the sense that it is not yet certain whether it was native to Sasanian art or arose through misunderstanding by foreign artists of the traditional iconography of Sasanian animals.
exceptional, but should be expected in other examples. (Also in the Dumbarton Oaks Collection, No. 19 consists of another series of bands using these separated florets.)

The fluttering single ribbons worn by the birds appear as free adaptations from renderings of Sasanian ribbons. But the extent of their variation from true Sasanian iconography should be made clear. In Sasanian art, birds wear collars with pendants, or wearing simple fitted pearled bands, hold collars with pendants in their beaks. Ruminants, and in particular mouflon, wear the paired, ridged, diadem ties familiar in renderings of the king and which are sometimes repeated behind his back as stylizations of his mantle. There is no question, however, that birds with fluttering neck ribbons are found in Central Asian contexts, though at present I know of no example datable safely earlier than the second half of the sixth century. Possibly, the official symbolism that seems to have governed the repetition of standard motifs in Sasanian Iran was not in force in Central Asia, so that the ribbons of the mouflon became adapted to other creatures. Even more likely is the possibility that the common ribbons of birds originated as two elongated plumes on the bird's head in Central Asia; and as these plumes
gradually became assimilated into the ribbons familiar in Sasanian renderings of mouflon and the king, all trace disappeared of their original significance.

With the growing knowledge of the late antique and early mediaeval art of Central Asia provided by regular Soviet and Chinese excavation, comes the suspicion that many decorative motifs once called 'Sasanian' may actually have originated, or achieved the final form which became universal, in these remote areas. The constant caravan trade between Western and Central Asia inevitably dispersed the products of Central Asian style as well as those from China and intermediate points such as Iran.
No. 22

Notes

1. London, Victoria and Albert Museum acc. nos. 819-1905, 267-1889 (Kendrick, Catalogue I, nos. 21, and 20, pl. VI); Berlin no. J.9067 (Wulff and Volbach, Stoffe, 9, pl. 6, without birds); and Brussels, Musées Royaux d'Art et d'Histoire acc. no. (Errera, Collection, no. 37), also uninhabited; all of these are fragments of curtains or hangings.

2. E.g., Leningrad, Hermitage acc. nos. 11163, 11164 (Matie and Lyapunova, Tkani, nos. 383 and 383a, pl. XIII, 3 and 4), ducks?

   Rather large unframed birds were also woven into the ground of curtains, for example, British Museum acc. no. 29,771 cited under No. 49, note 14; these are frequently met with in collections, separated from their contexts: e.g., Akashi,
No. 22

Notes

- 2 -

Kanegefuchi Collection, pl. 32A, a small green dove (?) with red beak, and pl. 32B, a largely blue peacock; also Brooklyn Museum acc. no. 41.792, a largely green dove or parrot (PCE, no. 167, unillustrated).

Also see the large single birds in frames from curtains and hangings of Christian significance, cited under No. 44, note 5.


4. New York, Metropolitan Museum of Art acc. no. 90.5.155, unpublished, is a single tapestry-woven band with an alternation of unribboned dove, floret and rosette
(see mosaic of the beribboned lion cited in note 2 above), in a slightly finer style than the Dumbarton Oaks textile.

5. Levi (op. cit., vol. I, 432-434) isolates the motif of the beribboned bird as an illustration of his argument that certain Sasanian motifs reached their full development in western Asia and were re-introduced from thence to Sasanian Iran. This is one case in which his argument in favor of western influence as a formative influence upon the development of 'typically' Sasanian motifs bears serious consideration.

Paired ribbons in Sasanian glyptic and late Sasanian metalwork appear to be the essential attribute of rams and other ruminants; (Bivar, Catalogue, pl. 16 EP 1-4, 6, EQ 1-6, pl. 17 FA 5-7; Lukonin, Gemmi, nos. 337, 339, 343, 635; Richard N. Frye, ed., Sasanian Remains from Qasr-i Abu Nasr, Seals, Sealings and Coins [Cambridge, 1973], D. 290 and 292). A few are, however, found on birds, but the essential attribute of birds may well have been the collar, with or without pendants; (see for birds with ribbons, Frye, op. cit., D. 39 and 378; Bivar, op. cit., pl. 21 HB 2 and 3; in regard to the motif of the collar, see Thompson, Stucco, pp. 33 and 37, and chapter III, notes 49 and 54). The famous silk from Astana with beribboned birds, Ast. vii.ii.01 (see Stein, Innermost Asia [Oxford, 1928], pl. LXXVII) cannot be dated earlier than the second half of the sixth century.

A third series of birds are found with distinct pairs of head-plumes. This last series may well have its origins in Central Asian or Soghdian art; see G. Frumkin, Archaeology in Soviet Central Asia (Leiden, 1970), pl. L, detail of a seventh-century wall painting from Afrasiab; also see the more stylized plumes on a painted bird from Pianzhikent (A.U. Yakobovskii et al., Zhivopis drevnego Pianzhikenta [Moscow, 1954], pl. XXIV). For recently excavated silks from Central Asia showing these plumes as separate from the beaded collar, and in the second case, separate also from the three
(see mosaic of the beribboned lion cited in note 2 above), in a slightly finer style than the Dumbarton Oaks textile.

5. See especially Levi, AMP, vol. I, 479f. I have already expressed my disagreement with his analysis of the origin and development of these various 'Sasanian' motifs; see pp. The difference in the use of these decorative details of birds between the Central Asian and West Asiatic sphere on the one hand, and Sasanian Iran on the other, makes clear the unlikeliness of influence from Western Asiatic forms in the development of the Sasanian form of collared birds.

6. For a discussion of the ornament of birds in the Sasanian style, see Thompson, Stucco, pp. Sometimes the collar held in the beak may be in the form of a pearled necklace, e.g., Bivar, Catalogue, pl. 22 HF 2. See for conventional ribbon-like renderings of diadem ties and fluttering mantles Orbeli and Trever, Orfèvrerie, pls. 4, 5, 6, 8, 10, 13, 15; Ghirshman, Art, figs. 196-198 (reliefs of Shapur I at Bishapur), 205 (mosaic of Shapur I at Naqsh-i Rustam), fig. 220 (relief of Hormizd II at Naqsh-i Rustam), etc. See for seals of rams with the paired
pendants held by the bird, see The Silk Road: Fabrics from the Han to the T'ang Dynasty, edited by the Museum of the Sinkiang-Uighur Autonomous Region and the group in charge of Cultural Relics, 1972, pl. 36 (note that the English text of the List of Illustrations incorrectly describes pl. 36); and N. W. Meister in Ars Orientalis, VIII (1970), 255-267, fig. 32, a silk found at Astana in a cave with a terminus ante quem of A.D. 665.

If the chronology of Sasanian seals rested on firmer ground, one would be in a better position to decide whether the motif of beribboned birds occurred earlier than the probably fifth century instances of it in the Antioch mosaics. It certainly is possible that it, like the motif of the beribboned lion (see above), was an extension of a special attribute to animals not traditionally distinguished by it in the Sasanian canon of representations. For the present one can say that the Sasanian seals with its representation may all derive from late or post-Sasanian times, thus still leaving open the possibility that Levi was right to see in this motif the contribution of hellenized western Asia.
ribbons in the position of the single ribbons of the Dumbarton Oaks birds, Bivar, Catalogue, pl. 16, EP 1-4, 6, EQ 1-6 and Lukonin, Gemmi, nos. 337, 339, 343. Lukonin, op. cit., illustrates a seal with a beribboned bird (two ridged ribbons, no. 432) but this object is itself so curious that I believe it hardly casts any doubt on the main lines of the described forms of Sasanian birds.

7. See A. Stein, Innermost Asia (Oxford, 1928), pl. LXXVII, Ast. vii, 1.01.

8. See G. Frumkin, Archaeology in Soviet Central Asia (Leiden, 1970), pl. L, detail of a seventh century wall painting from Afrasiab; also, see the comparable, more stylized plumes, on a painted bird from Plandzhikent (A.U. Yakubovskii et al., Zhivopis drevnego Plandzhikenta [Moscow, 1954], pl. XXIV). For recently excavated silks from Central Asia showing these plumes as separate from the beaded collar, and in the second case, separate also from the three pendants held by the bird, see The Silk Road: Fabrics from the Han to the T'ang Dynasty, edited by the Museum of the Sinkiang-Uighur Autonomous Region and the group on charge of Cultural Relics, 1972, pl. 36 (note that the translation provided of the List of
Illustrations is in error in describing pl. 36); and M. W. Meister in *Ars Orientalis*, VIII (1970), 255-567, fig. 32, a silk found at Astana in a cave dated A.D. 665 (thus the *terminus ante quem* of this particular textile).

9. A paper in which distinctively Central Asian elements, as distinguished from Sasanian motifs, were discussed, was read by G. Azarpay at the Sixth International Congress of Iranian Art and Archaeology at Oxford, September, 1972 ("Some iconographic formulae in Soghdian painting"). See also Aleksandr Belenitsky, *Central Asia* (London, 1969), esp. 209-214.
No. 23  
(53.2.111)

Roundel with late version of a bucolic scene

Late seventh to eighth century

Measurements: 10.9 x 10.8

Provenance: Unknown. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S-undyed Z-plied linen. Wefts: S undyed linen, S dark blue (mixture, perhaps with goat hair), wool. 1 tapestry, slit and interlocked. 7 plied warps, 20 wefts, per cm. in wool; 11 wefts per cm. in linen.

Garment medallion with a blue background showing a man in a short tunic holding an animal at his left. A small mushroom-like tree is above him and a basket
on the ground at his feet; there is a cursive outer wavecrest border. The lower left of textile is missing.

A few textiles with a dark blue background display the bucolic/mythological iconography of the red-ground group, and it is possible that the blue-ground textiles always existed as a variant of this group. No. 23 differs from these other examples, however, by being in two colors only. The small landscape element (the mushroom-like tree) and the basket on the ground are found on red-ground and brown-tone textiles. But the youth’s relation to the fantastic animal is so unclear: is he a shepherd? Is he wringing the neck of a fowl; or can this be a reflection of a milking scene such as appears on a few textiles with bucolic scenes, the basket representing the bucket, that considerable distance from the prototype is implied. This is the reason for the late date assigned. Other factors that contribute to this dating are the style, with its schematic and frontal rendering of the body; the 'tailored' effect of the short tunic; the
No. 23

- 3 -

curiously Islamic-looking animal (comparable to No.

194,. provincial

177 tiraz in the Dumbarton Oaks Collection, and to

Islamic examples of the red-ground group cited under

No. 18, note 1); and the misunderstood wavecrest

border, which has been separated into segments with

opposing crests (cf. No. 21).

The plied linen warp of this roundel is found

on red-ground roundels which may not be Egyptian in

origin (see No. 18, note 1), but by the date

proposed, plied linen warps appear commonly enough on

other tapestry ornaments which can be assumed to be

of Egyptian provenance (see p. and Chapter 6,

passim).
No. 23

Notes


2. E.g. Vienna, Museum für angewandte Kunst acc. no. T.10048 (Egger, Koptische Textilien, pl. 17 and idem, in Christentum am Nil, fig. 110) a red-ground roundel; Brooklyn Museum acc. no. 44.143 A-G, a set of brown-tone ornaments (Thompson, Coptic Textiles, 18); and Paris, Louvre acc. no. X 4126 (Du Bourguet, op. cit., 137, D 47), red-ground roundel.
Chapter 3. Large Utilitarian Cloths. Nos. 24-25.

Also see No. 34.

The function of the fabrics described in these two entries is uncertain but both were almost certainly primarily made for use rather than decoration. The fact that only these two entries are classified as 'utilitarian cloths' is not of course intended to imply a lack of utility, at least as garment decorations, to many other textiles in this catalogue.
No. 24 (48.2)

Shawl with tapestry woven bands and fringed ends

Third century or later

Measurements: 89.1 (excluding fringe) x 57.9
width of red band, 1.1
height of longest fringe, about 21.0


Unpublished

Technical description: Warp: S undyed linen; Wefts: S undyed linen, S dark blue, S dark green, S medium green, S light green, S red, wool. 3 tapestry. 9 warps, 5 wefts, per cm. in tabby; 4 grouped warps, 12 wefts, per cm. in tapestry.

Linen tabby cloth with complete selvages and fringed warps, with three inwoven pairs of tapestry bands. The bands are each about 1 cm. wide; the first pair
are blue and dark green edged with blue; the next pair
are red; the last pair light green and medium green
edged with light green. At the fringes near the green
bands are remnants of green wool in the shed as if for
another band, now missing; similarly there is a
blue in the fringes beside the blue-and-
green bands.

In the absence of an archaeological context,
there is no way to determine the date of this plain
and competent weaving. Similar 3-tapestry-banded
linen cloth was found at Dura, but there the bands
were single. Even closer in technique to No. 24 is
textile no. 10 from Palmyra, a large linen tabby
cloth with fringed ends, containing narrow paired
(3- or 4-) tapestry bands, with a single band near
the fringed end, just as on the Dumbarton Oaks cloth.
The thread count of both the Dura and Palmyra
examples is higher than No. 24, indicating a weaving
of greater fineness (i.e. yarn of smaller diameter).
But this has no chronological significance since a
coarser or heavier tabby could have been produced
late or early, depending on the thread available or
the function intended for the cloth. The Dumbarton Oaks weaving has relatively more warps to wefts than the Dura examples, which is usually characteristic of Egyptian weaving in earlier periods, but the two textiles from Palmyra share this feature with it, and therefore might be Egyptian imports if great weight is attached to this ratio of warp to wefts.

A later Syrian example of a fringed linen cloth with narrow multiple bands from the excavations at Halabiyeh (Zenobia), confirms that narrow date limits cannot be established for our piece. Since Halabiyeh has a terminus ante quem of A.D. 610, the textiles from this site probably are for the most part of the late sixth century. They come from a poor and restricted community and it is not surprising to find among them this continuation of the Dura type of simple and serviceable shawl or scarf. No. 24 is better woven than the Halabiyeh textile cited, despite its lower thread count.

A date later than the third century examples from Dura and Palmyra may be suggested because of the greater use of color in these bands, but this is no more than a guess.
The possibility that No. 24 was intended as a Jewish prayer shawl was discussed in an interesting exchange of letters with Professor S. D. Goitein. He felt that on the basis of our knowledge of dyes appropriate to prayer shawls (described in later documents), that such a use could not be proposed for the Dumbarton Oaks shawl.
No. 24

Notes

1. Pfister and Bellinger, *Dura Textiles*, cat. nos. 57, 58, each 17 warps to 20 wefts per cm. in tabby.

2. R. Pfister, *Textiles de Palmyre* (Paris, 1934), 17, pl. IIIa (30 warps, 18 wefts thread count), also textile no. 12, 17, pl. IIic (35 warps, 20 wefts, per cm.), both therefore of an Egyptian character.

3. See inter alia Pfister and Bellinger, *Dura Textiles*, p. 2; see also E. Riefstahl, *Patterned Textiles in Pharaonic Egypt* (Brooklyn Museum, Brooklyn, New York, 1944), 1 and 46 in reference to the preeminence of linen in Egypt.

4. R. Pfister, *Textiles de Halabiyeh (Zenobia)* (Paris, 1951), 21, cat. no. 42 (19 warps to
Notes

21-24 wefts per cm. in tabby); also cat. no. 43 (without fringe, 12 warps, 10 wefts, cm. count), both pl. XIII.
No. 25 (53.2.99)

Wide fringed cloth with pattern brocaded in colorful wool

Sixth to seventh century?

Measurements: 48.9 (excluding fringe) x 89.2

4.7 greatest length of fringe

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen. Wefts: S undyed linen; S green, S apricot, S yellow, S black brown (mixture), wool. 1-3 inlay (brocading), two linen and two wool wefts used in inlay. 14 warps, 10 wefts, per cm. Both selvages preserved.

Section (probably upper) of a linen tabby fabric with inlaid patterns both in linen and wool. The linen
inlay forms two bands below the fringe and occurs around the wool figures in the lower field to accentuate them. The wool inlay forms two bands of polychrome crosses (?) below the fringe, as well as a horizontal band of half-lozenges; to the right is a vertical band of complete lozenges, the wool of its left counterpart having disappeared. In the field below are two octagons framing large confronted birds; the yellow wefts have largely disappeared from this part of the pattern. The field around the octagons is filled by a geometric arrangement of gammatia, small crosses, oblongs and other shapes.

Quite a number of large weft-looped linen cloths (note again that No. 25 is brocaded) survive which are patterned by large birds (frequently eagles in arcades) and animals, as well as various geometrical and other motifs.¹ For the most part these textiles have a clearly Christian symbolism and a few include ankh-crosses. Most are much more brilliant in color than No. 25, which appears to have faded badly either through too much display in modern times, or because unlike the weft-looped hangings, it was woven for use,
No. 25

- 3 -

and so was frequently washed. The fringes at the end of No. 25 argue against an identification of this cloth as a curtain, the probable function of many of the examples cited.

It is impossible to make a reasonably close estimate of the date of a piece such as this. Since apparently it is a utilitarian piece and was woven in a cheaper technique than weft-looped tabby, the schematization of the eagles may result from the same economy. This emphasis on the utilitarian nature of No. 25 and the relative cheapness of its technique as compared with others should not obscure the fact that within the terms of its intended use the textile is a very well-made and designed weaving.

A few linen tabby fragments in London with inlaid patterns, one depicting an animal, and one a bird, the latter patterned by small crosses similar to those in the field of No. 25, are probably from large cloths of the same kind as the Dumbarton Oaks textile.²
No. 25

Notes

1. E.g. London, British Museum acc. no. 1901,3-14,2b, a very large cloth with registers of birds, camels, swastikas, borders (tapestry and looped), and geometrically patterned squares; Cairo, Coptic Museum, (acc. no. unknown), a cloth over 2 meters wide with a triple arcade and swastika meander above containing crosses; two eagles in an arcade flank a tree with a lamb below; also, same museum, serial no. 111, a weft-looped hanging with Coptic inscription above three arcades, ankh-crosses flanked by birds in side arches, two doves and two peacocks above arcade (R. Habib, The Coptic Museum: A General Guide [Cairo, 1967], pl. 32); Bern, Abegg-Stiftung acc. no. 8 (unpublished), eagle in arcade with interlaced border above; and Paris, Louvre acc. no. E 26912 (P. Du Bourguet, in Bulletin des Musées de France, 21, No. 2)
(1971), 107-112, fig. 3), a weft-looped hanging with ankh-crosses. Cf. also No. 27, note 1.

2. London, Victoria and Albert Museum acc. nos. 357-1887, 358-1887 (Kendrick, Catalogue, II, nos. 560, 565, pl. XXVII); also acc. nos. 261-1889, 284-1887, 909-1886, 910-1886, 911-1886, 263-1887, 356-1889, 303-1889 (ibid., nos. 553-559, 564, none illustrated, but the last mistakenly refers on p. 79 to pl. XXVII).
Chapter 4. Curtains and Hangings. Nos. 26-54. Also see Nos. 157, 159-161, and 163.

The textiles in this chapter represent a varied group of fragmentary or nearly complete monumental weavings with pagan and Christian iconography. They have been called curtains or hangings according to definitions given in the Glossary. According to these definitions, curtains are textiles with linen warps and wefts and a tabby ground fabric, into which decorations are woven by tapestry-weave (e.g. Nos. 30-40) (sometimes by weft-looped insertions, e.g. Nos. 26-29), while hangings are those of solid tapestry weave, with linen or wool warps (e.g. Nos. 43-54); it is easy enough to see that a tabby curtain would drape and tie back, as they are represented in other art media (see under Nos. 30 bis, and 39c), while solid tapestry would be better suited to hang flat against a wall or between architectural elements such as columns. The last point is important, because the careful reverse finish of the finest curtains (e.g. Nos. 48-50, 52) is such that unless examined carefully by an expert to determine the face, they would appear as effective
if viewed from either side. Some hangings could thus have also been suited to be used as banners.* Solid tapestry would also serve well for carpets in the manner of kilims.**

A hypothetical third group consisted of large cloths onto which tapestry-weaves were applied (e.g. Nos. 44-46), but one cannot be certain whether to define these as curtains or hangings, in accordance with the preceding definition, because nothing is known of their ground fabrics or the number and arrangement of the appliqués on them.

The pagan images and decorative motifs of some of the curtains (e.g. Nos. 30 bis, 39a-c) are already familiar from the more numerous and smaller purple-and-white garment ornaments discussed in Chapter 1; these examples are, however, among the finest of their class, the first for its restraint and simplicity (and thus its early date), the second group of fragments for their elegant late classical style.

The Dumbarton Oaks hangings include a few of the most important monumental tapestries of late

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* See in regard to the classical terminology of textiles, and with reference to carpets and curtains, Alan Wace, "Tappeto," AJA, 76 (1972), 438-440.

** A suggestion for which I am indebted to Miss Hilda Wobber.
antique art in existence (Nos. 43, 47-50), whose beauty and iconographic complexity in relation to other art forms, especially mosaic pavements, has attracted many distinguished scholars. Among the latter is Professor Ernst Kitzinger, to whom the writer is especially indebted for his illuminating comments during the editing of this chapter.

Two hangings each represent an unusual body of imagery. No. 54 is one of a special group of hangings which reveal Sasanian inspiration and are connected with the problems of the 'Antinoopolis silks' (see No. 162), while No. 52 is a hanging of unusual iconography which, with its counterparts, appears to be a powerful statement in the eclectic mode of Umayyad art.

Finally, in addition to the masterpiece, fragmentary curtains (e.g. Nos. 35-38) and hangings (e.g. Nos. 41 and 51) of secondary quality bear witness to the formerly great numbers of these monumental textiles.
No. 26

Geometrical ornament in weft loops

Late fourth century or later

Measurements: 35.7 x 39.6


Unpublished

Technical description: Warp: S-spun undyed linen. Wefts: S-spun undyed linen; S dark purplish blue, S medium blue, S light blue, S yellow, S orange, S dark red, S medium red, S pink, S pale pink (mixture), wool. Weft loops in linen tabby fabric with 21 warps, about 12 picks (includes multiple wefts), per cm. in tabby.

Fragment of linen tabby with inwoven weft-looped octagonal ornament: on a purple ground is an
eight-pointed star formed of a cross with lozenge-shaped finials which has been bisected twice by shafts with square finials. Smaller geometrical ornaments are on each of the finials, on the squares red and pink hearts, on the lozenges ranging from yellow at the tips through pale to medium pink, with wool and linen at the points. Orange and yellow are used for the accents between the terminals and outside the star. Linen weft loops outline the wool loops on each terminal.

This pattern of large geometrical weft-looped ornament is well represented in other collections. The function of the entire cloth from which it came is unknown. Because of the scale of the ornament and technique, it is likely to have been part of a curtain or another large cloth with specific function.

In their relative simplicity, ornaments such as this are comparable to tapestry ornaments patterned by a flying shuttle of the kind that are datable in the fourth to fifth century.
No. 26

Notes

1. E.g., London, Victoria and Albert Museum acc. no. 837-1886 (Kendrick, Catalogue I, no. 36, pl. XI), with heart border, possibly a gammation (but this is not certain because the fragment is cut before the edge of the motif); acc. no. 281-1889 (ibid., no. 30, pl. XI) with a weft-looped rosette placed in a comparable position inside a definite gammation border; Berlin no. Äg. Abt. 11426 (Wulff and Volbach, Stoffe, 3, pl. 40); New York, Metropolitan Museum acc. nos. 89.18.12, 89.18.44 (unpublished); a fragment in Istanbul, Archaeological Museum, acc. no. unknown (Macide Gonul, "Istanbul Arkeoloji Müzelerinde Bulunan Kopt Kumaşları," Istanbul Arkeoloji Müzeleri Yıllığı, no. 11-12 [1964], 191, pl. LXVII, fig. 3); Vatican, Museo Sacro acc. no. T82 (W. F. Volbach, I tessuti del Museo Sacro Vaticano, Catalogo del Museo Sacro Vaticano, vol. III, Fasc. I (Città del Vaticano, 1942), pl. XX; Vienna, Österreichisches Museum für Angewandte Kunst acc. no. T.697 (Egger, Koptische Textilien,
No. 26
Notes

2. Cf. the large cloth in Vienna cited above, with two gammatia framing two separate weft-looped ornaments, one a rosette with the same star pattern on it as on No. 26; Athens, Mouseion Kosmetikon Technon acc. no. 1839 (Apostolaki, Hyphas mata, fig. 45) a large cloth with two masks set into gammatia; Paris, Louvre acc. no. AC 145 (Du Bourguet, Catalogue, 129, D 29); and Victoria and Albert Museum acc. nos. 837-1886 and 251-1889 cited in note 1 above.

3. See our No. 4; Brussels, Musées Royaux d'Art et d'Histoire acc. no. (Errera, Collection, nos. 68, 74-77), tapestry-weaves with geometrical patterns worked by flying shuttle, to which should be compared acc. nos. (ibid., nos. 78-82), cloths with purple weft-looped ornaments.
and borders, and Athens, Mouseion Kosmetikēn Technōn acc. no. 677 (Apostolaki, Ἑὔφασματα, fig. 57), a tapestry roundel with pattern in flying shuttle in a linen weft-looped ground-fabric.

The remarks made on p. regarding our inability to distinguish exactly when mosaic-patterned ornaments of the simpler style ceased to be made apply to these weft-looped ornaments. In this regard, the two examples in the Louvre cited in note 1 are placed by Du Bourguet in his 'D' or seventh-century group.
No. 27  (53.2.100)

A saint (?) in military uniform, in weft loops

Sixth century

Measurements: 43.7 x 19.8

Provenance: Unknown. Formerly in the Crocker Collection.

Unpublished

S undyed linen; S purple, S dark blue, S medium blue
(mixture), S apricot, S red, S pink, wool. Ground
tabby ribbed by alternation of 1 and 3 wefts; colored
wool used for weft loops inserted after every
sequence of 3 ribs (i.e., every fourth shot). 16-17
warps, 6-7 grouped wefts, per cm. Many stains (see below).

The purple of this textile was analyzed by Dr. Max Saltzman who reports
it was not obtained through the use of shellfish or indigo dyes.

Fragment of a larger cloth showing in weft loops a
bearded male in late Roman military dress (a short
No. 27

- 2 -

military tunic, over it a leather shirt and skirt, with a purple cloak fastened over the right shoulder and forming a curve below the neck). His right arm is raised (the hand is missing), and the left is bent at waist. Part of the head, legs and numerous other areas of weft loops are missing. The hair and beard are light blue, with dark blue around the mouth and eyes; the upper lip is pink; red is used for the lower lip, and red and pink appear on the chin. Purple is used for the mantle (paludamentum), which also has areas of dark blue, and the same purple continues along the raised arm and down the left shoulder; it also appears in the stripes of the skirt. Pink and red appear on the chest. Dark blue forms the transverse line of skirt, medium blue is used for the beard, and apricot for the wrist. There are stains at the right and left on the shoulders and over the chest, over the brow, on the skirt, and among the pink and red areas (these, according to Hilda Wobber, the restorer, are due to layers of different pastes that were probably applied by a dealer). It appears to be from the same weaving or workshop as No. 28.
Weft-looped representations of figures on a large scale from curtains form an important group of Coptic textiles. In most cases, the figures or busts are conventional pagan types: personifications, divinities, nymphs, putti, and orant figures, and to my knowledge there are no other figures in uniform comparable to No. 27.

Military uniform early became characteristic of some saints (e.g. the Archangel Michael), and in this respect, one can find close parallels to the Dumbarton Oaks figure in the fragmentary tapestry hanging of Saint Theodore in the Fogg Art Museum, as well as in a painted wood panel from Bawit which is believed to represent the same saint. Indeed, the wall paintings of Bawit commonly show elaborate garments in a variety of narrative, ceremonial and generic representations, and among them is a scene from the life of David in which the young hero, in uniform like the figure of No. 27, arms himself with the weapons of Saul. The pose of the right arm of the Dumbarton Oaks figure, which is raised as if to hold a staff, agrees with
No. 27  
- 4 -

the painted Saint Theodore from Bawit. This pose originated in imperial representations and became characteristic in representations of saints, among them the silk twill and plied-warp tapestry representations of standing saints (see No. 165, note 1 and No. 76, notes 4 and 5).

Without an accompanying inscription as in the case of the Fogg tapestry fragment and panel from Bawit, one cannot be certain, but the dark short beard and narrow pointed face of the Dumbarton Oaks figure are so much of the same type that it is possible that this may also be a representation of Saint Theodore.
1. For examples of weft-looped textiles with divinities, personifications and nymphs, see:
New York, Metropolitan Museum of Art acc. no. 1837, head of a goddess in a medallion (PCE, no. 1837); Moscow, Pushkin Museum acc. no. 5196, polychrome head of Dionysos in brownish, flying shuttle-patterned ground, and no. 5195, nymph (sic) with a flower, perhaps Dionysos himself or a follower in a thiasos (Shurinova, Catalogue, nos. 4 and 1 respectively); Berlin nos. 9247 and 9246, personifications of Spring and Summer, masks on disks, and nos. 6946 and 11427, masks of youths of unknown iconography (Wulff and Volbach, Stoffe, pls. 42 and 40); Athens, Mouseion Kosmetikōn Technōn acc. no. 1839, masks of personifications or divinities set into disks on a large textile, and inscribed EIRHNH and MOYCHC between two
ankh-crosses (Apostolaki, Hyphasmata, figs. 45-47); Athens, Benaki Museum acc. no. 8494, female mask with flowers in hair, perhaps a Season (Essen [1963], no. 279) and no. 213, a large inscribed curtain (155 x 75.5) showing Aratos between the Muses Urania and Calliope (A. Apostolaki, ΕΙΚΟΝ ΤΟΥ ΑΡΑΤΟΥ ΕΠΙ ΨΑΛΜΑΤΟΣ [Athens, Benaki Museum, 1938], fig. 1) dated by the author in the second or early third century; Vienna, Österreichisches Museum für Angewandte Kunst acc. no. T.662 (Egger, Koptische Textilien, no. 12); a medallion showing (probably) Minerva, whose present location is unknown (Falke, Kunstgeschichte, vol. I, 17, fig. 15) and an unpublished mask framed by a gammation, Cleveland Museum of Art acc. no. 26.142.

For putti in weft loops, see: London, British Museum acc. no. 20.717, two putti in an elaborate boat (Wessel, Coptic Art, fig. 105); Berlin nos. J. 9237 and J. 9251, putti from a Seasons cycle (Wulff and Volbach, op. cit., pls. 1 and 39); London, Victoria and Albert Museum.
No. 27

Notes

acc. no. 307-1891, putto with crown and cloak, and nos. 280-1889, a maenad or putto holding a jug (Kendrick, *Catalogue*, I, no. 26, pl. X and no. 23, pl. XI); Brooklyn Museum acc. no. 38.683, putto similar to the first in the Victoria and Albert Museum cited above (Thompson, *Coptic Textiles*, pl. II); New York, Cooper-Hewitt Museum acc. no. 1902-1-79 (unpublished), detached head from putto of type in Brooklyn and Victoria and Albert Museums; and Leningrad, Hermitage acc. no. 11242, possibly from this group but very badly damaged (Matie and Lyapunova, *Tkani*, pl. VII, no. 5).

Examples of orant figures in arcades are:
Washington, Textile Museum acc. no. (PCE, no. 249 and Volbach, *Il tessuto*, pl. 12), and Detroit Institute of Arts acc. no. 46.75 (Weibel, *Two Thousand Years*, no. 17), both of which are completely frontalized and more comparable in the reductiveness of their style to No. 29 than to Nos. 27 and 28. See also Cleveland Museum of Art acc. no. 54.573 (unpublished), a "family" with
No. 27

Notes

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stylized heads very comparable to No. 29, and Bern, Abegg-Stiftung acc. no. 8 (unpublished), double arcade with eagle and tree above an entire orant family, with crosses in the field and border. Dorothy G. Shepherd has just published a large fragment of this kind ("Saints and a 'Sinner' on Two Coptic Textiles," Bull. CMA, LXI [December, 1974], 331-338, fig. 1 (Cleveland Museum of Art acc. no. 54.573) showing that these stylized figures are also saints, not "families" as they often have seemed to be; the Cleveland example retains enough of the inscriptions above the heads to make this clear. In technique, this group is also slightly different from the simpler weft-looped type. From the reverse, the pile is seen to consist of looped knots (ibid., fig. 3).

Also in the weft-loop technique are a few full, clothed, figures, who hold objects and are placed in arcades, and are typologically similar to our No. 52; these are in a fairly classicistic style as compared with the orants just cited, who
are rendered frontally and schematically; e.g. Berlin no. J. 9223 (Wulff and Volbach, *Stoffe*, pl. 2) and Boston, Museum of Fine Arts acc. no. 49.313 (Weibel, *op. cit.*, no. 16).

For a weft-looped figure of a saint see note 3 below.

2. See No. 47, note 5. The shared repertory of some hangings and weft-looped curtains is discussed on pp. I am grateful to Professor Kitzinger for his remarks on the similarity of the Dumbarton Oaks figure and this fragmentary hanging.
3. Cairo, Coptic Museum acc. no. 9083 (or 9085, as these two numbers are given by the author of the work cited, Raouf Habib, The Coptic Museum: a General Guide [Cairo, 1967], 113 and 220, serial no. 276, fig. 73), said on the basis of its partial inscription to be a portrait of Saint Theodore the Eastern. On the other side is a portrait of the Archangel Gabriel (ibid., 221). St. Theodore (?) is uniformed and standing, and holds a jeweled band (?) hanging down in his left hand, and a staff extending above his shoulder with his right. He is nimbed and wears a dark, pointed beard and hairstyle comparable to No. 27. Cf. also for another representation of St. Theodore, in rich silk garments, a sixth or seventh-century icon in the monastery of Saint Catherine, Sinai (John Beckwith, Early Christian and Byzantine Art [Harmondsworth, 1970], pl. 75).

A fragmentary weft-looped curtain in Moscow (Pushkin Museum acc. no. 6679 [Shurinova,
Catalogue, no. 139}) bears an inscribed representation of bearded, orant, Saint Silvanus, wearing tunic and mantle. The face of this figure appears more schematic in style than that of No. 27 (more like the orants cited in note 1) and one cannot help feeling that Shurinova has erred in dating the piece in the fifth to sixth century. Although it is a saint in the same technique, in pose and style the Moscow piece is considerably less classical than No. 27 or these other parallels, and it casts no light on the iconography of the Dumbarton Oaks textile.

4. J. Cledat, Le monastère et la nécropole de Baouit, Mémoires de l'Institut Français d'Archéologie Orientale du Caire, 12 (Cairo, 1904), pl. XVII, west wall of Chapel III.

5. A hand holding a staff is seen to the right of the St. Theodore fragment in the Fogg Museum and this is assumed to be from another figure; perhaps the
No. 27

Notes

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hanging originally showed a row of standing saints
in bust form.
No. 28

(53.2.101 a and b)

Companion figure to No. 27

Sixth century

Measurements:  
a (head) 11.1 x 8.5  
b (body) 23  x 5.4

Provenance: Unknown. Formerly in the Crocker Collection.

Unpublished

Technical description:  
Warp: S undyed linen; Wefts: S undyed linen; S purple, S dark blue, S red, S pink, wool. Ground tabby is ribbed by alternation of 1 and 3 wefts in successive bindings. Weft loops inserted after every group of 3. 16-17 warps, 7 grouped wefts, per cm.

Two separate fragments which agree technically and in appearance, and are apparently from the same
representation as No. 27: an unbearded figure, standing in a slightly three-quarter pose, its head turned to the spectator's left. Areas of weft loops are destroyed on much of the larger fragment so that except for an area of dark blue over the figure's left arm and towards the lower part of its preserved length, little can be said about its garment or pose. Dark blue is used for the hair and facial outlines, as on No. 27, with pink and red for flesh tones. The hair descends below the left ear, in a plain fashion.

In unfortunate contrast to No. 27, the separate fragments of No. 28, which appear to come from the same curtain (or a curtain woven in the same workshop as the former), give us little idea of the original appearance of the piece. The fact that both textiles have been cut closely around the heads so that any representation of a nimbus has disappeared is particularly unfortunate. All that can be established is that the figure is beardless, with dark hair forming a neat frame around its face, but whether it
No. 28

is a woman or a man is not certain. The panel in Cairo with the representation of Saint Theodore to which No. 27 was compared bears on its reverse an inscribed painting of the Archangel Gabriel (see No. 27, note 2). It is tempting to see in No. 28 a representation of the same saint because of the general agreement of face, hairstyle and, so much as can be seen, pose between this painting and the textile fragments at Dumbarton Oaks.
No. 29  

Bearded face in weft loops

Seventh century or later

Measurements: 13.4 x 13.1

Provenance: Unknown. Formerly in the Crocker Collection

Unpublished

Technical description: Warp: S-spun undyed linen. Wefts: S-spun undyed linen; S dark blue, S red, S pink, S tan, wool. Ground tabby ribbed by two wefts carried in each shot; weft loops inserted every second shot. 8 warps, 3-4 multiple wefts per cm.

Head in woolen weft loops from a ribbed linen tabby cloth. Fragment consisting of an absolutely frontal, heart-shaped, face, apparently bearded and with moustache, cut off at the neck. Dark
blue is used for the hair, beard, moustache, eyes and upper brow, and red for the inner facial outlines, mouth, and neck. Tan and pink are on the forehead, and pink is used to fill the rest of the face.

This head is in a more reductive, geometricized style than the two other weft-looped figural representations in the catalogue, Nos. 27 and 28, and comes from a different, technically slightly coarser, fabric. It is also somewhat larger than the heads of these two figures. Since it has an attached neck it was evidently cut out of a complete figure or a bust rather than having been a mask, such as are cited under No. 27, note 1. The orant figures cited in the same note, particularly the examples in Detroit, Cleveland, New York and Washington (The Textile Museum) are comparable in style. With its pointed beard and incomplete outline the head now presents a strongly heart-shaped appearance, but in its complete form, it probably would seem no more stylized than the Detroit or Cleveland heads.¹

The curtains with orant figures all seem to be in a more frontalized and schematic style than the
other weft-looped textiles cited under No. 27, and for this reason the present textile (and its counterparts) appear to date somewhat after the curtains with more naturalistic figures. It is not however out of the question that the groups, those with classicistic and those with frontalized figures, overlapped in time, and that the latter were made by less talented weavers for less pretentious clients.
No. 29

Notes

1. Because of the attached neck and similarity to these hangings with orants, No. 29 is to be differentiated from still more stylized masks, which appear to be later datable even later, in the Islamic period. Examples of such stylized masks are: London, Victoria and Albert Museum acc. no. 1269-1888 (Kendrick, Catalogue I, no. 27, pl. X) and Brooklyn Museum acc. no. 26.753 (PCE, no. 237), the latter not entirely to be trusted because it is a composed piece.
No. 30  (53.2.86)

Fragment from a hanging

Fourth century or later

Measurements:  22.5 x 18.17

Provenance:  Unknown, probably Egypt.  Formerly in the Crocker Collection.

Unpublished

Technical description:  Warp:  S undyed linen;  Wefts:  S undyed linen;  S undyed, S natural tan, S apricot (probably natural), S purplish blue, S dark blue, S red, S pink, wool.  2 and 3 tapestry, slit and interlocked.  6 paired warps, 22 wefts, per cm.

Fragment of a large hanging of exceptional quality; it shows the tip of a flower or fruit beside a pink oblong modeled by red striping.  Areas of linen wefts produce a contrasting texture (e.g. at the end of
the oblong figure). There are rays of pale tan and apricot in the small central part of the flower. Purplish blue hatching creates two stripes on the natural background, and a linen tabby binding is used to create two additional parallel stripes. An overall diaper pattern or effect of broken diagonals has been effected on the natural tapestry ground between these stripes by insertions of additional tightly combed linen wefts.

The exceptional quality of the weave suggests that No. 30 is earlier than other fragments from curtains and hangings in the Dumbarton Oaks Collection. Similar delicate weft insertions of tightly combed diagonals define the upper edge of the frame around the head of Hermes on the Meleager and Atalanta hanging at Bern, which is also woven (even more finely) on linen warps.¹

It is still too early to know if linen warps in hangings are a sign of earlier date, or if they are merely the choice of a particular tradition of weavers. The evidence of the Meleager and Atalanta
hanging, and this fragment, may, however, give rise to a slight preference for the first opinion.
Notes

No. 30 bis (74.6)

Curtain fragment with horizontal ivy branch

Fourth to fifth century

Measurements: 15.7 x 38.6

5.1 height of tapestry band

Provenance: Unknown; probably Egypt. Formerly in the Collection of the Byzantine Institute.

Unpublished

No. 30 bis
- 2 -

Fragment of one side of a linen curtain with part of a band patterned by a branch of brown ivy growing from a plain indication of the ground at the selvage, and producing alternately small and large ivy leaves separated by simple curled tendrils.

Two kinds of the large textiles that can be clearly identified as curtains (s. v. Glossary) of the kind used in late antique and early Byzantine buildings are represented in the Dumbarton Oaks Collection. The present textile is one of a group found in several collections,¹ meant to be hung with their bands of tapestry placed horizontally (i. e. with the warps vertical) and represented—as the late Alan Wace pointed out—² on ivories and other objects.³

Because of their vertical warps, such curtains cannot have been made to fill very wide spaces as single units, and the representations cited in note 3 show them in pairs.

The simplicity of the ivy on this textile, which is comparable to the narrow bands of curtains
shown on drawings made after the Calendar of 354, and on relatively early ivories (see note 2), has been the main reason for the early date assigned to the Dumbarton Oaks fragment.
No. 30 bis

Notes

1. E.g. Chicago, Field Museum acc. nos. 173618, 173564, 173671, 173,803 (unpublished), the first three virtually complete bi-color curtains, the first two of a simplicity comparable to that of No. 30 bis. Also, New York, Metropolitan Museum of Art acc. nos. (Peirce and Tyler, L'art, II, pls. 206 and 207,a); London, Victoria and Albert acc. no. 819-1905 (Kendrick, Catalogue, I, no. 21, pl. VI), a polychrome tapestry band from a curtain with vertical warps; another fragment of the same curtain, or a piece from an entirely comparable one, is in Chicago, Field Museum acc. no. 173968.

3. E.g., consular portrait in Peiresc drawing, see H. Stern, *Le calendrier de 354*, Institut Français d'Archéologie de Beyrouth, Bibliothèque Archéologique et Historique, Tome LV (Paris, 1953), pl. XV; ivory diptych of Felix, Rome A.D. 428; an imperial diptych of about A.D. 500; an unidentified consular ivory of the first half of the fifth century, see Volbach, *Elfenbeinarbeiten*, pl. I, no. 2; pl. 13, nos. 51, 52; pl. 20, no. 64 (the datings of these given by Volbach). See Nos. 39 a-c in regard to another type of curtain known from representations.
No. 31 (53.2.77)

Border of overlapping hearts

Fifth century or later

Measurements: 9.4 x 31.7

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen; Wefts: S undyed linen; S red, S pink, S pale pink (not a mixture), wool. 2 tapestry, slit. 10 warps, 22 wefts, per cm.

Tapestry-woven band cut from a larger cloth, with a pattern of connected hearts in undyed linen with yellow, and with pale pink centers. The notched outer border is of red and linen, and the inner band pink.

In the absence of the ground fabric from which this
band was cut, one cannot tell if it came from a tabby or solid tapestry weaving.

No. 31 is a fragment of tapestry-weave on multiple warps and evidently comes from a large curtain or hanging of good quality. Notching of the outer border is common in borders with foliage; cf. No. 32. Another rendering of the border of connected hearts is seen on No. 41. The latter is, however, from a much less finely woven textile than this one. The dating of the textile can only be approximate, but since we know of largescale curtains with comparable borders in a style datable to the late fourth or fifth centuries (see No. 32), a textile of this high quality may well come from a fifth century example of the group.

A few borders of hearts from garments or (possibly) curtains can be compared stylistically with this fragment. For further remarks dealing with the motif of hearts and heart florets see under No. 41.
No. 31

Notes

1. E.g. Paris, Louvre acc. no. X 4759 (Du Bourguet, Catalogue, 111, C 65); Moscow, Pushkin Museum acc. nos. 328, 6088, 5810, 5169 (Shurinova, Catalogue, nos. 117-120), of which nos. 117, 118 and 120 (the last a polychrome example like No. 31), may be from curtains because of their heavy warps.
No. 32

Fragment of curtain

Fifth century or later

Measurements: 23.8 x 14.9


Bibliography: Morris Catalogue I, 155.

Technical description: Warp: S undyed linen; Wefts: S undyed linen; S dark blue, S medium blue (mixture), S light blue (mixture), S blue green, S chartreuse green, S yellow, S apricot, S red, S pink, wool.

2/3 tapestry, slit. 5 grouped warps, 11 wool wefts, 20 paired linen wefts, per cm. Two wefts carried at a time in linen, e.g. in the leaves; remnants of tabby ground at right.
No. 32

- 2 -

Fragment from a large curtain of fine quality, consisting of a leaf border framed by dark blue and yellow borders. Shades and mixtures of blue are used to model the pattern, and areas of linen tapestry weave form the body of the pale leaves with red and pink shading.

Quite a number of fragments of large curtains and hangings represent foliage and fruit. Sometimes it is found as a background motif, as on the Hestia hanging, our No. 47, while at other times it fills a pattern element such as a column, or is used as a border.¹ (No. 33 is a fragmentary example of a tree patterned by comparable foliage, while examples of columns are cited in note ¹.)

No. 32 may have been part of an actual element of a representation, such as a foliage-patterned column, or it could simply be from a border. Since its pattern was woven at right angles to the warp, as seems to have been the case with many large textiles, there is no reason to suppose that this leaf-filled band could not have been a vertical pattern element.
No. 32

Notes

1. For other examples of background foliage see:
   New York, Cooper-Hewitt Museum acc. no. 1902-1-151 (PCE no. 152), the same museum acc. nos. 1902-1-152, 1902-1-154 (unpublished); and Washington D. C., Collection of Mr. and Mrs. W. R. Tyler (PCE, no. 153). Also see Leningrad, Hermitage acc. no. 11660 (Matie and Lyapunova, *Tkani*, no. 1, pl. V) a large curtain with a column patterned by foliage comparable to No. 32, between two trees with a pattern of fruits and leaves comparable to the pieces in the Tyler and Cooper-Hewitt Collections.

   For examples of foliage used in elements of the design, see: Boston, Museum of Fine Arts acc. no. 57.180 (L. Salmon, "An Eastern Mediterranean Puzzle," *Bull. MFA*, LXVII [1969], 136-150, illustrated on cover and 145, fig. 11), a column patterned by foliate interlace; and
No. 32

Notes

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Berlin no. J.9243 (Wulff and Volbach, Stoffe, 7, pl. 5), torus with leaves (and overall background of foliage with fruit).

For borders, see London, Victoria and Albert Museum acc. no. 821-1905 (Kendrick, Catalogue II, no. 342 pl. XVIII), large cloth with four different longitudinal border patterns, two of vines with fruit, two with cables; Paris, Louvre acc. nos. X 4786, X 4145, X 4142, X 4144 (Du Bourguet, Catalogue, 230-231, E 111-114); Cleveland Museum of Art acc. no. 67.144 (D. G. Shepherd in Bull. CMA, LVI [March, 1969], 90-117, illustrated on back cover), the upper transverse border of a wool hanging; and Abegg-Stiftung Bern acc. no. 421 (unpublished), three fragments of similar borders on linen warps, containing leaves and fruit, with notched edges like No. 32.
No. 33  (53.2.60)

Leaf and fruit, probably from a curtain

Fifth century or later

Measurements: 25 x 16.8

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen; Wefts: S undyed linen; S natural, S dark blue, S dark green, S medium green, S yellow, S apricot, S red, S pink, wools. 2/3 tapestry, slit. 5 grouped warps, 14 wefts, per cm.

Fragment of largescale textile; a little linen tapestry from the background remains. Beside a section of apricot wool tapestry are leaves in different shades of green with yellow centers, and red, pink and white fruits with pink spots.
No. 33
- 2 -

This fragment probably comes from a large linen curtain with sections of foliate patterns in wool tapestry, such as those discussed under No. 32. Specifically, it appears comparable to the fragments in the Cooper-Hewitt Museum and the collection of Mr. and Mrs. William R. Tyler cited in No. 32, note 1. The textile in Leningrad discussed in the same place illustrates the kind of tree to which this fragment could have belonged.
No. 34 (53.2.94)

Section of linen cloth with inwoven bands and spade-shaped leaves

Late fifth century or later

Measurements: 58.1 x 44.6

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen; Wefts: S undyed linen, S dark blue, S blue green, S medium green, S red, S pink, wool. 2 tapestry, slit. 7 paired warps, 13 wefts, per cm. in tabby and tabby reducing to 10 wefts per cm. in center of tabby ground. One selvage, very densely beaten up.

Section of linen cloth with one selvage preserved. It is patterned at right angles to the warps by inwoven
tapestry bands in a narrow trellis pattern which resembles connected baskets of fruit. Two such bands are preserved below, the one above in red and pink, and the one below, like that at the top, in blue green and green. In the field are single spade-shaped blossoms or buds, four of which now have mostly bare warps. One below at the left, has green, blue green, red and pink areas, and one still well preserved above at the right, has green, pink, and dark blue areas. There are remnants of smaller tapestry insertions in the ground in red and dark blue; these may once have been chevrons, which produced an overall diaper grid. Picks of double weft ribbing are in the central field of the textile beside the tapestry bands.

Because of the plainness of its present appearance, No. 34 seems to be a utilitarian version of the more decorative curtains that are discussed elsewhere (see Nos. 32 and 49, note 14). On these curtains, a variety of motifs--leaves, fruit, baskets of fruit, even putti--were inserted into the field surrounding a more imposing tapestry-woven area
No. 34

- 3 -

(e.g. a pair of victories or musicians). Possibly there were more varied figural insertions on either side of the trellis borders, but the simplicity of No. 34 tends to speak against this suggestion. The present textile may have been woven to be used with the warps placed horizontally as was the case with quite a few large hangings and curtains (e.g. Nos. 33, 39 a-c, and 40), in which case the trellis borders would have been intended as lateral borders, without further tapestry embellishments outside them.

The same kind of plain curtain with tapestry leaf insertions and borders is known from the excavation at Halabiye. Some of these excavated examples contain cotton in the insertions, which may be due to the location of that site in the Sasanian ambit where cotton was commonly traded. These weavings are also simple and utilitarian, and they at least provide the information that this kind of weaving was current in the late sixth century.

Parallels to this cloth, both in regard to the border motifs and to the relatively sparse semis and its leaf-shapes, are quite numerous. The grounds for
the published late dating of some examples in Paris (e.g. Du Bourguet's "E 74") are not however clear, simplicity perhaps having been mistaken for schematization due to a late date in his classification of this type of weave.

This seems to be another type of utilitarian weaving in which the schematization of motifs may be due to economy in its production (compare No. 24), so that the question of date of the Dumbarton Oaks piece must be left open beyond the information provided by the Halabiyeh textile finds.
No. 34

Notes

1. Pfister, Textiles de Halabiye (Zenobia), cat. no. 28, pl. VI; nos. 16 and 17, pl. VII; no. 21, pl. IX; no. 34, pl. XII. Most are fragments, but no. 16 is large enough (39.5 x 25 cm.) to suggest that it came from a textile with a comparable function.

2. For the border and leaf, see e.g. Paris, Louvre acc. no. X 4611 (Du Bourguet, Catalogue, 215, E 74) three similar borders beside a comparable spade-shaped insertion; the textile measures 33 x 48 cm., and the borders were also woven perpendicular to the warps; Louvre acc. no. X 4793 (ibid., 216, E 75), comparable leaf and smaller insertions beside a flower and vine border (Du Bourguet's "E" group is dated in the eighth century). Also, Berlin no. 6235 (Wulff and Volbach, Stoffe, 20, pl. 51) the comparison is to the diaper of small floral insertions with
birds and fruit baskets, which is framed by two more elaborate borders with Dionysian iconography; Berlin no. 9095 (ibid., 14, pl. 48) diaper grid of small insertions framing rosette and a spade-shaped leaf; and Berlin no. 9217 (ibid., 15, pl. 47) diaper grid with rosettes, the last one also including a bird and small insertions; this last example as dated by the authors in the fourth to fifth century, in reasonable agreement with our conservative dating of No. 34.

For a discussion of the heart-shaped leaf in semis patterns, its derivation from Late Roman ornament, and its possible apotropaic significance because of the virtue of ivy of which it may be a schematization, see Levi, AMP vol. I, 484-486.

One of the rare patterned dynastic textiles bears an overall semis, in roughly quincunx form, of open and smaller, closed, lotus blossoms, an indication of the ancient utility of the same design principle; see E. Riefstahl, Patterned
Textiles in Pharaonic Egypt (Brooklyn Museum, Brooklyn, New York, 1944), 20-21, fig. 27, fabric from the tomb of Thotmes IV with cartouche of Amenhotep II (the latter ca. 1450-1415 B. C.).
No. 35  (53.2.56)

Tapestry woven bud or blossom in a striped tabby ground

Late fifth century or later

Measurements: 14.8 x 20.3

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen; Wefts: S undyed linen; S undyed, S dark blue, S pale blue (mixture), S chartreuse green, S yellow, S primrose yellow, S apricot, S pale red, wool. 2/3 tapestry, slit. 6 grouped warps, 14 wefts, per cm. in tapestry; in tabby with a very loose sq. count, 9-10 per cm. Occasional extra double shots of weft of heavier
No. 35

- 2 -

linen, at intervals of 22 or 23 picks, once produced natural striping in the linen ground.

Fragment of naturally striped tabby, with a spade-shaped tapestry insertion; from a large cloth or curtain. The leaf or bud is in dark blue, white and the other colors mentioned, all very delicately shaded. A few smaller tapestry woven insets are apricot and one is blue.

This fragment probably came from a large curtain because of the large scale of the single bud and of the weave, which is on multiple warps. No. 34, a rather plain curtain, has somewhat similar insertions.

The symmetry of the patterned leaf on the present textile may reflect the influence of later patterns of 'candelabra trees,' which are discussed in reference to their appearance within spade-shaped leaves under No. 60; thus No. 35 may actually fall 'later' in the proposed range of dates.
No. 36 (53.2.75)

Leaf or bud cut from a curtain

Sixth century or later

Measurements: 9.0 x 13.5

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S-spun undyed linen; Wefts: S-spun undyed linen; S natural tan, S dark blue, S medium blue (mixture), S green (mixed with yellow to produce streaks), S yellow, S red, wool. 2 tapestry, slit and interlocked. 5-7 paired warps, 14 wefts, per cm.

Spade-shaped leaf or bud, evidently cut from a large curtain. Dark blue, interspersed with medium blue at the base, is used for outlines; yellow and green are
in alternate segments of the outer bud; the top of the inner bud is red, followed by a lower strip of tan, and an inner section of linen.

The dating of No. 36 is purely subjective. By comparison with the leaves or buds on other curtains, it seems to show a relatively crude and rather obviously symmetrical rendering of such a motif (see Nos. 32 and 34 for discussion and references to other examples).
No. 37

Leaf or bud from a curtain

Sixth century or later

Measurements: 7.0 x 7.5

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S-spun undyed linen; Wefts: S-spun undyed linen; S undyed, S dark blue, S pale green, S yellow, S red, wool. 2 tapestry, slit. 8 paired warps, 15 wefts, per cm.

Detached leaf or bud from large curtain of good quality. The modeling of its form is achieved by the alternation of linen tabby and undyed wool tapestry weave in the pale inner areas; the latter are contained by red with green at the base; yellow at either side above; and a blue frame.
No. 37

- 2 -

See No. 36, another tapestry leaf or bud woven according to a comparably symmetrical formula. A discussion of foliage on curtains and hangings is found under No. 32.
No. 38 (53.2.59)

Blossom or fruit from a curtain

Seventh century or later

Measurements: 9.6 x 9.5

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S-spun undyed linen; Wefts: S-spun undyed linen, S dark blue, S dark green, S red, S pink, wool. 2 tapestry, slit. 6 paired warps, 11 wefts, per cm. Most of the red wefts (which are found in much of the upper part of the blossom) are carried in pairs.

Tapestry woven blossom or fruit cut out of the ground of a very coarse largescale weaving. A pink and red blossom with dark blue dots, framed by white, rises from a yellow base framed in green.
This fragment is chiefly interesting for the evidence it provides of the merging of familiar units of the decorative repertory, namely spade-shaped leaves or buds, and baskets of fruit. It seems to represent a confusion between the two types, both of which are common on large curtains with warps in multiples of 2 or 3. This example is so coarse that it may be supposed to come at a stage when the standard in the production of such linen curtains had greatly deteriorated. Because of the conventionalized form of the hybrid motif it appears to represent a late stage in the production of this type of weaving.
No. 38

Notes

1. Among curtains with inwoven baskets of fruit are the large curtain with Victories in the British Museum, acc. no. 29,771 (cited under No. 49, note 14) and the horsemen curtain in the Metropolitan Museum of Art acc. no. (No. 40, note 1).
No. 39a

Europa and the bull with Eros inverted above; from the same pair of curtains as Nos. 39b and c

Fifth to sixth century

Measurements: Tapestry square: 16.9 x 16.4
Attached linen: 14.8 x 4.5

Provenance: Egypt. Purchase.

Unpublished

Technical description: Warp: S-spun undyed linen. Wefts: S-spun undyed linen; S dark purplish blue wool (mixture of dark blue and violet). 2, sometimes 3 tapestry, slit, dovetailed and interlocked. S linen flying shuttle, a little soumak wrapping used for outlines. 8-9 paired warps, about 22-28 wefts, per cm. A small area of linen tabby ground into which it was woven remains beside outer vineleaves at the
lower right; in addition, it is attached to a fragment of ancient linen tabby with multiple linen and wool weft stripes (the latter possibly an indication of wear and repair in antiquity).

On a square with a purple frame from which trilobed vine leaves project, Europa, half-draped, is seen riding on the bull; figures and motifs are all in wool against a linen background. The bull is directed left but turns his face back and upwards to Europa, who caresses him with her left hand and holds her billowing mantle with her right. In the upper right corner, inverted 180 degrees to this scene, is a small winged Eros beside the upflying, striped, bull's tail; his outer hand is extended in front of the bull's tail. There is a hole between the rump of the bull and Eros' outer shoulder, and a few smaller holes along his legs and the purple frame. The linen background of these figures is filled with vine branches with leaves, some of which appear to project, or grow from, the purple frame. This and No. 39b and c, like many curtains and hangings, was woven at right angles to the warps.
No. 39b (73.2)

Section of purple-and-white border of interlaced squares and circles, with horsemen and dancers probably from the same pair of curtains as Nos. 39a and c

Fifth to sixth century

Measurements: 50.6 x 17.9

Width of border including vineleaves, approximately 16 cm.

Provenance: Egypt. Purchase.

Unpublished

Technical description: Same as No. 39a. Small holes in each compartment except for the second medallion from the right with the horseman. A small section of ground tabby into which it was woven adhered at the upper left and lower right at the time of its acquisition.
Section of border with the same outward-projecting vineleaves and interstitial dots as No. 39a. An interlace of alternating squares and circles frames mounted nude horsemen holding missiles, moving right in the circles; and paired dancers (in the squares). In one scene the dancers, male and female, are clothed, the man wearing a nebris, in the other they are nude; the males appear to carry a pedum in each square. These figures appear against the same foliate background as those in No. 39c, but with a few more small branches in addition to the vineleaves. In the spandrels of the circles are two bunches of grapes flanking a vineleaf, and the lower spandrels of another such circular compartment appear above the righthand square. The outer border is curved at the left, following the outline of the lefthand Norseman-medallion; this was evidently the outer edge of a gammation.
No. 39c  (73.7)

Right angle border from the same pair of curtains as Nos. 39a and b

Fifth to sixth century

Measurements: 37.8 x 26.4

Height of lower border including vineleaves, approximately 16 cm.

Provenance: Egypt. Purchase.

Unpublished

Technical description: Same as No. 39a. A few holes in the upper and corner compartments. A fair amount of original inwoven tabby adhering to the left of upper horseman roundel. It contains multiple weft insertions in bands and has about 22 warps per cm. and about the same number of wefts per cm. (this equal count effected by the doubling or tripling of some wefts).
No. 39c

This section of border contains three compartments at the base and one above. As on No. 39b, the two circles contain nude horsemen with missiles, but these ride to the left. The squares contain a male and a female; in the left square, they are nude wearing only mantles, and the male leans on a spear or thyrsus; in the right, they are clothed, the male in a spotted garment (possibly an animal skin), holding pedum and possibly a wine bowl, the female in a long tunic, holding a mantle over her head.

Because of the large scale of the interlaced tapestry bands and their similarity to borders on a group of black-figured curtains, these fragments have been described as parts of a curtain rather than of a garment.

The curtains described under No. 40, of which the latter is a fragmentary example, frequently contain broad panels composed of repeating Dionysian scenes in strips, which are typologically similar to Nos. 39b and c. One of these in the Abegg-Stiftung, \(^1\) contains a representation of a nereid playing a lyre.
mounted on a hippocamp, an iconography related to that of the Dumbarton Oaks square, No. 39a. These curtain panels usually contain three strips of decorative units, as well as outer border motifs, rather than a single strip of interlaced circles and squares as on Nos. 39b and c (e.g. the Bern fragment described in note 1 has two strips of animals in vinescrolls, on the outside of the larger strip containing Dionysian figures). A more exact parallel to the arrangement of Nos. 39b and c is found on a curtain fragment with a section of gammation in the Louvre. Curtains with decorative gammatia at the corners are represented in the mosaic of the palace of Theodoric (ca. 500-526) in Sant'Apollinare Nuovo at Ravenna; these contain large decorative squares in the angles of gammatia patterned by vinescrolls. The square with Europa was probably woven into the field, and framed by gammatia, as on the mosaic representation. Because both Nos. 39b and c appear to come from a lower right gammation, it seems reasonable to suppose that they were cut from a matched pair of curtains, as seen in this mosaic.
There is no reason to doubt that the scene on No. 39a is the rape of Europa. Representations in which features of Europa become conflated with those of nereids and the two become virtually indistinguishable from each other are discussed on p. 4. The presence of Eros and the caressing of the bull's head may possibly derive from marine thiasoi, but in other respects—clothing, pose, the naturalistic bull—the scene conforms with the mythological story. This episode appears with some frequency on later, polychrome Coptic textiles, of which No. 127 q.v. is an example. The position of Eros on No. 39a, inverted beside the bull's tail, represents the natural expedient of the tapestry-weaver, who found it the only way to fit him in. It is another example, more dramatic than most, of the varying placement of motifs in tapestries which is frequently mentioned in this catalogue.

The paired dancers and the horsemen of Nos. 39b and c are frequently found on other purple-and-white textiles, most of which are from garments (see No. 10), rather than from curtains. The finest of
these are probably contemporary with No. 39, which--
in both its draftsmanship and technique--reflects an
elegant late antique tradition. Text-Figure  ,
the reverse of No. 39c, shows the delicacy and control
of the flying shuttle used to produce the details on
the dark bodies.
No. 39c

Notes

1. Bern, Abegg-Stiftung acc. no. 1385, comprising a whole panel from a curtain with large interlace of centaurs and paired dancers, and a nereid on a hippocamp at the top; the smaller outer borders are of single animals in scroll circles; also see Paris, Louvre acc. no. AC 206 (Du Bourguet, Catalogue, 94, C 29) fragment of such a figural band; and no. 4195 (Du Bourguet, op. cit., 76, B 27) single oblongs containing dancers set into a colorful framework of rosettes and laurel leaves, instead of the monochrome subsidiary outer borders of the Bern panel.

2. Paris, Louvre acc. no. X 4627 (Du Bourguet, op. cit., 94, C 30), gammaton with linked circles containing single dancers alternating with centaurs, and a separate spade-shaped tapestry leaf containing a dancer in the field and framed
No. 39c

Notes

- 2 -

by the gammation; this example is in a much cruder style than No. 39 a-c, but it is not necessarily datable much later, since it demonstrates no specifically late features of style or iconography.

3. See Volbach, Early Christian Art, pl. 152 above. The famous "châle de Sabine" in Paris (Louvre acc. no. MG 1230) of which there are other fragments at Lyon should also be mentioned here in connection with curtains patterned by squares framed by gammatia; see Essen (1961), no. 329; Peirce and Tyler, L'art, vol. I, pls. 156, 157 and R. Pfister, "La décoration des étoffes d'Antinoé," RAA. V (1928), 215 ff. Judging from the published description and illustrations, it is tapestry with wool warps. The sides of the gammatia on this "shawl" measure roughly 57 cm., and the circles are about 29 cm. in diameter. Besides the square containing Apollo and Daphne framed by a gammation with marine subjects, the inwoven decorations include a large circle featuring Bellerophon with
No. 39c

Notes

- 3 -

Pegasus and the chimera rimmed by more marine subjects, and small inwoven groups of putti, erotes and a centaur. Since it has a red background, like hangings such as Nos. 48-50, and its scale is so large, it is possible that the "chale de Sabine" may actually represent a hanging with a scheme of decoration similar to that of No. 39a-c at Dumbarton Oaks, rather than a mantle. One should compare No. 8 in the Dumbarton Oaks Collection with the "shawl;" on the former, which has been tentatively described as coming from a mantle, the squares are roughly 14 cm. high. In further regard to wool curtains and hangings with gammatia, also see No. 157.

4. See No. 49, note 15.

5. Cf. Paris, Louvre acc. no. 4792 (Du Bourguet, op. cit., 64, B 24), the famous wool tapestry square (itself probably from a curtain or hanging) with Dionysian and Osirian iconography, in which
ducks and other marine attributes of the scene are squashed sideways into the upper right corner.

6. See for a survey of this type of horseman on Coptic textiles, in which, however, morphological considerations are ignored (i.e. the different structures and functional character of the textiles are not taken into account), Suzanne Lewis, "Iconography of the Coptic Horseman in Byzantine Egypt," JARCE, X (1973), 27-63.
No. 40 (53.2.98)

Figure of a shepherd (?) from a curtain

Fifth century or slightly later

Measurements: 18.3 x 52.8

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen; Wefts: S undyed linen, S dark blue, S medium blue green, S light green, S yellow, S pale red, wool. 2 or 3 tapestry, varying, slit. 5 grouped warps, 17-18 wefts, per cm. Areas of tabby weave in linen used to emphasize pattern areas, 2 or 3 wefts over 2 or 3 warps; e.g. in left eyebrow, beside left hand. A narrow dark blue area with true linen hatching is at the upper right. Tabby ground fabric visible at figure's side.
No. 40

- 2 -

Black figured personage cut out of a large-scale linen curtain of good quality; the figure holds a large object against the body, probably an animal. The object is patterned by fleece-like areas of green, blue green, yellow and red. The figure is woven at right angles to the warp. The top and left side of the head, right arm and areas in the middle of the fragment are missing.

No. 40 is a fragment from a large heavy linen curtain on which one or more black- (really dark blue) figured personages appeared. A few examples with figures of Dionysian iconography in this series are in other collections. Among them, one formerly in the Kofler-Truniger collection depicts a similar figure also holding an unusual object, apparently a spotted animal. Two fragments of a male dancer in the Louvre are so closely related to No. 40 stylistically and technically as to appear to come from the same textile or workshop. The elaborate interlace panels, composed of figured circles and squares, which framed the personages in this group of textiles are present
on most of the textiles referred to in note 1; in this catalogue, a simpler version of these panels is seen on No. 39 b and c, fragments of a curtain of the highest style and workmanship.

The choice of a dark skin color illustrates the continuance of an aesthetic taste for silhouette representations, such as were frequent earlier in vase-painting or in black-and-white mosaics. Specific African features would have to be present, as in dynastic art, to allow us to identify these figures as black men. A few smaller fragments at Dumbarton Oaks not in this group of curtains also exemplify the dark-figured style (see No. 8).

The object held by the figure on No. 40 is unfortunately incomplete but its identification as an animal is likely since an eye is apparent to the right of the person's face, and the regular patterning of its outline resembles nothing so much as fleece; this identification draws closer the connection to the textile formerly in the Kofler-Truniger Collection mentioned above. The latter and the examples in Paris and Dumbarton Oaks seem less
classical in style than that in the British Museum (acc. no. 43,049), which is possibly the finest of the group; one is therefore tempted to date them later than that textile. But this stylistic difference may be due to their having been made by less able weavers. Lack of context makes it impossible to know how long curtains were woven in this style. 3

For the theme of the Good Shepherd in late antique Egypt, with which the iconography of this fragment and of that formerly in the Kofler-Truniger Collection, may possibly be connected, see pp. Equally likely, this figure carrying an animal may personify April and derive from a cycle of seasonal representations. Seasonal mosaics are known from the first third of the sixth century, a date that should probably be taken as the upper limit of the dating appropriate to the Dumbarton Oaks piece. 4
No. 40

Notes

1. E. g. New York, Metropolitan Museum, curtain with black-figured horsemen in arcade and other motifs (Peirce and Tyler, L'art, vol. II, pl. 206); London, British Museum acc. no. 29,771 cited under No. 49, note 14, curtains with dark-figured Victories; also British Museum acc. no. 43,049, a large curtain with two black-figured huntsmen between broad Dionysian panels (Peirce and Tyler, op. cit., pl. 75); Bern, Abegg-Stiftung acc. no. 816 (unpublished), dark figured flute player on a column capital (linen tabby with coarse, irregular 2/3 tapestry areas) framed by vine with grapes in lateral borders; Cairo, Coptic Museum acc. no. 7498, curtain with dark-figured flute player between broad panels containing maenads and other Dionysian motifs (Raouf Habib, The Coptic Museum; A General Guide
No. 40

Notes

- 2 -

[Cairo, 1967], fig. 31); Berlin no. 9230 (Wulff and Volbach, Stoffe, 9, pl. 44), female with sistrum between broad borders; and a textile formerly in the Kofler-Truniger Collection with a youth (?) in spotted garment holding a spotted animal (Kunsthaus Zurich. Sammlung E. und M. Kofler-Truniger, Luzern. 7 Juni bis 2. August 1964, no. 526 pl. 43); and male with basket (?), formerly in the Kelekian collection (New York [1929]. Important Documents of Coptic Art in the Collection of Dikran G. Kelekian, unnumbered); also Paris, Louvre, a recent acquisition, acc. no. E26.911, a black-figured male dancer beside column.

2. Paris, Louvre acc. nos. X 4420 and X 4420 bis (Du Bourguet, Catalogue, 71, B 17 and 18). The delineation of the features and the broad outlines of the arms are very similar; both are likewise woven at right angles to the warp.
3. An interesting small wool tapestry-weaving with a dark-figured bust in this style was recently acquired by the Louvre (acc. no. E 27081). It gives the impression of having been inspired by the figures in black-figured linen curtains and is the only example in wool known to me in this particular black-figured style; I am grateful to Madame Clémence Neyret who permitted me to examine it.

No. 41 (53.2.79)

Boar from a curtain

Sixth century

Measurements: \[ x \]

Length of boar, (weft dimension)

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen; Wefts: S undyed linen; S dark blue, S blue green, S olive green, S pale green, S yellow, S apricot, S red, S pale red, S pink, S natural pale tan, S natural brown, S medium brown, S natural gray, wool. 2/3 tapestry, slit, interlocked, a little dovetailed. 6 grouped warps, 24 wefts, per cm.

Very fragmentary section of a curtain, with remains of a vinescroll containing a boar at the left, and a
bunch of grapes to its right. Below this vinescroll is a border of overlapping heart florets, while a small portion of the same border is seen to the left, where it closes off the section of vinescroll containing the boar. A quatrefoil interrupts the lower heart-border below the bunch of grapes. The weaver creates his effects by gradually modulating the color of the yarns he uses from one area to the next. In the boar he goes from the head, dark blue striped with a mixture of brown and medium blue, with light blue and white at the eye, to blue green, a natural gray and yellow at the tail, again with insets of stripes.

In the lower row of hearts there is a delicate color variation; it begins with the apricot of the heart farthest to the left and progresses to a natural light brown, to a pale red, to a more pronounced red, and then returns to the brown and apricot in the sixth and seventh hearts. The grapes, vinescroll and other foliate elements are again worked in delicate stripings and mixtures of yarns, and by modulations
between closely related shades of color. Light blue green and pale green appear on the branch beside the grapes; a blue background is set beside the grapes; and a red background in the section of border containing the boar.

The placement of the animal beside a border of hearts and in a vinescroll as part of a decorative frieze rather than a representational scheme, suggests that this fragment is part of a curtain rather than a solid tapestry hanging. The pose of the boar is a standard one in hunting scenes and it is comparable with the boar on No. 48 and another fragment of curtain or hanging in the Abegg-Stiftung, Bern (see No. 48, p. and note 4). The original textile must have been large in view of the dimensions of this fragment, which is part of a border. While it is coarser in style, in the detail of the remaining foliage and quality of the animal rendering, No. 41 recalls the relatively largescale vinescroll and animal border of the Chair of Maximianus.¹ Fragments of other largescale vinescroll friezes from
No. 41

- 4 -
curtains are comparable with the Dumbarton Oaks piece, although these other vinescrolls with birds and fruit lack the boar of the Dumbarton Oaks border. Presumably, this animal derives from generic hunting scenes set within rinceaux of a type found on mosaic pavements (e.g. see the reference to Nikopolis under No. 48, note 15, where such a mosaic border was found).

Elements of the lower and one lateral border of No. 41 are found on several other textiles in the Dumbarton Oaks Collection with minor variations in form. On No. 31, the hearts are slightly overlapped without foliage; on No. 45, they are separate units framed by paired leaves and have lateral dots; on the present textile they are slightly overlapped with lateral dots and one quatrefoil composed of four hearts interrupts their sequence; on No. 48, instead of hearts, the border consists of connected volutes, but it is interrupted at the corners and in the center of the borders by the same kind of heart-quatrefoil; and on No. 105, the hearts are still connected and have lateral dots, but they have become quite shapeless.
This universally useful pattern of hearts in borders and the related pattern of heart-quatrefoils, have been the frequent subject of discussion.\(^3\)

Except for No. 105, where the actual shape of the motif has been affected in a way that seems to betray the passage of time, there is often little about such borders to differentiate earlier from later examples. Generally speaking, however, as suggested originally by Toll, the form with two lateral dots seems likely to have been an Egyptian variant of the pattern.\(^4\)
No. 41

Notes


2. E.g. London, Victoria and Albert Museum acc. nos. 267-1889 and 819-1905 (Kendrick, Catalogue I, nos. 20 and 21, pl. VI); Berlin no. J. 9067 (Wulff and Volbach, Stoffe, 9, pl. 6).

have discussed this ubiquitous motif in *JARCE*, IV 149, (1965), note 31, with some of the same references.

4. Although the hearts are quite common in Sasanian and Umayyad stucco, lateral dots are missing from such borders of good Sasanian style and from those which display stylistic changes symptomatic of a later period; see Thompson, *Stucco*, pp. ; and for hearts in borders which have undergone stylistic change, Hamilton, *Mafjar*, pls. XLVII, XLIV, 5 (he calls them "butterflies").
No. 42  

Fragment from a large plied-warp cloth or curtain

Seventh century? (or later)

Measurements: 8.8 x 11.0

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished


Fragment cut out of what was probably a largescale curtain of good quality: it has the passages of tabby and striping of colors used to produce the modeling and painterly effects of such textiles. A
single blossom outlined in dark blue is represented on a green ground; the latter in turn is surrounded by linen tapestry.

The style here is less naturalistic and more schematic than the blossoms and buds of Nos. 36-38, but the fragment is too small to permit a more accurate dating. Since the weaving of large fabrics on plied warps is unusual, the suggestion that it may come from a curtain can only be tentative. The existence of other unusual applications of plied warps in textiles datable to the Umayyad and early Abbasid periods (see pp. ), suggests that this fragment should also be attributed to these periods.
1. Boston, Museum of Fine Arts acc. no. 55.1060 is a fragment of an unusual hanging woven on plied linen warps with a pattern in registers including animals and a putto. In style, it is almost certainly Umayyad or later and it may represent the rare type from which the Dumbarton Oaks fragment was cut.
No. 43

Wreathed head and duck set into jeweled trellis

First third of the fifth century

Measurements: 32.9 x 21.5

Provenance: Egypt. Said to have been found on the island of Roda. Purchase.


No. 43
- 2 -

Fragment of tapestry-weave of the finest quality. Part of a diaper grid forming long lozenges, the strapwork adorned with jewels and with whirling rosettes at the junctions. The jewels consist of rectangular cabochons of blue or green tones alternating with groups of four white pearls with blue highlights (effected by soumak wrapping). In the incomplete lozenge at the right is a neckless, wreathed head, its short hair worn in orange and yellow snake curls over the forehead, its large eyes rimmed in dark brown with purple shading underneath; the flesh is shaded in tones of purple to pink over the cheeks, modulated to tan around the mouth. The main background of the tapestry is red, while the jeweled bands are tan with yellow edging. In the half lozenge below left is a duck, apparently swimming (the remnants of what appears to be the curl of a wave are seen below the tail at the left); the duck's head is reversed, and it wears a broad striped collar around its neck.

This fragment of a large tapestry calls to mind mosaic pavements with diaper grids containing various
No. 43
- 3 -

fillers, suggesting that the textile from which it comes may have actually been used as a carpet. One of the few nearly complete tapestry-woven 'carpets' that survive is in fact patterned by an overall lozenge grid containing various birds and occasional short busts (i.e., heads with necks as opposed to the mask of No. 43). The trellis of that tapestry, like the one on No. 43, is formed of long lozenges, while on mosaic pavements square lozenges are generally more common. It is unfortunate that so little remains of the Dumbarton Oaks fragment and that one cannot tell what other elements were included in the strapwork, or what their relationship was. Mosaics with birds, animals, and other fillers are characteristically fifth to early sixth century work, while earlier lozenge strapworks appear to be uninhabited. Thus, despite the great beauty and assured style of the mask on No. 43, it should be related typologically to mosaics of at least the early fifth century rather than to those of third or even fourth century date. The relative lack of shadow on the face (this is not certain because of damage to one
side of the nose but the face seems to be bathed in an even glow of light from the front); the symmetrical, heavy, shadows around the eyes; and the absolute frontality which is not actually characteristic of classical masks; also support to this dating. 4

In addition to the trellis hanging or rug in Textile Museum (with busts in the strapwork) mentioned above, there are two important tapestries on wool warps with true masks. The first of these is in the Museum of Fine Arts, Boston (Text-Figure 5); it is a fragmentary border on which in a frieze of birds and foliage, a truly classical mask on a disk is supported by two erotes. This hanging fragment agrees with the more common iconography of masks on mosaics, where they are commonly found within a circular frame in borders, and in emblemata, rather than as fillers of strapwork. 6 The second hanging is the "Heraclea" hanging in The Textile Museum (see No. 49, note 3), which is patterned by a variety of broad and narrow bands; among the latter, two bands of different widths contain masks in strapwork, in alternation with birds.
The male head of the Boston fragment wears a laurel wreath without the fruit of the Dumbarton Oaks piece. The little masks of the "Heraclea" hanging are coarser in style than either the Boston or Dumbarton Oaks masks and wear a variety of special headgear which may reflect the special iconography of the piece; they may all, however, be female because of their accentuated earrings (where these are preserved).

In the case of the Dumbarton Oaks mask, the fruits and flowers of the headdress suggest a connection with the personifications frequent in late antique art, a subject which is also mentioned in connection with Hestia, the goddess of the hearth (No. 47, and note 4 thereto). Perhaps the Dumbarton Oaks mask is a seasonal personification of the kind found on weft-looped curtains with masks (see No. 27, note 1). While the delicate and assured classical style of the mask in the Museum of Fine Arts indicates that it should be dated in the same period as the weft-looped curtains with classical masks, the strapwork and frontality of the mask on No. 4J reveal a later date, as shown above.
In regard to the question of the strapwork, although jewels are frequently found on tapestry crosses (see No. 46, note 2), jeweled strapwork is uncommon otherwise, and indeed does not appear to have been appropriate to pagan contexts. The closest parallel to the strapwork on No. 43 is found on a detached fragment of the Saint Theodore hanging in Cambridge. The latter, which frames a triangular space, is both stylistically and technically comparable, and supports a general attribution of the Dumbarton Oaks fragment to the period of the fifth or early sixth century (see further below). In their turn, the jeweled strapwork of the Fogg and Dumbarton Oaks pieces relates to mosaic borders with jewels of the fifth and sixth century.

The style of this extraordinary serene and small-mouthed face remains still to be placed. Of the various Coptic hangings none can be compared to No. 43 with respect to this countenance except the Meleager and Atalanta hanging in the Abegg-Stiftung. The style of the latter has been ably discussed by Erika Simon who finds in it an expression of the cool
and courtly mosaic style, attributed to Constantinople, of Hagios Georgios, Salonika. Something of the same fine-featured, slightly mask-like facial style is seen also on the mosaic of Saint Thomas in the Baptistery of the Orthodox Cathedral at Ravenna and because of this facial style, the dating of No. 43 has been restricted to the first third of the fifth century. The Dumbarton Oaks mask appears to be a statement in the same mode as the hanging in the Abegg-Stiftung.

Though tantalizing in its incompleteness, this small fragment gives us an idea of the exceptional quality of weavings produced for display in Egypt at that time.
No. 43

Notes

   (Kitzinger, "Horse and Lion," fig. 45; for a list
   including this and other carpet-like large
   tapestry-weaves, see ibid., 44).

   A fragment of a large tapestry in Cairo
   (Coptic Museum acc. no. 1742), patterned by a
   strapwork formed of interlocking circles with
   single florets in the central lozenges and
   accentuated junctures is an even more astonishing
   example of a woven mosaic pattern. Many large
   weft-looped hangings demonstrate the same
   relation with patterns familiar in the mosaic
   repertory, particularly border motifs.

2. E.g. H. Stern, Recueil général des mosaïques de
   la Gaule; II-Lyonnaise -1. Lyon, Xe supplément à
   "Gallia" (Paris: Éditions du Centre National de la
No. 43
Notes
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Recherche Scientifique, 1967), 105-106, pl. LXXV top right, mosaic of Place Sathonay, first half or mid-third century; M. Chéhab, Mosaiques du Liban (Paris, 1959), 43, pl. XIV, villa of Soueidie, Baalbek, second half of third century.

3. E.g. M. Chéhab, op. cit. (note 2 above), pl. LXVI, 1 and 2, mid-fifth century nave mosaic of Khalde Church, a square grid containing various animals, birds, fish, baskets of fish; pl. CVI, the same kind of grid and fillers, in the church of Beit Mery; Levi, AMP, vol. I, pls. CIV, c, CV, d (House of Menander); CVII, d (House of the Evil Eye, later room), CVIII, d (House of Bird Rinceau), all square lozenge grids with geometric fillers, and pl. LXXIV, a (mosaic of the Striding Lion), square lozenge grid formed of heart florets, containing various plants, animals, and birds.

See No. 49, note 18, for references to Kitzinger's discussion of this kind of mosaic pattern, and cf. Levi, AMP, vol. I, 394.

5. Boston, Museum of Fine Arts acc. no. 66.377. I am grateful to Professor Kitzinger for his contributions to this discussion, particularly in regard to this textile in Boston.

6. E.g. Levi, *AMP*, vol. II, pl. LVII (border of hunting scenes from the Constantinian Villa), pl. XVI,a, b (emblemata, functionally similar to borders, Room 2, House of the Triumph of Dionysos).

7. Cambridge, Mass., Fogg Art Museum acc. no. 1939.112 (see No. 47, note 6 and Weibel, *Two Thousand Years*, no. 19a).

8. E.g. Rome, S. Maria Maggiore (L'Orange and Nordhagen, *Mosaics*, pl. 56b); Ravenna, Arian
Baptistery, A. D. 493-526 (L'Orange and Nordhagen, op. cit., pl. 64a, and Giuseppe Bovini, Ravenna Mosaics (New York: Graphic Society, 1956), pl. 17; San Vitale, A. D. 526-547/8 (L'Orange and Nordhagen, op. cit., pl. 71, 72a); and the same borders on the hems of the holy virgins in Sant' Appollinare Nuovo (L'Orange and Nordhagen, op. cit., pl. 66b) as well as on the throne of the Virgin and Child (Bovini, op. cit., pls. 20 and 22).


No. 44  

Tapestry square with basket of fruit

Late fifth to sixth century

Measurements: 20.3 x 19.8


Bibliography: Morris Catalogue, I, 293.

Technical description: Warp: natural light wool. Wefts: S undyed linen; S purple, S medium blue, S blue green, S medium green, S lime green, S yellow, S red, S pink, S pale pink (mixture), wool. 1 tapestry, slit and interlocked. 9 warps, about 25 wefts, per cm.

Fragmentary tapestry-woven square depicting a basket of fruit within a white disk against a purple frame.
In the outer red border are alternately white and green stepped forms, the white ones each framing small blue T's, and the green, red T's. In the spandrels of the inner purple frame are symmetrical stylized yellow foliate shapes. The wicker of the basket is indicated by pink diagonals against yellow, and the fruit by gradations of red to pink, with brilliant green and blue foliage above.

Baskets of fruit are common on Coptic textiles, both as conventional repeating devices on textiles of pagan iconography in alternation with animals, vine leaves, huntsmen, putti, etc.¹ and as the central motif of textiles such as the present example, which appear to have probable Christian significance. In addition, baskets of fruit appear in specifically Christian textiles—as repeating units on the large curtains with Victory-angels supporting the Cross.²

A tapestry square comparable in size (and probably function) with No. 44 has almost the same spandrel motifs surrounding the representation of a saint (he may be an Evangelist because he appears to
Squares of different patterns were possibly used as appliqués on larger textiles with a function similar to curtains (in this regard, see further p. ). Finally, the vine and its associated fruits assumed a specific Christian meaning at an early date (John 15:1-8) in addition to their extensive use in Dionysian iconography. It would thus seem reasonable to attribute a Christian context to this tapestry square, many of its counterparts with fruit, and to other large single-unit tapestries with various birds or hares (as well as to the curtains with angels mentioned above), although without their context it is impossible to be absolutely certain of their Christian significance.

While it is possible to see an abbreviation of the Cross in the T's framed by merlon shapes of the border, the same motif is found elsewhere in Dionysian contexts (see No. 13), so that this detail is in no way conclusive with respect to the argument.

The Dumbarton Oaks square is a weaving of high quality and the texture of basketwork is finely
executed, but it nevertheless exhibits a certain mechanical quality in the repeating fruit and border elements. For this reason, one would tend to place it later than the largescale naturalistic tapestry of a basket of fruit in Moscow (see note 4), which is a masterpiece, in the same genre, of late antique art. The same type of basket and uniformly drawn fruit are found on a Palestinian mosaic (attributed to ca. 530 by Avi-Yonah), and the dating of No. 44 to the late fifth to sixth century is given because of a comparable tendency to symmetrical, uniform, renderings of baskets of fruit. Quite possibly it is early sixth century because of the high degree of uniformity in these details.
No. 44

Notes

1. E.g. Brooklyn Museum acc. no. (PCE no. 193); Berlin no. J.4652 (Wulff and Volbach, Stoffe, pls. 21 and 86); Paris, Louvre acc. no. X 4282 (Du Bourguet, Catalogue, 170, D 133); Leningrad, Hermitage acc. nos. 9678, 13147 a and b, 11301, 11302 (Matie and Lyapunova, Tkani, pls. XIV/1, 6 and 7, XXXV, 8 and 7), etc.

2. See No. 49, note 14, especially British Museum acc. no. 29,771 because this pair of curtains is complete.

3. Detroit Institute of Arts acc. no. 46.76 (Weibel, Two Thousand Years, no. 18).

4. See Cabrol, Dictionnaire, XV, 2 (Paris, 1951), cols. 3113-3118; Kybalova, Koptische Stoffe, 69; and cf. M.-Th. and Ch. Picard in Revue
No. 44
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Archéologique, XL (Juillet-Septembre, 1952),
34-35, in reference to the motif of the Alexandrian

*calathos*, as described by Callimachus and seen on
coins, with its adaptation into Christian
iconography.

5. Examples with birds: London, Victoria and Albert
Museum acc. nos. 654-1886, 2148-1900, 284-1891,
347-8-1890 (Kendrick, *Catalogue I*, nos. 174, 172,
177, 176, pl. XXIV), and British Museum acc. no.
22,868, a set of squares with large single doves,
one with an ankh cross above it and two with plain
wreathed crosses above the birds; (London, British
Museum. Dept. of British and Medieval Antiquities.

*A Guide to the Fourth, Fifth and Sixth Egyptian
and the Coptic Room
Rooms* (London, 1922], 225). For hares, see e.g.
London, Victoria and Albert Museum acc. nos.
202-1891 and 770-1886 (Kendrick, *op. cit.*, nos.
139, 138, pl. XXIV). Textile squares with baskets
of fruit of a comparable type to No. 44 are:

Moscow, Pushkin Museum acc. no. 5818 (Shurinova,
Catalogue, no. 8); Berlin nos. 4639, 9697 (Wulff and Volbach, Stoffe, pls. 47 and 53); Paris, Louvre, acc. no. X 4196 (Du Bourguet, Catalogue, 101, C 42); Vienna, Österreichisches Museum für angewandte Kunst acc. no. 655 (Egger, Koptische Textilien, 16, pl. 13). See Sotheby Sale Cat. (Nacht 1, 2, 1984, Antiquities and Islamic Art) in 1980, for two seemingly identical pieces, A. Rezek, NY.

No. 45

Tapestry-woven basket of fruit

Late fifth to sixth century

Measurements: 15.4 x 20.3


Technical description: Warp: S undyed wool. Wefts: S undyed linen; S purple, S medium green, S yellow, S orange, S red, S pale red, S brown, wool. 1 tapestry, slit and interlocked. 9-10 warps, 21 wefts, per cm.

Incomplete tapestry woven square with borders only partly preserved at the left and below. Within them is a basket of fruit in a circular purple frame on a
No. 45

- 2 -

linen background. The outer border with a yellow background contains inverted heart-florets enclosed within leaves, with lateral dots. The fruits are red and pale red, rimmed with green; the basket is yellow and orange with purple outlines. In the spandrels of the inner square and beside the basket, are trefoil leaves on stems.

The remarks under No. 44 regarding the kinds of Coptic textiles with baskets of fruit and their possible significance are pertinent here, as are the comments there and under No. 46 about the probable use of these tapestry squares as appliqués on larger textiles.

This basket is taller and more slender at the base than that of No. 44; it is more like Berlin no. 4630, cited in note 2 under that entry. Because of this shape and the even greater reductiveness of elements of the design in comparison with No. 44 (e.g. the number of fruits; the foliage behind the fruit), the present textile appears to be a coarser work. But this greater coarseness may, as in other
cases (e.g. No. 40), only reflect the work of a less
talented weaver or designer, rather than be a symptom
of later date.
No. 46

Tapestry-woven square with a cross in an interlace border

Late fifth to sixth century

Measurements: 14.6 x 14.3

Provenance: Unknown, probably Egypt. Formerly in the Kunstgewerbe Museum, Düsseldorf; Collection of Theodore E. Merrill.


Tapestry-woven square with an outer purple border enclosing a polychrome (braid) interlace against
linen background. The colors of the interlace are usually discontinuous, though sometimes two or three sections of a strand are the same. The frames of the inner square and central circle are red; within it, an orange jeweled cross is flanked by pairs of confronted red birds (probably doves). The central jewel has a light blue frame surrounding yellow, with a red center.

Except for the insignificant small cross on No. 4, which is datable in the late fourth or early fifth century, and for comparably restrained appearances of the motif on garments, most Coptic textiles with the cross appear to date no earlier than the fifth or sixth century. (This observation was first made by A. F. Kendrick, and its correctness can only be confirmed. 1)

The arrangement of the cross within a circular frame and flanked by two or four birds is found on many other textiles. 2 The examples cited are also of crosses with expanding arms, as on the present textile. On a number of them (not our No. 46) the
upright arms are expanded to produce an absolutely symmetrical ornament (e.g. the first textile in London cited in note 2).

Braid interlaces occur also in book illustrations and mosaic but as purely ornamental borders they are less common than the simple cable or guilloche, or its looped variants. In representations of the cross, the interlace is more frequently found as the actual filling motif of the cross than in the frame surrounding it. Quite a few of the textile crosses associated with the interlace (see note 2) are in the form of the crux ansata, a type not represented at Dumbarton Oaks, and since some of these appear to date relatively early, it is possible that the association with the interlace, without its use as an actual filling device, represents a slightly different tradition.

The crux ansata filled by the same interlace used on No. 46 is found in the Glazier Codex, a Coptic manuscript dated to about A.D. 400, and examples of such crosses with interlace extend into seventeenth-century Coptic book illustrations. The
No. 46

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persistence of the motif gives us good ground for believing in its iconographic significance although its specific meaning may be lost to us.

The birds on No. 46 are all alike and appear more likely to be doves than the schematized peacocks also sometimes shown with crosses. Where peacocks appear, they are usually shown at the base of the cross, while when they are combined with doves, the latter are shown on the arms of the cross. The dove is the symbol of Peace, and when placed in a pair upon the arms of the cross, the latter can be understood as a symbol of the Resurrection. In this regard, the textile cross in the Victoria and Albert Museum (no. 610-1892) cited in note 2, contains a small medallion bust of Christ in the position of the central jewel on No. 46; it is possible that this jewel is a reduction of such a bust medallion.

Although there is no fantasy in the construction of the braid of the border, no special knotwork or impossible turnings, the colors of the continuous segments are frequently varied. This discontinuity through color is apparent also in the Glazier Codex
cross, and it has been taken by Bober as an indication of a characteristic Coptic style datable to the end of the fourth century. With reference to a tapestry-weave, in which color variation is a normal part of the technique, it is not possible to tell whether discontinuity in color reflects a stylistic tradition.

As was the case of the two tapestry-woven squares with baskets of fruit (Nos. 44 and 45) which appear functionally and iconographically analogous to No. 46, the original context of a weaving such as this can only be surmised. That they were applied to larger textiles—curtains, or possibly altar frontals—appears a reasonable possibility. Tapestry squares and circles with pagan iconography of comparable size, two of which were photographed on their original backing fabric, were also probably used to ornament large curtains or hangings.
No. 46

Notes

1. Kendrick, Catalogue, II, pp. 6-7. For another example of the cross in comparably furtive use (Kendrick's word) in the same period, see London, Victoria and Albert Museum acc. no. 631-1886 (Kendrick, Catalogue, I, no. 2, pl. II), a tunic with Dionysian iconography and two small inwoven crosses beside the neck opening.

2. See the following in London; Victoria and Albert Museum acc. no. 1270-1888 (Kendrick, Catalogue, II, no. 314, pl. VI), tapestry-woven square containing circle, jeweled cross with expanded arms flanked by two pairs of doves, from Akhmīm, 4 x 4 inches (thus somewhat smaller than No. 46) and without interlace border; acc. no. 1262-1888 (Kendrick, op. cit., no. 318, pl. V) also from Akhmīm, 8 inch diam., embroidery, olive wreath
enclosing chained cross with pair of doves below; acc. no. 349-1887 (Kendrick, *op. cit.*, no. 317, pl. VII), bird above cross bar of incomplete jeweled cross in wreath supported by victory-angels; acc. no. 610-1892 (Kendrick, *op. cit.*, no. 320, pl. VIII) tapestry-woven band containing large doves in two registers above a chained cross (olive branches?) on staff, flanked by birds below and containing the bust of Christ, from Akhmīm. See also Boston Museum of Fine Arts acc. no. 10.128 (linen warp), two pairs of birds flanking a jeweled cross, the upper pair rotated 45 degrees to the lower; Brooklyn Museum acc. no. 41.798 (Thompson, *Coptic Textiles*, 24-25) jeweled cross with expanded arms, probably from a tunic; Berlin no. 9235 (Wulff and Volbach, *Stoffe*, 2, pl. 41), *crux ansata* in looped weft pile beside zigzag and diagonal borders; Berlin no. 9201 (ibid., 13, pl. 49), jeweled *crux ansata* flanked by doves below, containing smaller simple cross with expanded arms and central jewel in the ankh
symbol; Berlin no. 9212 (ibid., 13, pl. 49), plain crux ansata containing f within ankh; Berlin no. 9156, large jeweled cross chained below, with olive branches and a guilloche between upper members; Berlin no. 9200, small jeweled cross with expanded arms flanked by small schematically rendered doves above and below (both textiles in ibid., 96, pl. 49); Moscow, Pushkin Museum acc. no. 5819 (Shurinova, Catalogue no. 35), repeating ankh crosses beside Coptic inscription, flanked by ankh crosses and in a field of plain crosses; and Pushkin Museum acc. no. 5154 (ibid., no. 127) ankh cross with guilloche superimposed on its frame; and Jerusalem, The Israel Museum acc. no. 205/80 (unpublished), a wool example with jeweled cross flanked by two pairs of doves, contained in a circle with Coptic inscription in the field.

3. E.g. Levi, AMP. vol. II, pl. CXIX,a (vol. I, 289-291, 430), segment of braid interlace used as ornament in a frame, from Bath C, datable to the
second half of the fourth century or later; for examples of simpler guilloche borders, see ibid., vol. II, pl. CXII,c (vol. I, 279-281; but where Levi describes a three-strand guilloche, I only see two), Room 46 of the Yakto Complex dated to about A. D. 450, and pl. CXIII,b (vol. I, 283-285), east aisle of Kaoussie Church, dated by the author in the sixth century after the earthquake of 526. For book illustrations see note 6 below.

4. See the textiles in Berlin and Moscow cited in note 2; and Kendrick, Catalogue, II, 8, nos. 323, 324, pl. IX, nos. 325, 326, pl. IV, no. 327, pl. X (Victoria and Albert Museum acc. nos. 450-1887, T.33-1917, 666-1886, 61-1897, 259-1890), all dated by the author fourth to fifth century, with which I agree; also Paris, Louvre acc. no. X 4447 (Du Bourguet, Catalogue, 64, B 2), dated by the author in the fifth century.

5. Harry Bober, "On the Illumination of the Glazier Codex, a contribution to early Coptic art and its
relation to Hiberno-Saxon interlace," Homage to a
Bookman: Essays on Manuscripts, Books and
Printing Written for Hans P. Kraus on his 60th
Birthday, October 12, 1967 (Berlin: Gebr. Mann
Verlag, 1967), 31-49, fig. 1, whole page
illustration, recto leaf at end of MS.

6. Maria Cramer, Koptische Buchmalerei. Beiträge zur
Kunst des christlichen Ostens, 2 (Recklinghausen,
1964), 40-51, figs. 31, 33, 35, 37, 38, 39.

7. S. v. colombe in Cabrol, Dictionnaire, III/2
(Paris, 1914), cols. 2198-2231, esp. 2218-2219;
also Bober, loc. cit., pp. 37-38.


9. See W. de Gruneisen, Les caractéristiques de l'art
copte (Florence, 1922), pl. XXVI, showing in their
original condition Paris, Louvre acc. no. X 4149
and X 4150 (Du Bourguet, Catalogue, 72-73, B 20
and 21); Gruneisen's caption reads: "'Tabulae'
avec les portraits des défunts," but these are
No. 46

Notes

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almost certainly tapestry representations of Dionysos and Ariadne, which formed part of a group with Brooklyn Museum acc. no. 57.41 (Thompson, *Coptic Textiles*, 28-29), an unknown female divinity, dancer or nereid. Examples with single putti and nereids carrying objects are: Moscow, Pushkin Museum acc. no. 337 and 5184 (Shurinova, *Catalogue*, nos. 16 and 17) and Cleveland Museum of Art acc. no. 53.18 (Beckwith, *Ciba Review*, 12, 15 [illustration]); (the Cleveland piece, roughly 65 cm. high, is quite a bit larger than the other tapestries which have been cited). See No. 47, note 4 for some of the functionally comparable roundels with inscribed busts of divinities. The actual arrangement of these units, and the other types of textiles with which they may originally have been combined, would probably teach us a great deal about the social background and cults for which they were produced.
No. 47

The Hestia Polyolbos hanging

First half of the sixth century

Measurements: 136.5 x 114.0

Head of Hestia, from top of headdress to collar 26.5

Head, left attendant, hair to collar 21.5

Head, right attendant, hair to collar 21.0

Boy at upper right, total height 36.0

Boy 33
Boy 33
Boy 30

Boy 33
Boy 30

Hestia-
slightly
more than 1 m high to extended toe

Boy 36
Boy 34
Boy 31
No. 47 EDITORS, PLEASE NOTE:

Missing from this Bibliography, between "Paris. Musée des Arts Décoratifs. Exposition internationale..." and "Pearce and Tyler, L'art..." is an article from an unknown journal which is bound separately and catalogued under the same number as "Exposition intern." at DO (Founders Room). If you can find out where it was published, the following is the insertion:

Royall Tyler, "Exposition internationale d'art byzantin," ______?

(DO A 803 A7E93), 173, illustration.
No. 47
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Provenance: Egypt, said to have been excavated at Sohag near Akhmīm. Bliss Collection.

No. 47

Wefts: S undyed, nearly white, S, a wide range of grays, tans and browns, S purple, S mauve, S dark blue, S medium blue, S light blue, S blue green (separate tones and also mixtures of these blues), S red, S wine red, S pink (separate colors), also S red used in lighter mixtures for shading: wool. The various separate tones and mixtures are used as a painter would apply paint, in an almost infinite number of minor variations of mixtures, in rounded patches and stripes of color, and in the case of the hair of the putti over the forehead, 'honeycomb' insertions of wefts to produce the effect of modeling. The 'honeycomb' insertions, rather like a web or netted pattern when viewed at close range, are an unusual, possibly individual technique (no other really comparable example is known). In addition, there is much less modeling by alternating stripes of color than one usually finds in large hangings, and more reliance on modeling by subtly different, rounded 'patches' comparable to the 'nets' (I am grateful to insights provided by discussions with
No. 47
- 5 -
Richard Amt about these features of the Hestia). See Fig. , a detail from the face of the putto in the middle right. The other techniques are found on hangings of the highest quality, though the range of mixed yarns and different tones in No. 47 is quite extraordinary in any case.

1 tapestry, slit. About 9 warps per cm. A range of from 12-18 wefts per cm. but occasionally finer, up to 25 wefts over upper lip of Hestia. The thread count of the wefts shows an unusual amount of variation from area to area and it is clear that the degree of tightness of the weave has been carefully controlled to carry out the fine details of a draughtsman's 'cartoon' (see further below).

The heads of the upper and lowest boys on the left have been repaired, a point noted during its first, and subsequent, restorations. The repairs seem to have been made in antiquity by one weaver. A band of black wrapped warps, with ancient dovetailing and interlocking, is found at the top of the male's tablet. Friedländer (see Bibliography) describes it as "not antique." But because of the design of this "tablet," parallel to the warps, which
creates a long area of weakness, it is possible that this too was an ancient repair.

In the repaired heads of the upper and lower putti at the left, the wool warps differ from those of the rest of the hanging in being vertical in relation to the hanging, and the modeling of the faces is accomplished by horizontal pink stripes, while on the other putti it is accomplished by a vertical and 'honeycomb' network of pink and tan tones. One bad feature of the repairs is that the plain purple pupils (the others are more subtly colored) of these two boys are fixed directly on Hestia, while the eyes of all the other figures face out and slightly upwards (some have little spaces above the pupils) in a three-quarter gaze.

The mouths of the two putti are different from the originals. The mouth of Hestia has a red upper lip and a pink lower lip somewhat irregularly shaped. The mouth of the attendant figures are similarly rendered. In the two replacement heads, the mouths consist merely of two parallel bands of red. Likewise the outlines of Hestia's facial features are
of varied dark to light blue, while the newer heads are defined by outlines of unvarying light blue in the same places.

On both replacement heads, remnants of the original faces with their characteristically bulging cheeks remain next to the inwoven insertions, a procedure which exaggerates the bulging outline of these two heads. There is no question but that the curious cheekbones of all the faces including that of Hestia, and to a notable degree the personage at the left, are intentional; the effect is achieved by bands of very closely packed wefts of the darkest blue (in the personification at right it is blue mixed with purple to create a kind of glow); this method of outlining the faces ensures that the intended shapes will be retained even though there is great weight on the hanging. On none of the figures are the ears visible, the hair being represented up to the edge of the cheek; where earrings occur, they are placed as if hanging from the hair.
The two inserted heads are definitely by an inferior, and less original weaver, but they represent a reasonably high standard of weaving when compared with other complete and fragmentary Coptic hangings. There is nothing about them to suggest they are modern repairs, though of course there is no proof that they are not. Gertrude Townsend and Joseph V. Columbus at different times also reached the conclusion that these were ancient repairs.

Hestia's garment is of light undyed wool with blue green (mixtures used in stripes) to define drapery; at her neck is a jeweled collar, the squares of blue and green, outlined in red with a pearl border. She sits on a red and pink cushion; she wears dark blue buskins and holds a dark blue, blue green and brown striped object on her lap. Her bracelets are tan and red with dark red picking out the pearls. Purple is used with brownish tones in the upper line of eyes. Her eyebrows are an astonishing example of the weaver's ability— they consist of modulated interlocking stripings of different browns and grays from the center outwards.
Above her nimbus, on the blue background appears the inscription which identifies her as ΕΣΤΙΑ ΠΟΛΥΟΒΟΣ (HESTIA POLYOBOS). Seated on her throne, Hestia extends the round inscribed disks held also by the two putti in the middle at her left and right. These are bluish green, with red and tannish borders, like the disks held by the four other putti; the complete and partial inscriptions on them are given below, in the order of their representation:

\[
\begin{align*}
\tau\alpha\omicron\upsilon\gamma\tau\iota\omicron\varsigma & \quad (\text{PLOUTOS}) \\
\varepsilon\upsilon\lambda\omicron\alpha\omicron\tau\iota\alpha & \quad (\text{EULOGIA}) \\
\alpha\pi\epsilon\theta\iota & \quad (\text{ARETE}) \\
\tau\rho\varepsilon\kappa\varsigma\tau\iota & \quad (\text{PROCOPE})
\end{align*}
\]

The tall dignitary at the left, who wears a jeweled cap (?) consisting of small red globular shapes (grapes?) over his dark curling hair, holds (possibly with covered hands but the damage is too great to be sure) a rectangular object, now also mostly destroyed. His reddish mantle is pinned at his right shoulder and a vinescroll band of ornament.
No. 47
- 10 -

is visible in the place of the right clavus, with a jeweled band or tape at the neckline. His left foot, the only one preserved, is sandaled.

The lady at the right wears a pinkish, high, fluted cap, also with the appearance of jewels in the front, and earrings similar to Hestia's with only one large (perhaps also one small) drop. Her reddish over-garment has a jeweled or woven collar less elaborate than that of Hestia, and the skirt of her under-tunic is reddish, with blue green and natural stripings (probably to indicate drapery) in front. Her identity as PHOS is established by the rectangular tablet that she holds (her left hand covered) in front of her left hip. (The object held by the male dignitary is also on this side of his body, and this is the only instance of variation from a completely symmetrical arrangement in the hanging; properly, the lady's tablet should be on her right to balance the composition.) The dark blue background of the scene is covered by scrolling foliage in the form of whole or partial palmettes, in the most delicate variations of greens, blues, reds, pinks and
natural wool colors. The hanging is destroyed at the level of the (missing) feet of PHOS.

The whole weaving has a pinkish glow because of the red warps. A plain red border at the base is continuous in several places with the textile except for a small, broader strip at left where it interrupts the foliage and takes the place of part of the missing foot of the dignitary at the left.

Since it would be highly impractical to try to weave this hanging in its present shape, and since the wefts of the rounded sides give every sign of having been cut in antiquity, there seems no reason to doubt that the Hestia hanging was designed to fit into a curved architectural space such as a lunette or niche. When the hanging was first acquired it incorporated in the missing areas of the male attendant's body, the separate fragments of a largescale marine border, including a striking fish and shrimp (No. 47a, see Friedländer, op. cit., frontispiece and p. 15, where it is published in this condition). The scheme represented by this group of fragments can no longer be reconstructed.
They are most likely to come from a wide marine border such as is found on No. 51 (see also below).

The Hestia Polyolbos hanging at Dumbarton Oaks was treated monographically in the well-known study by Paul Friedländer, *Documents of Dying Paganism* and in a later study elucidating his work by Giacomo Manganaro (see Bibliography). The textile is understood to be a pagan version of the same kind of two-dimensional cultic image familiar in compositions of the Virgin (or Christ), with flanking figures—angels, Apostles, or donors. The format is found also in secular art where it probably originated: on the dedicatory frontispiece of the Vienna Dioscurides; and once even on a more naturalistically rendered small tapestry of an empress flanked by courtiers. Because of the inscriptions, which partly reflect passages in Neo-Platonic and Orphic literature, Friedländer interpreted the hanging as an object of veneration connected to an Orphic cult of about the sixth century. The use of these inscriptions, and the bestowal of two of the shields by Hestia, produces a didactic effect even beyond
that found in other examples of the format with a frontal group surrounding a central figure (see Friedländer, op. cit., 18-21). Details such as the vine headdress of Hestia, the grapes (?) of the male's headdress at left (tentatively identified as Orpheus), and possibly the plant filling of the background, which Friedländer suggests is an intentional reference to the vegetative power of Hestia, amplify this context. Friedländer's comparison of the jewelry and garments of Hestia and her attendants with the imperial mosaics of San Vitale confirms the essential correctness of this sixth century dating. Ears are often missing or nearly concealed in art of the fifth and sixth century, particularly in representations of courtly dress showing earrings. This aspect of the drawing of No. 47 therefore cannot be regarded as an exceptional mannerism, or as narrowing its general attribution beyond that to the first half of the sixth century.

Our understanding of the iconography of the textile is further enriched by Manganaro's study of
symbols and personifications related to various representations and official occasions, and specifically in relation to the two dignitaries flanking Hestia. He relates the female figure at Hestia's left, Phos, to the role of Light (by extension a symbol of Christ Himself) in the Gospel according to Saint John (8:12), as well as to the pagan significance of light personified. Among other things, the tentative identification by Friedländer of the male at Hestia's right as Orpheus is changed by Manganaro's suggestion that he is an unknown emperor at whose commission the tapestry was conceived, and that the whole can be understood as a celebration of the graces of an imperial household (see Manganaro, *loc. cit.*, 194-196). There is no question that personifications found commonly in late antique art played a major role in the iconography of Coptic textiles, witness other monumental hangings (see No. 49, note 3); important smaller tapestries meant as appliqués; and the weft-looped curtains (see No. 27, note 1). What is astonishing about the Hestia is the apparently conscious intention to
manipulate with a high degree of iconographic complexity the constituent symbols or personifications in order to produce an icon comparable in power to contemporary Egyptian renderings of the Virgin or Christ, monuments by which its formulation must have been influenced in many ways. The tapestry may not have stood purely as a rival to such Christian representations, but perhaps was also intended as a nostalgic evocation of pagan values (especially those of Phos and Euphrosyne), in which some equivalences to Christian meaning were intentionally expressed (see Manganaro, loc. cit., 199).

Since the acquisition and publication of this hanging, another textile example of the central composition featuring Christ in Glory and the Virgin and Child with various attendants has come to light. This is an oblong tapestry hanging comparable in many ways to the Hestia hanging and the different paintings from Bawit, that has entered the collections of the Cleveland Museum of Art. In her article devoted to the work, Dorothy Shepherd drew the parallel between these two hangings and, at the same time, grouped with them as belonging to "the same
workshop or school" No. 47; the Cleveland hanging; the fragmentary St. Theodore hanging in the Fogg Art Museum; the fragmentary Judgment of Paris of the Kevorkian Foundation; the smaller panel (probably from a hanging), with Dionysos and Isis in Paris; the hanging with Dionysian busts in roundels in New York (Text-Figure ); a fragment with a seasonal personification in the Textile Museum; and the famous tapestry head of a woman in Detroit. Her far-reaching conclusion that they are all products of a single school on the grounds of the occurrence of similar or the same decorative or iconographic elements cannot be accepted. Stylistically, the differences in the figure style or drawing are greater in total effect than the agreement of pattern elements: comparison between the curiously mannered style with high cheekbones and bulging cheeks of the Hestia hanging instantly distinguishes it from the other material cited. In the same way, details of the faces on the Cleveland hanging are unlike the drawings of the faces in the comparative pieces, absolutely exceptional if the grotesquerie of some of
the Cleveland apostles' faces is taken into account. (This stylistic difference between the faces in the border of the Cleveland icon and those of the two main panels may best be explained by their having been made by different weavers, those of the panels by a master craftsman, and the others by one or more assistants.) Technically, likewise, the Hestia hanging, with its rounded patches and netlike insertions of color, is unlike these other tapestries. The occurrence of similar elements on these and other hangings points to the conventionalization of the repertory, with the possibility of an arbitrary, varying, selection of standard elements from hanging to hanging (see also pp. ). While one or two of these hangings may be from the same workshop, it is not necessary at this time to try to attribute to individual schools or artists the random selection of hangings and fragments that remain from what appears to have been a class of diverse textiles. These textiles evidently stood as woven versions of themes familiar in larger numbers from mosaics, and probably also in wall and panel paintings.
No. 47
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At first glance, the fragmentary marine border, No. 47a, may seem to be no more than a conventional border, one that might not be particularly appropriate to the specialized iconography of the hanging. While it is not certain, in fact the symbolism of the ocean, which would be suggested by such a border, might have been intentionally contrasted to the terrestrial iconography of the main panel, and could have determined this choice of motif (see p. and No. 48, note 15).

A larger, intact, fragment of the same border as No. 47a or one by the same workshop or weaver, is in Paris in the Musée de Cluny, (Text-Figure 11); on this fragment are seen the tail of another large fish, curling waves, a bivalve (?) or pod of seaweed (below), and an unidentifiable dotted object on a stem with triangular top (above), which recurs partly on the Dumbarton Oaks fragments. While the warps of the Dumbarton Oaks marine fragments permit the arrangement of the fragment with the fish as a top or bottom border parallel to the base line of the hanging, an interpretation that makes sense (cf. No. 48), the direction of the warps on the piece in
Paris in relation to the fish pattern almost requires that it be placed with vertical warps. Thus, if it came from the same textile composition, it must have been woven separately. Assuming that the Hestia hanging was woven to be placed in a shaped niche, it is perfectly conceivable that separate, elaborate, borders were woven to cover the soffit and outer frame of the lunette. Such borders are customary in the painted chapels at Bawit, and the Paris fragment can most reasonably be derived from them (see note 1).

Friedländer interpreted the graceful overall foliage of the background as an expression of the vegetative power of Hestia, and this interpretation seems reasonable (op. cit., 21). The same background foliage is found on the Cleveland hanging of the Virgin, where it is presumed to have celestial significance (Dorothy Shepherd interprets the red background on these two hangings as symbolic of heavenly light, and the foliage as the equivalent to a Gothic millefleur background, see loc. cit., note 5). It should be noted in passing, however, that the borders of paired palmette acanthus-volutes on other large hangings (e.g. Text-Fig. , No. 48, even
No. 47

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No. 49) are disciplined versions of related foliage, so that one cannot be certain that this foliage is not merely a conventional border and filling motif.

The peculiar and individual facial and figure style of the Hestia hanging (the latter refers to the pudgy large-headed putti) has already been mentioned. These characteristics, possibly the hallmark of an individual, are not found in any other major textile familiar to me and they deserve the epithet 'mannerism,' despite the specific European flavor usually intended by the term. The only parallel known of such apparently intentional distortion, almost as if it is a conscious device to create a level of special attention from the spectator, is in the Transfiguration mosaic of the Monastery of St. Catherine, Sinai. I am struck in particular by the greatly emphasized pear-shaped thighs and lower bodies of the kneeling figures on the mosaic (cf. also No. 52) as compared to the facial distortions of No. 47. The style of the Hestia hanging in this regard has frequently been characterized as purely 'Coptic' as compared to more classicistic works such as the Meleager and Atalanta, or nereids hangings,
Nos. 49 and 50 (see e.g. Simon and Wessel, Bibliography above). In fact I know of no comparable effect in other monumental tapestries, and though there is no reason to doubt that the Hestia is an Egyptian work, it is not clear that its stylistic mannerism can be classed as the expression of a specially native, i.e. 'Coptic' tradition. Rather it seems a device in the presentation of this kind of didactic image which is not necessarily restricted to Coptic works in this mode. Since the Sinai mosaic is an example of devotional art of the sixth century, it is possible that this kind of mannered distortion in the representation of the face and body developed as an additional device to create the special distance and rapt attention that is required by the work of art which is to impart an intellectual message and serve to inspire prayer. If so, the Hestia would stand in another way as a forerunner to the development of later religious art.
No. 47

Notes

1. See Friedländer, op. cit., pp. 17-18, notes 39-42, with citations of the lunette painting from Bawit of the Virgin between two angels (also see Wessel, Coptic Art, fig. 100 and pls. VII and VIII, two painted lunettes with Mary and the Child between Apostles below the Ascension); Mary between the Emperors Constantine and Justinian, a narthex lunette in Hagia Sophia; Christ between two angels, San Vitale; and Christ between saints with angels, an ivory from Murano in Ravenna; also see Manganaro, loc. cit., 193-194. For the Bawit paintings of the central group also see J. Clédat, Le monastère et la nécropole de Bawît, Mémoires de l'Institut Français d'Archéologie Orientale du Caire, 12 (Cairo, 1904), pls. XL below, XLI, XLII above, and XCVIII; and with regard to the image of the majestas domini as


3. Brooklyn Museum acc. no. 49.19, see Thompson, *Coptic Textiles*, 38-40, where the general format of this type of scene is also discussed.

3a. E.g. Volbach, *Elfenbeinarbeiten*, pl. 5, nos. 16 (Anthemius, A.D. 515) and 21 (Anastasius, A.D. 517); pl. 10, no. 38 (Rome and Constantinople,
fifth century); pl. 12, no. 48 (the Barbarini Ivory in Paris, early sixth century); pl. 13, nos. 51 and 52 (two empresses, around 500), all attributions by Volbach. The last two are interesting because of their elaborate earrings and headdress which bear comparison with that of Hestia, and their corresponding total lack of ears. In contrast, small parts of ears are visible on the mosaics of Sant'Apollinare Nuovo (c. 500-526) and San Vitale, despite the elaborate jewelry represented in the latter (Volbach, Early Christian Art, pls. 150, 151 and 166, 167).

4. E.g. Moscow, Pushkin Museum acc. nos. 5822, 5151 (Shurinova, Catalogue, nos. 3 and 2, pls. 12 and 5), Nilos and a tyche; Leningrad, Hermitage acc. no. 11440 (Matie and Lyapunova, Tkani, no. 15, frontispiece), Ge. Also see No. 46, note 9, and for weft-looped curtains with personifications, No. 27, note 1.

This hanging measures 43 1/4" (warp measurement or width) x 70 3/8" (roughly 1.09 x 1.77 cm.) and is also woven at right angles to the warp (on undyed light warps). The heads on the Cleveland hanging are smaller, the Virgin's measuring about 13 cm. high, those of the Apostles 6.6-7.2 cm., and the whole Christchild about 28 cm. high. In connection with the suggestion made above regarding the technical differences between the panels and borders on this hanging, it should be noted that the modelling of the faces on the panels is achieved by irregularly shaped, angular (not rounded) patches of pinks, while on the apostles' faces it is effected by cruder interpenetrations of pink and red. The density of
the weave of the Cleveland textile is in a comparable range with the Hestia hanging. 10-12 warps, 18-22 wefts, per cm.


7. FCE, no. 235.

8. Paris, Louvre acc. no. X 4792 (Du Bourguet, Catalogue, 74, B 24; Shepherd in Bull. CMA [March, 1969], fig. 18). This tapestry square is woven on S-spun white wool warps in a large range of S-spun wool colors (no purple, however), with touches of S-spun linen also; like many other of the larger and smaller tapestry hangings it is woven at right angles to the warp. There is no trace of the honeycomb nets or rounded color patches of the Hestia, which one might not expect
in this smaller textile (58 x 55 cm.). It has had the design completed by paint, something that I had not previously been aware of. I am grateful to Madame Clémence Neyret of the Musée du Louvre for allowing me to study it.


10. Detroit Institute of Arts acc. no. 35.103, see PCE no. 231; Essen (1963) no. 262; Shepherd, in Bull. CMA (March, 1969), fig. 21.

11. Paris, Musée de Cluny acc. no. Cl. 22,452; woven on S-spun red wool warps with similar range of colors including various separate tones of pink; 9-10 warps per cm., 12-15 wefts in dark blue; right selvage (or end of this zone of pattern from beside a now missing border) preserved.


14. Friedländer (op. cit., 18-19) had already perceived it as the formal precursor of late mediaeval and early Renaissance works, e.g. of a window of Chartres Cathedral, of two pictures of the Virgin by Cimabue, of an altarpiece by Gaddi.
No. 47a  

(29.1a)

Fragments of a marine border

Measurements: 28.2 x 28.5, large, intact, section with fish

Provenance, Bibliography and Technical description:

As under No. 47.

Fragment of wool hanging with a red and tan fish, the pupil of its eye dark blue surrounded by light blue and tan. The fish is silhouetted against a curling wavecrest, and above and to the left is a shrimp. Most of the other fragments are too small to permit description, but one is a clear rendering of a cowrie shell near another section of curling wave.

A discussion of these fragments in relation to the Hestia hanging with which they are associated, is under No. 47.
No. 48

Fragmentary hanging of a hunt in two registers

Sixth, or possibly early seventh, century

Measurements: 84.8 x 81.7 (in areas of continuous weave)

Height of bowman lower left, 30 cm.
Length of boar, 28.5

Provenance: Probably Egypt. Variously said to be from Antinoitis (near Roda between Minia and Mallawi, Upper Egypt); Mallawi, to which it was brought from Antinoopolis/Sheikh Abadeh; or, a family collection at Antioch, where it had been for some time. Bliss Collection.

Bibliography: Morris Catalogue, I, 79; Weibel, Two Thousand Years, no. 15; Hartford and Baltimore (1952), no. 14, pl. I; Handbook (1955), no. 300; Beckwith, Ciba Review, 12, 12-13, illustrated p. 14 below; Wessel, Koptische Kunst, 213-224, fig. 133;
No. 48

Wessel, Coptic Art, fig. 133; and Thompson, Coptic Textiles, 44.

Technical description: Warp: S-spun natural tan wool. Wefts: S-spun undyed light, S natural tan, S dark blue, S medium blue (mixture), S light blue (mixture), S red, S several pinks and peach tones, wool. 1 tapestry, slit and interlocked. 9-12 warps, 17-20 wefts, per cm. (the finest weaving being in red areas which have 12 warps, 20 wefts, per cm.). Some soumak wrapping.

Fragmentary large hanging divided into two registers, each giving the impression of being subdivided vertically into two compartments. The outer border is missing at the left, and preserved in one fragment above left, which shows a shrimp or crawfish. At the right, the border contains another shrimp and is divided by oblique curled bands of decoration which are stylized indications of waves: in the center is a shell and below it, an open bivalve. Two fish separated by waves are in the incomplete lower border. The inner border is formed by continuous quatrefoils.
in the form of up- and downward-curving acanthus volutes. These consist of symmetrical pairs, the upper pair being somewhat taller than the lower. The corners between borders are marked by heart-rosettes, a decorative unit consisting of a quatrefoil formed by four adjoining hearts that are differentiated by color; other heart-rosettes are found in the middle of borders at the division between registers. The two registers are separated by the same continuous acanthus-volute border, the vertical division by a red stripe in tapestry-weave of a texture which is different from the surrounding red background.

The upper left quadrangle, the most badly damaged compartment, contains a lion rampant and springing towards a hunter at right. The hunter carries a strung composite bow and arrows with his left hand and gestures with his now mostly missing right arm. He wears a fitted long-sleeved tunic over trousers, with blue jeweled or woven tapes at the neck, down the front closing, around the skirt, at wrists and ankles (the last are red); he also wears buskins, and his dark hair forms curls behind the neck. Striped objects (probably an elaborate mane
comparable to the back bristles of the boar, and part of the tail, but now mostly destroyed), appear in the background above the lion. Both compartments have bunches of grapes and vineleaves growing out of their borders.

At the lower left a light-haired personage clad in a short tunic draws his bow (same style and kind of arrow) at a boar springing from the right. The latter has strongly striped bristles of different blues along its back and beside its cheek. This archer's tunic has a broad light pink stripe down the front and pink wristbands, all of these apparently set with jewels, or woven tapes and indicated by square insertions of light wool. The shoulder of the extended arm (which is mostly hidden) appears to have been ornamented by a patterned tape, as on the figure above. In contrast to the tunic worn by the upper huntsman, however, the skirt of this tunic does not have a 'jeweled' hem, the drapery folds being more strongly accentuated above a simple band. The archer's face is shown in three-quarter view, eyes fixed towards the boar; his hair is in snake curls of pink rimmed by tan and dark blue.
The lower compartments contain the same foliage as those above. Dark blue rims all parts of the animal and human bodies, which are otherwise predominantly tannish. A remarkably draftsmanlike effect is obtained by the alternation of picks of slightly varying color, as in the striping of pink in the rosettes; the bristles of varying blue on the back and ruff of the boar; streaks of pink to show drapery on skirt and bodice of the upper tunic; areas of pink on the cheeks of the lower figure; streaks of blue on the lower tunic sleeves to show drapery and musculature. Similarly, there are streaks of blue mixtures in the background areas of the wave border, and a variation from pick to pick in each section of the volute-and-rosette border, the whole creating a strongly three-dimensional effect. Areas are missing at the left, in the upper register, along the lower border, and in the lower left compartment.

While the main background of No. 48 (like Nos. 49 and 50) is red, the present restoration on a blue background destroys the more brilliant effect that the red field originally created. For the sake of
No. 48

the preservation of the textile, however, it has been
decided not to remount No. 48 until it is necessary
for reasons having to do with its proper conservation.

Monumental tapestry-woven hangings like this
and the hangings with nereids (see Nos. 49 and 50)
raise very interesting questions about the
conventionalization of the repertory, and the methods
by which the crystallized elements of hunting and
marine iconography were transmitted. Possibly the
conventional repertory existed in drawings so that a
textile of the highest quality could be ordered that
incorporate all or a desired part of the appropriate
or available patterns. This question is raised again
under Nos. 47 and 52, because of the inclusion of so
many standard border elements in many of these
hangings.

The basic theme of the hunt, like the
representations of nereids, is found repeatedly on
Coptic textiles of every degree of quality and at a
variety of scales. Sometimes the two themes are
combined. Even the ubiquitous textile vinescroll
friezes containing animals are probably abbreviated
manifestations of hunting iconography\textsuperscript{2} although they may now seem to be no more than useful decorative units. The association of the true vinescroll with hunting iconography is maintained by the fruit and leaves that effectively project from the sides into the panels of the Dumbarton Oaks hanging. Similarly, the division of the field into two registers or four panels is found in other textile renderings of hunts\textsuperscript{3} (see below in regard to this scheme).

The existence of fragments of different hangings with similar elements supports the suggestion made above, that textiles like this or the hangings with nereids (e.g., No. 49) could have been commissioned with a choice of details. No. 41 is a curtain fragment of a boar, which, badly damaged as it is, clearly reveals a common source (circulating patterns?) in its pose and the definition of its body. A similar boar from a hanging in a slightly finer style than No. 41 is in the Abegg-Stiftung.\textsuperscript{4} The latter is almost certainly a boar from a representational scheme such as the Dumbarton Oaks hanging. Even more convincing in this regard is the
existence of a 'Meleager and Atalanta' hanging in the Textile Museum (see below).

As is the case also of the nereids hangings (see No. 49), the most fruitful comparisons with this kind of monumental hanging are found in the design formulae of mosaic pavements, even though the latter were developed two or three centuries earlier than the apparent date of the hangings (it is only the concatenation of a number of relatively small details that determines the later date of the hangings). In particular, the stylistic development of mosaics with hunting scenes into two registers of huntsman-and-animal provides the explanation for the division of the panel into two horizontal strips with four sections. As Lavin has pointed out, once developed, this formula was one among other formulae available to North African mosaicists in the third century, and one may find examples of overlapping planes of action (hence of a less schematic rendering of perspective) among Antioch mosaics of the latter fifth century, while the North African hunts and Dura wall paintings cited to show this division of the
field date from the second and third centuries. Thus, the formulation of the hunt into strips and compartments cannot be used as an indication of chronology.

The same representational formulae to which reference has been made can be assumed to have had equal currency in wall and ceiling paintings, and it is important to realize the validity of comparisons with these other media in regard to hangings. The latter, and probably also some of the weft-looped curtains, were actually separable architectural sheathings, so that it is natural to find in them a comparable choice of iconography and conventional patterns.

The mosaics cited include several renderings of the hunt of the Calydonian boar with the related lionhunt, and No. 48 appears to be a representation of the same theme. In the many representations of the Calydonian hunt, it is customary for Atalanta to use a bow and to move right towards the boar. Meleager is usually unclothed while Atalanta normally wears a short tunic, such has been used for the lower
figure of the Dumbarton Oaks hanging, who is placed in her standard pose. Whether this lower personage can actually be interpreted as a female, because of the slight suggestion of a female breast under the right arm, is doubtful. Possibly the identity of the hunters had become obscured in the rendering of the scene as a purely generic composition. 8

Already at Leptis Magna in the lionhunt mosaic with two separate planes (see note 5), the upper huntsman is depicted in Syrian dress. He also rides left, while the lower rides to the right, so that except for the fact that the huntsmen are both mounted, this mosaic follows the same iconographic formula. But while No. 48 is in the same tradition, it contains details which indicate that it must be dated later. The Syrian garments at Leptis consist of a full tunic and chlamys over draped trousers. An equivalent to this form of standard Iranian dress (without chlamys) can be found in Palmyrene and Parthian reliefs. On No. 48, the fitted, skirted tunic, and smooth trousers, both edged with 'jewels,' are of a late Sasanian fashion, closer in cut to the Persian garments that came into use at the Byzantine
No. 48
- 11 -
court in the sixth to seventh century. The huntsman's buskins are a Byzantine touch and a possible indication of misunderstanding since they are basically court shoes and should not appear in a hunting scene (embades or high laced sandals are the more usual footgear for hunting; see the Antioch mosaic from the Constantinian Villa cited in note 7 above). Inappropriate court dress, including buskins, is also worn by a minor huntsman depicted at Bawit, and it is possible that this is a specifically Egyptian sixth-century (?) elaboration of conventional hunting themes. The more classical form of the tunic worn by the figure at the lower left may refer to the standard iconography of the Calydonian hunt; by the time of the smooth Persian garments of the upper huntsman, such a short tunic would have had long sleeves (these indeed are present, but worked in such light colors as to seem ambiguous) and have been worn with a cloak, which is missing on No. 48 (e.g., as on the mid fifth-century mosaics of Megalopsyehia from Antioch).

Another largescale tapestry (Text-Fig. ) featuring a mounted female with sword and a nude
male, with fragmentary figures of a lion and a boar above, is additional evidence for the generic repetition of the Calydonian hunt in its later form on monumental textiles. This fragment, however, shows traces of other hunters in addition to the male and female figures who conform to the usual positions and costumes of Meleager and Atalanta. At the same time, the existence at Bern of a monumental, inscribed, hanging, which depicts Meleager and Atalanta, is evidence of the continued use of this same myth by master weavers from at least the early fifth century (see note 4).

The form of the inner decorative border of acanthus volutes is related to the lefthand border of a hanging in New York with a field of roundels enclosing Dionysian personages (Text-Fig. ). On the latter, it consists of tangent florets with blossoms that consist of hearts; at the central point of this border, this sequence is interrupted by a complete heart-quatrefoil. Altogether, these linked florets and the quatrefoil are more clearly derived than the Dumbarton Oaks border from an
earlier form, as seen on a first-century column which is patterned by repeated rows of quatrefoil blossoms framed by slender curling leaves. 14 On No. 48, on the other hand, the border pattern of connected florets now has been stylized into a sequence of connected acanthus volutes, interrupted by the quatrefoils that are traditional in this line of patterns. This border seems to be an essentially decorative feature of No. 48, with a typological similarity to the borders and foliage of other hangings (see p'), unlike the outer marine border which is capable of more specific interpretation.

The association of marine iconography with hunting found on smaller Coptic textiles (see note 1), and was also felt to be appropriate on mosaic pavements. Examples of the latter are the mosaic of the Navigium Isidis from the House of the Mysteries of Isis at Antioch, and a transept panel from Basilica "A" at Nikopolis of the second quarter of the sixth century (in both of which the marine scene is central and the hunting scenes are part of the border). 15 In the latter building, the other
transept mosaic is devoted to a fishing scene, and it is probable that the representation of a marine border beside the hunt is a reference to the other (marine) aspect of nature and sport. (This generalized iconography is not unrelated to the specific and exceptional rendering of Earth and Ocean at Nikopolis, for which see Kitzinger, loc. cit. in note 15, 102 ff.).

In regard to these parallels of mosaics in which the iconography of earth and sea are contrasted, it is possible that the fragmentary marine border with a nereid at Bern (Text-Fig. 16) framed a large hunting panel comparable to the Dumbarton Oaks panel. Technically, too, the Bern fragment is so much like the Dumbarton Oaks hunting and nereid hangings (Nos. 48-50) that one is tempted to attribute it to the same workshop (despite the caution on p. above). Stylistic similarities, like the way in which the curls of hair are outlined, details of the weft insertions in the drawing of figures, and the close compositional relationship of the nereid and
boarhunt hangings to mosaic emblemata (and of the Bern fragment to mosaic frames) contribute to this conclusion.

The final decorative aspect of the hanging, the fruit and vines that grow from the frame of each panel compartment, probably derives from the motif of hunts enclosed within rinceaux rather than from the prototype of the Calydonian hunting scene, which occurred in landscape (e.g. see the textiles cited in notes 1-3, and the mosaic from Nikopolis cited in note 15).

In coming to a conclusion about the date of No. 48, it is clear that one must disregard the date of typological parallels such as the mosaics with hunts in registers. Only the existence and combination of a number of elements of the hanging can help in establishing the approximate date of the piece. Features such as the uncertain sex of the huntsman below; the possibly archaistic effect of the lower tunic as contrasted to the 'Persian' garments of the upper huntsman; the rendering of buskins in a hunting context; and the almost academic inclusion of the marine border with its
accompanying broad frame of reference—all rendered in an intentionally 'classical' style—seem to point to a stage at which the repertory had become strongly conventionalized. This mixture of various features is similar to that found in the paintings of Bawit (as is pointed out under No. 49), while the classicism is an important, if not variable, tradition in sixth-century art (see No. 49, note 5), whose legacy in Umayyad art is mentioned elsewhere (pp. ). Because of the combination of these features, and its style, and for the reasons discussed in the next entry, the Dumbarton Oaks hunting tapestry has been attributed to the sixth or very early seventh century.
1. Examples of garment ornaments combining hunting with marine iconography are: Berlin nos. 9229, 9233 (Wulff and Volbach, Stoffe, 21, 24, pl. 53), Berlin no. 11422 (ibid., 56, pl. 67); Paris, Louvre acc. no. X 4370 (Du Bourguet, Catalogue, 157, D 101); and No. 13 of this Catalogue.

2. E.g. Paris, Louvre, acc. nos. X 4814, X 4678, X 4280, X 4975 (Du Bourguet, Catalogue, 142, 144-146, D 61, 67, 70, 71 respectively); London, Victoria and Albert Museum acc. no. 661-1886 (Kendrick, Catalogue I, no. 144, pl. XXII); Berlin no. 9643 (Wulff and Volbach, Stoffe, 60, pl. 63); Brooklyn Museum acc. no. 08.480.52 (Thompson, Coptic Textiles, 34-35, with earlier discussion of the theme). These textiles, and the examples, cited above in note 1 are garment
decorations of the purple-and-white group which date approximately from the fifth and sixth century (one or two may be earlier or a little later).

3. E.g. Brooklyn Museum acc. no. 26.749 (Thompson, Coptic Textiles, 44-45), a small two-color tunic square with two registers; the iconography here includes acanthus, vine foliage in the field and a fish in the adjoining inwoven clavus. See also, London, Victoria and Albert Museum acc. no. 243-1887 (Kendrick, Catalogue I, no. 80, pl. XXVI), a purple-and-white square with touches of color, the two registers contained in four vinescrolls, rosettes at corners of borders, and four birds possibly ducks (an indication of marine iconography?) in the borders; Hamburg, Museum für Kunst und Gewerbe acc. no. 1889.44 (Essen [1963], 324, no. 315 and Volbach, Il tessuto, fig. 17, in color), protomes of hunters and animals in four acanthus scrolls;
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acanthus scroll border framing various fruits including grapes and leaves, with no indication of marine iconography.

4. Bern, Abegg-Stiftung acc. no. 469, 9 x 27 cm. (Simon, Meleager und Atalante, 14, fig. 2; and Die Kulturelle Monatsschrift (Du)) Mai 1968, "Die Abegg-Stiftung Bern in Riggisberg," cover illustration). This example contains a comparable range of colors, particularly various blues and blue greens, and is woven on a Z-spun wool warp, unlike the Dumbarton Oaks hanging or No. 41. Dr. Simon uses this fragment partly as a basis for her reconstruction of the animal fragment on the Bern Meleager hanging as a boar. But the preserved hind legs appear to me far more like those of a lion. Since the hunt of a lion often became associated secondarily with the Meleager and Atalanta hunting episode, this is not unlikely (see Levi as cited in note 7 below). In this regard, see also the 'Meleager and Atalanta' hanging in the Textile Museum, our Text-Fig.
5. See Irving Lavin, "Antioch Hunting Mosaics and Their Sources," DOP, 17 (1963), 179-286, esp. 229-244. For examples of hunts in registers, see S. Aurigemma, "Mosaici di Leptis Magna tra l’uádi lébda e il circo," Africa Italiana, II (1928-29), 246-261, esp. 251, fig. 6, emblema attributed to the second century, with overlapping planes, Meleager in front, Atalanta behind; figs. 7 and 8, lion hunt in two levels, with reversed direction of action by the hunters in each plane, as on No. 48. Also see Levi, AMP, vol. I, fig. 91, a first-century mosaic emblema from Montevenero near Chiusi, the Calydonian boarhunt with several pictorial planes but two main registers; Inventaire, vol. III (Algérie), no. 450, Orléansville (see Lavin, loc. cit., 237, (fig. 88) fourth-century mosaic divided roughly into four areas in two registers; and Lavin, op. cit., fig. 110, the probably early fourth-century "Small Hunt" of Piazza Armerina, which has more hunters, beaters
and horsemen, and relates to the more complicated iconography of Textile Museum acc. no. 71.90, which is discussed below.


This group of figures is found commonly on second and third century sarcophagi; see e.g., Robert, Sarkophasreliefs, cat. no. 221, pl. LXXIV (Rome, Museo dei Conservatori, first half of third century), cat. no. 231, pl. LXXIX (Rome, Palazzo Doria, second half of second century), cat. no. 233, pl. LXXX (Woburn Abbey, second half of second century), cat. no. 250,
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Composanto, pl. LXXXV (Pisa, second century?); also cat. no. 236, pl. LXXXI (Rome, Museo Capitolino, erotes on a sarcophagus lid hunting lion, boar and other beasts, late Antonnine period).

With reference to the prototype of a number of representations of the Calydonian hunt (including the mosaics of Piazza Armerina and Chiusi mentioned in note 5), see Fred S. Kleiner, "The Kalydonian Hunt: A Reconstruction of a Painting from the Circle of Polygnotos," Antike Kunst, 15. Jahrgang (1972), Heft 1, 7-19.

8. On a series of Iranian stucco plaques datable to the Umayyad period, the iconography of Artemis mounted on a stag is transformed into the representation of a male divinity; see Thompson, Stucco. Similarly, Dionysos becomes a female goddess on a Sasanian silver plate in the Freer Gallery; see R. Ettinghausen in Arts in Virginia, 8/1-2 (1967-68), 39-41, fig. 7 (Freer Gallery of Art, acc. no. 64.10).

In regard to Persian influence on Byzantine fashion, see N. P. Kondakov, "Les costumes orientaux à la cour de Byzance," *Byzantion*, 1 (1924), 7-49, and F. Cumont, "L'uniforme de la cavalerie orientale et le costume byzantine," *Byzantion*, 2 (1925), 181-192, both in regard to the scaramangion later called scaranicon, and its first restricted use.

For examples of late Sasanian dress, see Ghirshman, *Art*, fig. 235 (probably, investiture of Khosrow II): compare the 'jeweled' edge of
the coat; ibid., fig. 237 (staghunt relief at Taq-i Bustan): compare the 'jeweled' collar. Still closer in detail are stucco reliefs in late Sasanian style datable to the Umayyad period (see Thompson, Stucco, pp. for references to examples from Chal Tarkhan-Eshqabad and Nizamabad). But one would be hard pressed to find a Sasanian garment style exactly like that of the upper huntsman; particularly in the details of the closing and its relation to the collar, and in its lack of a belt, it seems rather to represent the idea of smooth, late Sasanian, garments.

10. J. Clédat, Le monastère et la nécropole de Bawit (Mémoires de l'Institut Français d'Archéologie Orientale du Caire, 39) (Cairo, 1916), pl. XVI, wall painting from Chapel XXXVII. Cf. also Clédat, op. cit., Mémoires, 12 (Cairo, 1904), pl. LIX, Victory-angels wearing buskins from Chapel XVIII. The problem of the imprecise date provided by the excavations at Bawit is discussed under No. 49.

12. Washington, The Textile Museum acc. no. 71.90, 1.04 cm. x 79 cm., woven on undyed white wool warps (horizontal), with S spun wool wefts of white, tan, brown, medium blue, lighter blue (mixture), blue green, pale greenish blue (not a mixture), medium green, light green, yellow, apricot, red, pink, pale pink; 8-9 warps, 17-18 wefts, per cm. Evidence of additional participants is provided by the hoof and tail of another horse above Meleager, and another hunter's boot of the same pattern as Meleager's in the upper left beside the paw of a lion; see *Textile Museum Journal*, I (November, 1962), 27. As suggested above (note 5) the more complicated iconography relates it to the
composition of mosaics of the type of the "Small Hunt" at Piazzo Armerina.

13. New York, Metropolitan Museum of Art acc. no. 31.9.3. The illustration is of this hanging in its newly restored condition. Many of the previously published illustrations show the fragments incorrectly restored.

14. E.g. W. de Gruneisen, Les caractéristiques de l'art copte (Florence, 1922), 16, fig. 9, mosaic column from Pompeii.

15. Levi, AMP, vol. I, 164-165; vol. II, pl. XXXIII, b; and Ernst Kitzinger, "Mosaics at Nikopolis,* DOP, 6 (1951), 83-122, esp. 89-92 with regard to the date of Basilica "A," and 93-95, figs. 18-22, 25-27. I am grateful to Professor Kitzinger for calling this parallel to my attention.

16. Abegg-Stiftung Bern acc. no. 446 (Lemberg and Schmedding, Abegg-Stiftung Textilien, pl. 3); in various S-spun wools, 1 tapestry on an S red wool warp, purple used for body outlines and in hair; 50 x 26 cm.
17. Also see M. Avi-Yonah, loc. cit. under No. 40, note 4, pl. XVII, 2 and 5, hunters and prey in rinceaux, mosaic of about A.D. 530 from Beisan.
No. 49

The Nereids Hanging

Sixth, or possibly early seventh, century

Measurements: 78.0 x 142.0

Left head 10.4 high; right head 11.4
high, from chin to top of hair

Width of left side border inside
plain band, 12.5

Width of right side border inside
plain band, 12.3

Height of top border inside plain
band, 16.5

Provenance: Said to have come from Sheikh Abadeh/
Antinoopolis. Bliss Collection.

Bibliography: W. F. Volbach, in Zeitschrift für
Arts Décoratifs. Exposition Internationale d'Art
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Technical description: Warp: S-spun red wool. Wefts: S-spun undyed linen, S undyed white, S many natural (undyed) wools ranging from tan to brown, including a natural yellowish tan, S purple, S mauve, S very dark blue, S dark blue, S medium blue, S light blue, S light blue green, S dark green, S red, S medium pink, S pale pink, wool. 1 tapestry, slit, occasionally interlocked. Some soumak wrapping, e.g. long stems of acanthus in border. 11-12 warps, 16-17 wefts, per cm.

Large fragmentary tapestry-woven hanging with a connected acanthus scroll border containing birds, each alternately facing right or left, with ring connections at the acanthus junctions. Within this border is an inner arcade of connected pomegranates,
the pomegranates projecting at right angles into the main panel of the hanging; a similar border once projected outwards from the acanthus band but is now mostly missing. The pomegranates are worked in undyed linen which lends them a special brilliance in contrast to the other colors of the weaving (an observation first made by Louisa Bellinger). Linen is also found on the spots of the hippocamps, in the eyes, and on the birds. Within the panel on a red background are two nereids, the one left riding right on a bull-headed sea monster, the head of the monster at right missing.

The left nereid is dark-haired and holds the head of her bull mount behind the horn with the left hand. Its head turns back towards her with a kiss. The nereid extends her right hand, index pointed towards her partner opposite. The latter is light-haired (worked in various reds and tans with some purple) and holds with her right hand a mirror edged with a small-scale pomegranate scroll like the narrow border of the panel frame; in it she is reflected smaller and with somewhat darker hair.
This nereid holds the arc of her mantle with the other hand. A similar arched mantle, upheld at least by the right hand, frames the nereid on the sea bull. The left nereid also holds a scalloped pink-and-white object (as opposed to the orange-and-red of the mantle), possibly a diadem, which ends in a two-pronged object beside the bull's neck. A similar single pink object sticks out behind the right hippocamp's tail. The right-hand nereid also holds a two-pronged, thicker, green twig (?). Both nereids wear their hair piled high, caught in a diadem at the crown of the head, and falling down their shoulders in curls. Their bodies are likewise the same: they appear to wear fitted long-sleeved tunics, with jeweled armlets and bracelets, and dark spots (decorative studs or fastenings?) on either side of the closing. Their lower bodies are missing, but the remnants of their feet, slightly separated and held out behind them, remain. Delicate facial shading is produced by the insertion of purple for the eyebrows of the left nereid and mauve and various greys under the eyes. The sea monsters are
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dotted, these dots having light centers and giving a shimmering effect suited to marine creatures; their tails are delicately notched.

All of these features are worked in fine gradations of color, one weft of a particular color beside another of a related color, to produce a rounded image. Stripings of different colors are also used, as on the body of the better preserved sea monster and on the mantles, to produce this equivalent to a painting or mosaic.

There is no true yellow; a yellow glow is produced, e.g. in the background of the border, the upper arc of the left mantle, by the passage of yellowish tan over red. /main background\ /red. There are large areas missing below, in the upper part of the red ground, and in the horizontal border. Enough areas of continuous tapestry weave remain to indicate that the hanging is correctly restored in its essentials.

Like the boarhunt hanging to which it is functionally and stylistically related, No. 49 repeats monumentally and with extraordinary detail,
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iconography found on numerous more common Coptic textiles which feature nereids alone or in combination with other motifs.¹ Also like the boarhunt hanging, the nereid hangings (see also No. 50) by their scale and disposition of motifs bear a strong relationship to floor mosaics and presumably also to (now vanished) wall paintings.² In the known corpus of Coptic textiles a few hangings and fragments of hangings of equivalent quality also feature nereids and the related iconography of boy-fishermen,³ see our Text-fig.  ,  , and  . It was suggested under No. 48 that certain standard pattern elements or formulae existed from which a choice could be made in composing woven pictures. Some of these constants, which bear a relation to the Dumbarton Oaks nereids hangings, are demonstrated by these other textiles. They include the same basic posture on all of them; the same spotting of the mount (see lowest register of Text-fig.  ); a comparable hairstyle (No. 49 and Text-fig.  ); the same earrings (No. 49 and Text-fig.  ); an elaboration of the nereid's customary
jewelry into garment forms (No. 49 and Text-fig. ); a simple continuous pomegranate border (No. 49 and Text-fig. ); and a rinceau border forming lozenges, the latter containing various land birds (No. 49 and Text-fig. ). The further connections of Text-fig. with the boarhunt and Hestia hangings (Nos. 48 and 47) are considered under those two entries.

In the frequent publications of the larger nereids hanging, the consensus has usually been for a 'late antique' dating (fourth to fifth century), and not until John Beckwith's short survey of the problem of dating Coptic textiles 4 was this consensus seriously challenged and another estimation made of the style of this work. The common appearance of so many of these formulae on the different hangings with nereids and boy-fisherman and certain stylistic peculiarities of No. 49 and these parallel works, indicate that these hangings may be, as Beckwith suggested, manifestations of the eclectic, late classical style of private Umayyad art of the governing class. Since however, Umayyad style is itself the result of a continuous development from
late antique art of the sixth and seventh centuries, it is possible to date this and comparable works in that time as well as later in the Umayyad period (A.D. 661-750), where it seems appropriate. In this regard, a similar mixture of decorative and iconographic features in the paintings of Bawit (see further below) suggests that the nereids hangings and their counterparts are contemporary with these paintings. Furthermore, it suggests that the source of much of the late classical material in Umayyad art (e.g. in the paintings of Quṣayr 'Amra and Qasr al Hayr al Gharbi) may be specifically Coptic rather than simply the late antique art of Syria (see p. ). The following discussion points to the features that have made appropriate this relatively late dating of No. 49 (and its counterpart at Dumbarton Oaks, No. 50).

Some features of the adornment of the Dumbarton Oaks nereids demand attention. Both of the nereids on No. 49 (on one it is partly concealed) wear the necklace with a pendant, which creates a triangular effect, traditional to nereids. Except
for this and occasional bracelets or armbands, nereids are usually nude save for a mantle which may be held by one hand as it forms an arc, a gesture they share with dancers on late antique and early mediaeval objects. But it is not certain that the nereids on the Dumbarton Oaks hanging are nude. The symmetrical arrangement of the spots or studs on the righthand nereid (two of the same ornaments can be seen on her partner), and the suggestion of undulation in the bracelets and armbands, raise the possibility that she is wearing a filmy garment with sleeves. With regard to the spots or studs, there seems to have been a taste for accentuated 'beauty spots' in other Coptic hangings. Atalanta on the hanging in the Textile Museum (Text-fig.  ) has a large dark spot on her thigh; the lady of our No. 51 may have beauty spots as well as a spotted garment, but in any case, these are accentuated spots; finally, two spots over the nipples on the Bern nereid (Text-fig.  ) may be examples of the same thing. The last example is the most interesting because the placement of these spots suggests that
they are like the double row of spots on the nereid of No. 49.

In deciding what these spots may be, one should note that a taste for elaborated jewelry is apparent on the other monumental hangings with nereids and putti. The erotes on one (Text-fig.) wear jeweled collars which have been partly assimilated into fastenings for cloaks but on the two preserved with the strongest similarity to nereids (reclining holding a duck in the second register, reclining holding a peacock below), this band takes the triangular form associated with nereids. On the very large hanging in the Textile Museum with nereids (Text-fig.) their necklaces bear single beads, and their breasts are bare, but they are all portrayed in broad belts or cummerbunds. (All the nereids on these hangings wear anklets; those of No. 49 and Text-fig. have the same armbands; and only No. 49 and Text-fig. wear bracelets).

A comparable embellishment or veiling of the formerly nude female body can be seen if one examines Byzantine silver of the sixth century and
the dancers on Sasanian silver bottles. On Byzantine silver, the embellishment takes the form of delicate engraving as if to outline fine drapery at the opening of a bodice, with a circular ornament at the navel; the bodies of Sasanian females are definitely veiled, and the stylized drapery sometimes appears to define a line as of a bodice opening between the breasts, and more often is stylized by the rounded ends of drapery ripples along the sides. A female stucco bust of the Umayyad period excavated from near Rayy wears a filmy fitted bodice with decorative fastenings on either side of the opening and is comparable to the appearance of the nereid on the right of the Dumbarton Oaks hanging. All of these examples illustrate what seems to have been a universal and growing sense of prudery, which resulted in the gradual concealment of the body (the converse of this is, of course, an erotic heightening in the representation of bodies). Though one cannot be sure that the nereid on No. 49 whose body is best preserved was clothed, the material to which she can be compared in this respect
No. 49

must all be dated in the sixth century, or later in the case of the stucco bust. This aspect of the hanging provides a strong indication of a terminus ad quem in the dating of the Dumbarton Oaks hanging. (With reference to the strong resemblance in detail between this hanging and No. 48, one should note the comparably ambiguous effect of the tunic of the lower huntsman on that piece.)

The neat heraldic arrangement of the two nereids on No. 49 is an effective decorative device within the confines of the panel, but not one that appears commonly in mosaic emblemata except for subsidiary motifs, e.g. pairs of dolphins. It is found more commonly in relief, as on a group of sarcophagi with representations of sea thiasoi, or in more restricted relief areas like the Cairo and Trieste reliefs discussed below. An effective, non-heraldic, segment of a marine thiasos could have as easily been presented within the same borders if it had been desired. (For a small textile rendering of a marine thiasos in the late Hellenistic tradition, see the tapestry-weave in Boston cited in note 1 above).
There are three basic schemes in which nereids appear and the nereids of No. 49 embody two of them: upright and seated sidesaddle with legs dangling facing the viewer; and semi-recumbent with legs back as in swimming. The third classical pose for nereids, upright, with backs to the viewer, legs dangling on the hidden side of the hippocamp, has no bearing on the nereids here, but see the flask cited in note 13 for a late version of it.

The legs of the Dumbarton Oaks nereids, visible in attached remnants, extended backwards and somewhat apart, a variation of the second pose, while their trunks are fully upright, as in the first pose. In fact their feet are held very high, practically at waist level, and how they could have bent their feet to such a height while maintaining erect trunks and an attitude of attention to the front is a matter of some wonder. This absurd pose is found also on Text-fig. , where the perilous act of pouring liquid is performed without any difficulty in a totally unsupported attitude (cf. also Text-fig. ). A comparable but less exaggerated pose,
embodying the upright and swimming postures, is seen in a pair of limestone reliefs, in Trieste and Cairo, while on Text-fig. the original swimming pose is more closely adhered to, but with a development towards frontalized supporter iconography (for which see below). Again, these two postures of nereids, upright with feet hanging facing the viewer as on the Veil of Despoina, or upright with legs extended but not quite so high as on the Dumbarton Oaks hanging, are depicted in stiff academic contrast on an ivory at Aachen attributed to the sixth century. As Levi pointed out (loc. cit., note 11), some comparable distortions can be observed on sarcophagus reliefs beginning even in the second century, with a notable increase in fourth century art. Thus, unlike the case of the embellished torso of the righthand nereid, one cannot justify the sixth century date assigned to the Dumbarton Oaks hanging by reference to this nearly universal tendency. This distortion of the parts of the body (which is not particularly noticeable in so cosmopolitan a work as the nereids
hanging), and of their position, probably parallels or is a function of the development of prudery in its representation.

The exaggerated poses in the Dumbarton Oaks textile and the distortions in the other hangings, the reliefs in Trieste and Cairo, and the ivory at Aachen were probably conditioned not only by the tendency to stiffen and distort parts of the body but by influence from the functional scheme of supporters. Late antique art abounds in erotes, putti, victories and angels as supporters, and what seems to have been an important group of large curtains and hangings bear pairs of such supporters as their main motif. This must be the explanation for the heraldic format of the marine thiasos chosen for the Dumbarton Oaks hanging. Text-fig. 8, an illustration of British Museum acc. no. 29,771, indicates that other features of this kind of curtain may have had an influence upon the design of the nereids hangings. The diaper filled with birds and baskets of fruit (cf. the border of Nos. 49 and 50) are obvious points of similarity which
seem to demonstrate a common design repertory, so that pieces woven with pagan iconography such as No. 49 might incorporate as 'decorative' details, motifs which had acquired specifically Christian meaning (see further below).

The iconography of the nereid tapestry gives an impression of complication. Not only is the textile a heraldic and compressed excerpt of figures from a marine thiasos, but in the choice of a sea bull as the beast on the left, it makes reference to the rape of Europa, in which Zeus appeared in the form of a bull and not, of course, as a sea bull (see No. 39a). This conflation of the mythological episode and stereotyped Late Roman marine iconography, which is common enough, may also partly contribute to the artist's ambiguous rendering of the torso, as if clothed (in classical renderings, Europa, as opposed to a nereid, was not nude).

However, the pointed index finger of the nereid at left is inexplicable in the context of a rape scene or marine procession (note that both
nereids also appear to extend "twigs" and one a diadem ([?]), and since little but the head of the other hippocamp could have been found in the direction of the gesture, it is probably meaningless also. The accompanying erotes, tritons and dolphins to whom it might have been directed in a more complete marine thiasos have disappeared. In the compression of so much material, meaning seems to have been sacrificed to encyclopaedic effect.

The border is unlike typical borders on smaller textiles with mythological scenes that are datable in the fifth and sixth centuries (see, for example, the textiles cited in note 1). What distinguishes it from such common vinescroll and acanthus borders is that it is no longer a distinct frieze in the classical sense, but an arbitrary section cut from an infinitely extendible overall pattern. The organization of this segment, as a central row of continuous lozenges with half-lozenges in the intervals, is actually that of the tapes and bands patterned by sections of diaper and overall roundel patterns (see Nos. 55, 57 and 58). But it also probably represents another influence from
mosaics, in which emblemata were set into floors with overall geometric patterns. Where the orientation of the different birds is concerned, it seems to work on the principle of alternation between heads facing in or out, with all bodies directed right in the left border, the opposite way on the right, and pairs of confronted birds in opposed bodily positions at the top (this is hard to see because of the extensive holes). No attempt was made to relate the birds on the left and right across the main textile panel. The organization of such overall lattice patterns containing birds into firmly defined geometrical schemes has been discussed in reference to mosaics by Kitzinger, who perceives in it a formal development datable in the first part of the fifth century.

As far as the species of birds are concerned, they are not the water species that would have been correct in association with a marine scene at an earlier date. Parrots, doves and peacocks are not relatable in any way to the main panel of the hanging, and in fact, peacocks and doves have
definite Christian significance, and all three species appear in the Christian curtains roughly contemporary with Nos. 49 and 50 (see Text-fig. 19a and note 14). In this connection, one should note the further appearance of the peacock in inappropriate place on another pagan hanging, on Text-fig. \(\_\), where it is held by the putto swimming below. Of course, it is possible that these birds merely represent the common fillers of mosaic 'carpet' patterns, but the exact duplication of the birds on Christian curtains makes the first explanation of their presence—as a sign of direct influence from such curtains—more acceptable in view of all the evidence.

The tendency to form rigid compartmental and grid patterns is found in Syria and Iran at about the same time as in early Byzantine mosaics (see note 18). But the particular form of the acanthus framework of the borders is closely related to early Islamic works of art, specifically to stucco revetments.\(^2\) In particular, the variation in the type of interstitial device (there are two on No. 49,
the tip of a large lanceolate leaf, and the base of a lotus-like flower, and still more on No. 50) is found on a stucco pattern from the Rayy area. The projecting pomegranates can be compared to a similar border on the Bath mosaic from Khirbat al Mafjar. Thus, although the development towards strapwork arrangements dates in the fifth century, the form it takes on the Dumbarton Oaks hanging should more properly be dated in the sixth, or even the seventh century.

Both in respect to ornament and figural style, the hanging reveals itself as a masterpiece in the classicizing and eclectic mode often associated with the Umayyad period. It may perhaps predate that dynasty and have been made for an early Arab governor. Since a tradition of monumental hangings with pagan iconography was well established in Egypt before the Arab Conquest (one need only mention here the Meleager and Atalanta hanging at Bern, and the famous printed linen curtain with the Birth of Dionysos in the Louvre); there are no signs of foreign technique in the nereids hangings Nos. 49 and
and no stylistic or iconographic features that would appear uncharacteristic in Egypt; there is no reason to attribute it to a foreign workshop or artist. The earlier, unretouched, paintings of Bawit, which because of the nature of the excavation there cannot be more precisely dated than "sixth century," share a comparable mixture of classical motifs, elaborate regalia, and details (and in reference to the doves, peacocks and parrots, Christian iconography). It is possible that the Bawit paintings themselves are a manifestation of which would justify Beckwith's Umayyad style/dating of the Dumbarton Oaks hangings to Umayyad times. But in the absence of archaeological confirmation, a conservative attribution to the sixth, or very early seventh century, has seemed appropriate for the nereids hangings at Dumbarton Oaks.
No. 49

Notes

1. E.g., London, Victoria and Albert Museum acc. no. 59-1897 (Kendrick, *Catalogue* I, no. 43, pl. XII) nereids, one on a triton, three on sea monsters, one on a dolphin, also busts in medallions, in a style that may be dated later than the author's fifth century dating; Cleveland Museum of Art acc. no. 53.18 (Beckwith, in *Ciba Review*, 12, No. 133, 15, and Volbach, *Il tessuto*, fig. 9) an unmounted nereid holding a bowl, in a pose derived from the putti in marine scenes (in regard to the conflation of nereids and putti, see also Textile Museum acc. no. 71.118 cited in note 3 below); Paris, Louvre acc. nos. X 4339 and X 4311 (Du Bourguet, *Catalogue*, 98, C 36) nereid with sea centaur, putti, fish, a crocodile; acc. no. X 4153 (*ibid.*, 115, C 77) two pairs of heraldic addorsed nereids in spandrels of square
around a bust; acc. nos. X 4148, X 4664, X 4908 (ibid., 191-192, E 19, E 16, E 17 respectively) post-Islamic squares with stylized nereids on hippocamps; acc. nos. X 4419, X 4306 (ibid., 205-206, E 49 and E 50) nereids with putti, busts and stylized vinescroll borders containing crosses).

Nereids appear also on an early silk twill; (Essen [1963], no. 239), an upright nereid on a sea lion holding a basket(?), a fragment in Sitten Cathedral dated by the author (W. F. Volbach) to the fourth century. Also Berlin no. 9229 (Wulff and Volbach, Stoffe, 21, pl. 53) nereids on dolphins and hippocamps; Berlin no. 4658 (ibid., 21, pl. 53) nereids on sea bull and triton; and New York, Metropolitan Museum acc. no. 89.18.265 (unpublished), purple-and-white fragmentary square with nereids around a sea bull with a knotted tail.

For a small-scale textile rendering of a sea thiasos in a classical and non-heraldic format,
see Boston, Museum of Fine Arts acc. no. 46.401 (Weibel, *Two Thousand Years*, no. 11).

2. This is not only, as was shown in the preceding entry, because the same subject matter is found in mosaics, but because the scale and organization of the hanging resembles the placement of mythological emblemata within borders on mosaics and paintings. See for the earliest mosaic of nereids, D. M. Robinson, *Excavations at Olynthos, Part V: Mosaics, vases and lamps of Olynthos...*, The Johns Hopkins University Studies in Archaeology No. 18 (Baltimore, 1933), 14 (probably early fourth century) and pls. II and 11. See Levi, *AMP*, vol. I, 261, fig. 101, various panels from the pavement of Bath E Room 2, which includes a sea thiasos; also, *ibid.*, vol. I, 198, fig. 74 and vol. II, pl. XLIV, House of Menander (mid-third to mid-fourth century A. D.). See also, *Inventaire*, vol. III (Algérie), no. 318 (Ain Temouchent), 328 (Kala des Beni-Ahmad), 350 (Aumale), 293 (Djemila), 139
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(Timgad), *ibid.*, vol. II (Tunisie), no. 560 (plate only, description does not match, Dougga); 125 (Sousse); and Klaus Farlasca, *Die römischen Mosaiken in Deutschland*, Römisch-Germanische Kommission des Deutschen Archäologischen Instituts zu Frankfurt A. M., Römisch-Germanische Forschungen, 23 (Berlin, 1959), 103, pl. 99, 1 (Westerhofen).

3. Washington, Textile Museum acc. no. 1.48 hanging with four large nereids on dolphins and winged-horse hippocamps in a field of putti fishing from boats, etc., our Text-Fig. ; the hanging measures 2.20 x 1.62 cm., is woven on S red warps, with S blue warps in the borders, with a variety of wools and some S linen wefts, 9 warps and 11-14 wefts per cm.; also Textile Museum acc. no. 71.118, our Text-Fig. , woven on undyed white S-spun wool warps, in which the putti hold ducks and bowls, standard in marine iconography, but one below holds and rides on a peacock; Bern, Abegg-Stiftung acc. no. 446, a fragment of large-scale border, our
Text-Fig. No. 49, on which a nereid rides another spotted beast in a background of waves, fish and a shrimp with further reference under No. 47, note 11. Textile Museum acc. no. 71.118 was published by A. J. B. Wace, "Preliminary Historical Study: A Late Roman Tapestry from Egypt," Washington, Textile Museum Paper No. 9 (May, 1954) and dated tentatively in the fifth century. A reading of the inscription in the wreath held by the eros at the upper left of this hanging was made by L. Robert and H. Seyrig as Heraclea, and interpreted as a sign of its manufacture in the imperial wool-weaving gynaceum at Heraclea-Perinthia (now Eregli) in Asia Minor (see H. Seyrig and L. Robert, "Sur un tissu récemment publié," Cahiers Archéologiques, VII [1954], 27-36). For various reasons connected, among other things, with the frequent use of personifications in late antique art, it is possible to disagree with its attribution to Heraclea, a point which will be the subject of a future article.
For mosaics with \textit{enfants-pêcheurs} somewhat comparable in their poses to Text-Fig. - see \textit{Inventaire}, vol. II, nos. 646 (Carthage), 576 (Medeina), 144 and 139 (Sousse), 93 (El Alia), all Tunisia; and vol. III, nos. 226 (Constantine), 293 (Djemila), both Algeria.

4. J. Beckwith, "Textiles Found in Egypt Appearing to Date from about the 4th- about the 7th Century A. D.," \textit{Ciba Review}, 12, No. 133 (August, 1959), 5-20, esp. pp. 12-13. Unlike No. 52, which has strong stylistic parallels with Umayyad stucco sculpture, the boarhunt and nereids hangings do not appear to me, after very close study of their details, necessarily to be post-conquest.

non-representational art made to conform to
accepted Muslim beliefs (according to the Hadīth),
see O. Grabar, The Formation of Islamic Art (New

6. E.g. , Inventaire, vol. III (Algérie),
o. 318, mosaic from Ain-Témouchent.

7. For the Byzantine silver, see two sixth-century
plates, one in Paris, Cabinet des Médailles, and
the other formerly in the Gualino Collection
(Peirce and Tyler, L'art, vol. II, pls. 74 and
154a, the latter a representation of a nereid
holding a bowl in one hand). For the Sasanian
dancers, see Orbeli and Trever, Orfèvrerie, pl.
45; Dorothy G. Shepherd in Bull. CMA, 51 (April,
1964), fig. 20 (Cleveland Museum of Art acc. no.
62.294); Richard Ettinghausen, in Arts in
Virginia, 8/1 and 2 (1967-68), esp. 28-29 and
in reference to the bacchic iconography of these
scenes on Sasanian silver (specifically to
Virginia Museum acc. no. 66-17).
It is interesting to compare these nude bodies with the late fourth-century representation of Venus from the Esquiline Treasure (Volbach, *Early Christian Art*, pl. 118). (In pose, this Venus belongs with the first main position of nereids described below and thus can be compared with the position of torso and head of the Dumbarton Oaks nereids.) The body of the goddess is marked by the traditional 'chaine d'amulettes' derived from the ancient rendering of Atargatis, but these criss-crossed fine chains on her thorax are merely there as a confirmation of her identity; it is possible that these chains may have been the origin of the later elaboration of the thorax, but in later renderings such as the Byzantine plates cited above the criss-crossing disappears completely. The modelling and pose of the Esquiline Venus are still relatively unmodified by 'stiffening' and reveal an unembarrassed realism in the treatment of the nude body. With further regard to the source of
the embellished chest in criss-crossed chains, on a Coptic relief of a mermaid, whose body displays something of the same impossible combination of reclining and upright positions seen on No. 49, the breast is marked by two curving ridges that resemble the opening of bodice, and on which the actual criss-crossing has disappeared (Peirce and Tyler, L'art, vol. I, pl. 14 below, dated tentatively by the authors in the beginning of the fourth century but quite possibly later). Another variation derived from the same chain, but of less immediate relevance to the stylization of the Dumbarton Oaks nereids, attributed to the fifth century by the same authors, is seen on another Coptic relief (ibid., vol. I, pl. 140).

8. See Thompson, Stucco, cat. no. 216, pl. no. IX.2, pp. .

9. E.g. a mosaic with nereids from Westerhofen cited in note 2.
10. E.g. Rumpf, "Sarkophagreliefs, vol. V, nos. 125-144, 52-63, also no. 199, Richmond, Coll. Sir Frederick Cook, Bart., on which there were once at least four pairs of confronted sea panthers with mounted nereids.

11. For the prototype of the well balanced, seated, nereid with hanging legs and profile head, see the relief of the Veil of Despoina (Damophon, second century B.C.), illustrated by Wace (see Bibliography above, pl. X); also compare the Olynthos nereids cited in note 1 above.

The exaggerated posture in the Dumbarton Oaks nereids, which must have become stereotyped under the influence of supporter iconography, is not rare (see further below in text). The nereid at lower left on the first London textile cited in note 1 shares it, and it is demonstrated in a remarkable degree on another still later textile in London (a plied-warp appliqué of the kind discussed in Chapter 6, which should
probably be dated in the eighth century, Victoria
and Albert Museum acc. no. 722-1886, see
Kendrick, Catalogue III, no. 678, pl. IX). A
comparison with the nereid on the casket of
Projecta in the British Museum (Peirce and Tyler,
L'art, vol. I, pl. 77) which is dated to about
A.D. 400, indicates the degree of exaggeration
obtained in the nereids hanging. On the casket,
the legs of the nereid with upright trunk,
though slightly separated and extended behind
her, nevertheless are maintained in a semi-
reclining version of contrapposto well below the
level of her body; likewise, her nearly frontal
head tilts backwards to balance this extension.
The bodies of the Dumbarton Oaks nereids singly
form right angles, and balance is obtained
mainly through the confrontation of two such
right angles. (The scarf of the nereid on the
casket is caught around her two arms in the
manner continued by the left nereid of the
Dumbarton Oaks hanging.)
Also see Levi, *AMP*, vol. 1, 566ff. on the rubbery bodies that in their fullest expression exemplify what he calls the "Coptic" idea of beauty; and see the fourth century Amazonomachy mosaic cited under No. 167, note 1, for similar distortions of pose.

12. See Peirce and Tyler, *L'art*, vol. 1, pl. 173, the example in Trieste; and Murad Kamil, *Aspects de l'Égypte copte*, Berliner Byzantinische Arbeiten, 31 (Berlin, 1965), pl. 50, in Cairo, the Coptic Museum, from Ahnās and dated by the author to the fifth century.


13a. The half-draped nereid (in the 'third pose') on a silver flask of the period of Heraclius is comparable to the Dumbarton Oaks nereids in her relatively undistorted, "cosmopolitan," style, yet one foot is drawn up under her in a completely unnaturalistic way that is so impossible to achieve comfortably as the
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14. E.g. London, Victoria and Albert Museum acc. no. 349-1887 (Kendrick, *Catalogue II*, no. 317, pl. VII, and Peirce and Tyler, *L'art*, vol. II, pl. 78), fragment of a hanging (it is all-tapestry, as can be seen better in the second publication referred to); our Text-fig., British Museum acc. no. 29,771, two curtains with black-figured victories who support an inscribed bewreathed cross, unpublished save for a brief mention in: *London, British Museum. Dept. of British and Medieval Antiquities. Fourth, Fifth, and Sixth Egyptian Rooms, and the Coptic Room* (London, 1922), 274; these are the most complete examples of the type known to date and each curtain measures approximately 7 x 9 feet; New York, Metropolitan Museum acc. no. 12.182.45 (Peirce and Tyler, *L'art*, II, pl. 207, a) two clothed victories supporting a basket of fruit,
a curtain measuring 150 x 90 cm.; Leningrad, Hermitage acc. no. 11643 (Matie and Lyapunova, *Tkani*, no. 4, pl. VI); and interestingly, a weft-looped fragment of hanging with two clothed genii or victories supporting a mask, formerly in the Kofler-Truniger Collection (Zurich, Kunsthau Zürich. *Sammlung E. und M. Kofler-Truniger, Luzern. 7. Juni bis 2. August 1964*, no. 523, pl. 42; K. Wessel, "Fragment eines Wandbehanges aus Konstantinischer Zeit," *Pantheon*, XXII [1964], 285-287). This last fragment illustrates the point commonly made in this catalogue as to the functional equivalence of some tapestry and weft-looped textiles.

15. A close relation between representations of the rape of Europa and of marine thiasoi is frequently observed; e.g. on a Europa mosaic of Mrikeb-thala datable to the period of Julian, where Europa cradles the head of the bull as on the Dumbarton Oaks hanging (*Inventaire*, vol. III [Algerie], no. 211). For representations of the
characteristically late Hellenistic erotic gestures of nereids, see _ibid._, no. 293 (Djemila), as well as the sarcophagus in Richmond cited note 9 above; and Rumpf, _Sarkophagreliefs_, vol. V, cat. no. 146, pl. 47 (Vatican), cat. no. 147, pl. 49 (Museo dei Conservatori), cat. no. 202, pl. 50 (Ostia). See also Levi, _AMP_, vol. II, pl. LXIII,a, from Bath E of the mid-fourth century) and _ibid._, vol. I, 172 on the close relation and interchange of the two motifs.

For the analogous confusion of nereids with bacchantes and dancers, also see Daremberg-Saglio, _Dictionnaire_, vol. 2, première partie 862f.

16. The diadem, of course, belongs to the scheme of supporters, which I suggest has influenced the total form of the hanging. With reference to the motif of the twig, a further complication of the imagery, see H. Seyrig, "Le rameau mystique," _AJA_, XLVIII (1944), 20-25, esp. 23, in regard to its significance in the worship of Dionysos and
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Attis. Also see No. 50 regarding the objects held by the nereids.

17. See the floors of the house of Menander, Antioch, cited in note 2 above, on which an overall lozenge grid is interrupted by the insertion of emblemata with their own series of borders (one of which, AMP, vol. II, pl. XLIV, b is itself an overall pattern of hexagons).


19. See Inventaire, vol. II (Tunisie), no. 560, a sea thiasos from Dougga, which shows well the three main positions of nereids, with a border of various ducks, shorebirds, and geese. As was noted above, the text description does not correspond to this illustration.
19a. See No. 46 and note 2 thereto for doves and peacocks. Parrots present more difficulty in Christian iconography, as they are quite infrequent (H. Leclercq in Cabrol, *Dictionnaire* vol. 14, première partie [Paris, 1939], cols. 450-451; I am grateful also to Mrs. J. Southcote-Aston, Curator of the Index of Christian Art at Dumbarton Oaks, whose negative reply to my query about parrots supports Leclercq's observations). But they are a regular motif on the large Coptic curtains of the type cited in note 14, and occasionally are found in Christian plied-warp tapestries with scenes from the Life of Christ (a forthcoming article by the author on a Nativity textile, Brooklyn Museum acc. no. 71.140, mentions such an occurrence), and one therefore has reason to regard all three species on the Dumbarton Oaks hangings as borrowings from Christian iconography.

20. The overall acanthus grid is found on late Sasanian stone capitals (as was recognized by
R. W. Hamilton, see below); see, inter alia, K. Erdmann, *Die Kunst Irans zur Zeit der Sasaniden* (Berlin, 1943), pl. 14 and Herzfeld, *Am Tor*, pl. LX, an example from Qal'a-i Kuhna, with a trefoil embellishment below the annular connections. The pattern endured in Umayyad stucco and is found at Khirbat al Mafjar near Jericho, see Hamilton, *Mafjar*, 201-202, fig. 146 and pl. LXVIII, 1 (framing elaborate acanthus flowers, the latter stylized lotus or anthemion devices), 208-209, fig. 152, pl. LI,1 and fig. 153, pl. LI,2 (more and less elaborate acanthus palmettes in a framework with ring connections, framing pomegranates). Also, Thompson, *Stucco*, cat. no. 319, pl. XI.2, pp. In further reference to this foliage, see No. 47, p. , and No. 48, p.  

21. Thompson, *op. cit.*., cat. no. 311, pl. XI.3, various small devices, leaves, trefoils, rosettes, the fore and rear parts of a fish, etc., between the swirls of an overall pattern of concentric waves.
22. Hamilton, op. cit., frontispiece; here the projections are stylized as small papyrus or lotus blossoms, while the tree in the mosaic panel bears pomegranates.

23. See H. A. R. Gibb, "Arab-Byzantine Relations under the Umayyad Caliphate," DOP, 12 (1958), 221-233, esp. 230-231 on trade and court transactions in the Umayyad period; also my remarks on the date assigned to Nos. 48 and 49 in note 4 above.

No. 50

Fragmentary nereid and border from a hanging such as No. 49

Late sixth to early seventh century

Measurements: 56 x 47.7 (including gaps left in mounting)

Inner width of border, excluding plain edge, 12.2
Height of head, 12.5

Provenance: Said to be Egypt. Bliss Collection.


Technical description: Warp: S-spun red wool;
Wefts: S-spun undyed linen; S undyed white wool;
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S tan (probably natural), S brown (probably natural), S purple, S mauve (mixture with blue), S purplish-grey, S very dark blue, S dark blue, S medium blue, S light blue, S palest blue (mixture), S blue green, S medium green, S pale green, S chartreuse green, S yellow, S red, S pink, wool. 1 tapestry, slit. 12 warps, 17-19 wefts, per cm.

Section of very fragmentary hanging of the type of No. 49, preserving the lower border and a nereid moving to the right, a counterpart to the nereid at the left on the latter. This nereid has dark hair (the very darkest of blues in the dark areas of her hair) in the same style, the arc of a mantle behind, and an earring with drops clearly shaped as pomegranates. Her left hand extends a twisted wreath, diadem or torque with a jewel. Below, as presently restored, is the eye and neck of another sea creature directed left. The lower border is in the same style of interlaced acanthus scroll as No. 49 but this one has the birds, all with heads reversed, facing left, in alternation with vessels, a footed decorated covered cup and a damaged fruit
basket. There are additional partial motifs--leaves and various offshoots--in the half-lozenges formed by the interlace of the acanthus scrolls. Part of the outer border of connected pomegranates is preserved; the inner border now is mostly destroyed.

As on No. 49, all of the colors described are used in close alternation and delicate stripings to produce the effect of modeling. In the palest color areas, mixtures with white wool are also employed. Brown and purple are thus used alternately in the darker of the two acanthus palmettes at lower left; chartreuse green is around the eyes and wings of the left parrot. The mantle behind the nereid's head and the background of acanthus border are yellow. Although it is possible to conceive that No. 49 could have been completed by another, lower register with an additional pair of nereids, the scheme of that hanging would be better completed if only the sea monsters and lower border were supplied.

No. 50 is probably from a companion piece to No. 49. This supposition receives support from certain small technical differences between them. The
width of the inner border is slightly different; a true yellow rather than a yellowish tan is used on No. 50; the pomegranates on the earrings of No. 50 are more clearly drawn; and there are slight differences in the use of the colors (e.g. around the eyes). These would not presuppose a different weaver, merely that it was woven separately—-a slight interval occurred, yarns were used up, or different lots were used, etc. The motifs of the border below are different in the pose of the birds, the greater variety of interstitial motifs, and the alternation of birds and vessels. Possibly the covered cup or box is found in this border because in marine thiasoi nereids are sometimes seen in various attitudes of the toilette.¹ The presence of cups, bowls and other vessels on the marine hangings illustrated in Figs. and may also explain the choice of this variation in the filling motifs of the border.

It should be pointed out in regard to the original composition from which these fragments derive, that the present restoration, which has merit for its relative compactness and ease of exhibition,
is in error. The hanging was cast on a much more extended scale; the head of a sea monster, probably from the mount of the righthand companion to the nereid preserved, has been squashed into the space above the lower border; and the nereid herself is placed too far down to allow for the insertion of a now-missing sea monster as her mount. It may be supposed that the missing nereid at right also extended an object so that the two together formed a composition of supporters (see in this regard No. 49, esp. note 14).

It is likely because of the extremely specific and detailed rendering of the objects held (in addition to the mirror) of the nereids on No. 49 and the present textile, that these objects are related to the dense and compressed iconography of these pieces (see p. ). In this regard, as Professor Kitzinger has pointed out (also see Handbook [1955] and [1967]), the nereid on No. 50 may extend a torque or insigne of office. Such an object, as well as the other curious emblems held by the lefthand nereid of No. 49, could have had reference to the patron and
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architectural frame for which this pair of hangings were commissioned.
No. 50

Notes

1. For a representation of a footed cup comparable in shape and in its superimposed decoration (it is however uncovered) see the silver plate in Paris, Cabinet des Médailles, illustrated in Peirce and Tyler, L'art, vol. II, pl. 74. See in regard to the association of pyxides with the females on Sasanian and post-Sasanian metalwork, with which certain typological similarities to the conventional dancers and nereids of late antique and Byzantine art are noted under No. 49, Prudence Oliver Harper, "Sources of Certain Female Representations in Sasanian Art," Atti del Convegno Internazionale sul tema: La Persia nel Medioevo (Roma, Accademia dei Lincei, 1971), 503-515, esp. 508-510.
No. 51 (33.48)

Woman's head on a fragment of large tapestry hanging

Sixth century or later

Measurements: 19.8 x 9.5


Technical description: Warp: S natural tan wool;
Wefts: S natural light, S natural yellowish tan
(almost apricot), S reddish brown (apparently
natural), S medium blue, S blue green, S red, S pink,
wool. 1 tapestry, slit. 6 warps, 11-16 (varying
from area to area), wefts per cm.

Fragment of a largescale tapestry-woven hanging; a
crowned head, apparently female, in three-quarter
view to its right; the crown appears to have stepped
merlons. The face is pink, with blue used for the
brows, red below the eyes and for a schematic rendering of facial areas and, at the left, light undyed wool, which is also found at the chin. The lower garment is green blue with blue spots; there is pink with red spots at the shoulder (chlamys?); and undyed wool depicts the flesh at the neck.

This fragment is of a hanging in a coarser style than the major hangings in the Dumbarton Oaks Collection (Nos. 43-50 q.v.). In scale, the figure may be compared to the nereids, whose heads are approximately 10 cm. in height.

Despite the varying density of the wefts in the facial areas, a feature intended as a device of modeling and known on hangings of good quality, the effect produced is that of a schematic definition of a face, rather than a tapestry approximation of a painting.

Even though the lady on No. 51 appears to wear a crown, the fragmentary condition of this piece effectively conceals its original iconography. This is unfortunate because a comparable three-quarter
pose or crowned figure are not found among the largescale tapestry-weaves which represent female divinities, dancers, or the like. The spots at this female's shoulder may be indications of a patterned garment, but they also probably reflect the tendency discussed under No. 49 to embellish the body with accentuated beauty spots.

There are, likewise, no clues to the chronology of this fragmentary wool hanging in the Dumbarton Oaks Collection in relation to other hangings, and the dating proposed is necessarily broader. It may even be earlier than the nereid and boarhunt hangings, which are of a superior style and quality.
No. 51

Notes

No. 52

Two figures in an arcade, fragment of a wool hanging

Seventh or early eighth century

Measurements: 41.9 x 62.8 (weft measurement made across gap)

Provenance: Unknown; formerly in the collection of the Byzantine Institute.

Unpublished

Technical description: Warp: S red, central ground of textile, S medium blue, border, S undyed, light edge of border, all wools. Wefts: S natural tan, S light brown, S dark brown, S dark blue, S light blue, S medium green, S pale green, S yellow, S red, S pink, wool. 1 tapestry, slit, a little interlocked, dovetailed. 8 warps, 11-12 wefts, per cm. I am grateful to Mrs. Eva Burnham-Staehli for her assistance in determining which is the right side of this very well woven tapestry.
Fragment of a hanging with two nimbed men under arcades and remains of the top and left border. The man at the left wears a fitted, long-skirted garment with a belt; in his right hand he holds a narrow bottle with a green stopper and in his left, a squat chalice or footed bowl containing red liquid; an arrowlike vine projects from the arcade at lower left.

The other personage wears an unbelted yellow garment (with red stripes to indicate drapery) with decorations—one clavus, and three medallions (two at the hem, and one at the shoulder). With his left hand he holds out his mantle which is dark blue with an outer band of light blue, exposing a pattern of one whole and two half pink pomegranates; the hem of this mantle is of contrasting, light (undyed) wool. In his other hand is a fish situla suspended from a ring. He stands amidst small rounded objects and a leafy branch is seen at the base of the right column.

The two arches are patterned somewhat differently, the left one being pearled and the
No. 52

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other being patterned by an alternation of oblongs similar to a tape pattern (see Chapter 5). The outer border is incomplete; it is patterned by an alternation of pale-green, snail-like shapes and stepped figures on a brown ground. A large area is missing in the left arcade beside the figure with the bottle.

No. 52 is one of three fragmentary hangings so far known that must have been woven by the same artist or workshop since they share to a remarkable degree the same techniques and iconographic obscurity, even to the smallest details of style. The largest of these hangings (it appears virtually complete except for its upper and lower borders) is in The Brooklyn Museum (Text-Fig. ),¹ and another fragment about as large as No. 52 is in the Coptic Museum in Cairo (Text-Fig. ).²

The technical peculiarities of these textiles are easily described. The weaves are coarse (see thread count) and grouped warps of different colors appear on each, particularly the borders. They are all woven with the figures
parallel to the warps which is by no means invariably the case with large curtains and hangings (see Nos. 39a-c, 40 and 47). A great number of colors are employed, often in quite a striking way, e.g. on No. 52, dark brown wefts run over red warps on the hair and body outlines creating an iridescence; pale green is used for vivid effect in the eye of the fish and border motifs. Still more striking are their stylistic peculiarities; the large heads in relation to the stocky bodies with prominent, awkward, ankles and feet; the very long skirts of the garments; the varied patterns within the arcades; and the striped triangular and oblong objects in the background of the arcades. Features such as the common borders of the Brooklyn and Cairo pieces and the same treatment of the capitals on the Brooklyn piece and No. 52 are obvious from the illustrations.

Finally, all three pieces raise essentially the same iconographic questions. Each figure seems to have specific significance, which is demonstrated by variation from arcade to arcade of special
attributes and details of costume and probably even by non-repeating background elements (e.g. the pointed projecting vine-and-leaf in the arcade with the bottle-holder on the Dumbarton Oaks piece).

In my study some years ago of the Brooklyn hanging, in trying to establish the context from which the textile originated, I was unable to proceed beyond the undoubted presence of some Dionysian elements; reasons were given to reject Ghirshman's suggestion of a Sasanian and Zoroastrian origin for the work (see Text-Fig. and note 1 above). In the two fragmentary hangings that belong with the hanging in Brooklyn, there are no details like the plaque possibly inscribed in Fahlavi, which was the basis for Ghirshman's reasoning (see further below). The clothing in both cases displays a mixture of Persian and Egyptian elements: the garments are shaped as if tailored in the Persian fashion, even when a straight-falling tunic with applied decorations is implied (see man with fish situla on No. 52 and the man with a flower on the Cairo example). The specially decorated cloak
and gesture of holding it out are exceptional in both Egyptian and Sasanian contexts. On the figures who clearly wear tailored Persian surcoats with buckled linked belts (Cairo and Dumbarton Oaks), or a belt with lambrequins (Brooklyn), an effort is made to display the shape of the body by drapery (the horizontal striping). Though we have no comparable Sasanian textiles, it nevertheless seems from stucco and silver that late Sasanian art would tend to pattern the smooth surfaces of the body by means of textile patterns, with only a few folds at the joints, rather than by drapery folds extending over the entire surface. (The general absence of drapery folds in tailored garments is notable in the stuccoes of Khirbat al Mafjar, a site in which an extraordinary degree of direct influence from Iran is apparent; however, the same mixture of drapery and the tailored style as on the hangings occurs on the stucco of Qasr al Hayr al Gharbi, see note 8). By the seventh or early eighth century, the date suggested for No. 52, garments of Persian origin would probably have become fashionable over
wide areas so that their representation need not be taken as an indication of Persian provenance or influence (see further No. 48, note 9).

In my discussion of the Brooklyn hanging, a Syrian origin was proposed because it seemed to provide the natural middle ground for these diverse elements of style and iconography, an hypothesis supported by the opinion of the late Louisa Bellinger that the alternation of different colors of wool warps was a characteristically Syrian procedure. This may still stand as a reasonable explanation, but there are a number of reasons why an Egyptian origin is more probable for this group of wool hangings as well as for most of the other major wool hangings discussed here and under Nos. 47-50. For example, it is very hard to believe that the version of a Nilotic landscape seen on the large marine hanging in the Textile Museum (Text-Fig. , see p. ) which was also woven on these grouped wool warps, can be anything but an Egyptian rendering in the nilotic tradition. Typically Coptic features such as the semis of baskets
of fruits, 'rubbery' bodies and elaborated jewelry of
the nereids assure one of its Egyptian provenance.
These Coptic features of the marine hanging in Text-
Fig. are combined with a strongly Sasanian
element, the border of winged horses, a subject quite
common on late Coptic textiles, but which is done here
in an un-Sasanian style characteristic of the hangings
of the 'Horse and Lion' group (No. 54).

Another feature connects No. 52 and its
counterparts to Coptic hangings. The wine bowls of
the Dumbarton Oaks and Cairo textiles, and the curious
slender bottle on the former are found on the marine
border of a wool hanging, the fragment with a nereid
in Bern (Text-Fig. , see p. ). The bottle
held by the nereid is larger but similar in shape; and
the strangeness of her act of pouring (wine?) has
already been commented upon. The suspicion that
there is a Dionysian element in the iconography of
all these tapestries is enhanced by the presence
of the chalices and bottles, as well as by the
possibility that Dionysos in the guise of Herakles
is represented on the Brooklyn hanging, and
that the figures with plants and fruit are somehow connected with his presence (see also the Cairo piece, Text-Fig. 1). Even more exceptional is the situla shaped as a fish, suggestive of another popular late pagan cult figure, Orpheus. 4

Three more textiles, one in the Louvre and two in the Kanegafuchi Collection, Kyoto, 5 should be mentioned for their apparent relationship with the three hangings showing arcaded figures. This group consists of large, wool, tapestry-woven squares woven into a red wool ground; like other large squares (e.g. Nos. 44-46) they may have been part of curtains or hangings, with more than one register of squares in the whole cloth. These tapestry squares share the same technical features, curious bodily proportions, costume and Dionysian flavor, and the second example in Kyoto even includes the plaque with calligraphic signs that is the main feature of the Brooklyn hanging. 7

There is only one feature on the Dumbarton Oaks hanging that differentiates it from the five other textiles discussed. Its border pattern is
original and quite unlike the sections of diaper patterns used for example on the Brooklyn and Cairo hangings. Since the naturalistic wavecrest border appears to have been one of the conventional variables on large wool hangings (see Nos. 47 and 48 and Text-Fig.), it is possible that the resemblance that made appropriate the description 'snail-like' derives from the fact that it is actually a stylization of such a border, the stepped figures being possibly a simplified form of elaborate waves, and the "snails" simplified molluscs or shrimp.

The fact that the hangings of the Dumbarton Oaks type as well as the smaller tapestry squares in Paris and Kyoto share so many details and technical features with hangings and other textiles of Egyptian provenance make an Egyptian provenance for these various wool hangings the most reasonable conclusion. With more textiles having been added to this group, it becomes less likely that they were all imported. The specific social context of the Dumbarton Oaks group and the Paris-Kyoto group remains unknown. In addition to Dionysian details
there are many other features that remain for the moment quite mysterious. The general eclecticism, the fashions depicted, the late Coptic figure style which has much in common with the proportions (especially the long skirts and thick abbreviated ankles) of the blockish relief stucco of Umayyad style at Khirbat al Maljar, are the reasons for the date assigned to the fragmentary hanging in the Dumbarton Oaks Collection.

One may, however, go a little farther in speculating as to the original context of this group of hangings. The details of fashion and the shape of the bodies, have made an Umayyad date the most likely for the group. We know from the iconographic study of Syrian buildings that the Umayyad princes indulged themselves with representations taken from the late antique repertory (in their palaces), and converted their enemies' crowns and armor into symbols of victory (e.g. in the Dome of the Rock). These tapestry figures of Umayyad style, with their varied pagan connotations, are therefore not unexpected, nor should they be taken as evidence of a continuing cult
of Dionysos. Since the palace decorations contained small generic figures representing earthly pleasures, such as dancers and servants with wine, and the religious edifices symbols of victory, it is clear that another sphere of late antique art contributed the images that the Umayyad artists transformed into a new guise. The primary effect on the viewer of all these hangings, those in the Dumbarton Oaks Collection, The Brooklyn Museum, and the Coptic Museum, as well as the smaller squares in Paris and Kyoto, is that of the occult. This is the reason why in considering the problems of their meaning, a cultic significance appears to be an appropriate explanation.

The varied personages of the hangings may actually have been borrowed from pagan mythology and ritual. The careful distinctions between them, and the effect of the occult may actually have been borrowed from late pagan cultic representations of which no examples remain known, or they may also derive from the effort to keep separate the identities of the pagan figures; the whole intention of these works would have been to present decoratively
an encyclopaedia of superseded and discredited superstition.
1. Brooklyn Museum acc. no. 46.128 (Thompson, *Coptic Textiles*, 54-55; cf. R. Ghirshman, in *Artibus Asiae*, II [1948], esp. 304-306). This hanging measures 1.022 x 1.419. The suggested relation made by the writer between the Brooklyn hanging and the curtain (linen tabby with inwoven wool tapestry) found in the tomb of Aurelius Colluthus at Antinoopolis, which was founded largely on the comparable scheme of arcaded figures (busts on the latter, one of whom is a cupholder), now appears irrelevant (Brussels, Musées Royaux d'Art et d'Histoire acc. no. T. 2470, see Errera, *Collection*, no. 83 and *Essen* [1963], no. 33). The Brussels curtain actually belongs typologically, if not necessarily chronologically, with other works of funereal iconography
On stylistic grounds, it should probably be dated in the mid-fifth century, a date which is in agreement with a papyrus said to have been found in the same tomb dated A. D. 454-55. (It is unfortunate that the excavation and publication of this tomb were so imprecise that even the association of this dated papyrus with the tomb has sometimes been doubtful.)

2. Cairo, Coptic Museum acc. no. 8454 (unpublished).

No. 52
Notes
- 2a -

Grouped wool warps of different colors are found on "garden carpets" from the region of the Aswan Dam and roughly dated in the sixth century, according to a paper read by Charles Grant Ellis at the Irene Emery Roundtable (Textile Museum, April, 1974). Thus, the traditional use of these warps may in fact derive from Upper Egypt rather than from Syria.

Oleg Grabar, who has commented on this entry, remarks that nilotic landscapes are found in Syria, among the newly excavated paintings of Quṣayr ‘Amrah; but their composition is, however, more "classical" and less decorative than the Textile Museum hanging.
4. For Orpheus on Coptic textiles, see No. 8. Small, bucket-like, situlas are commonly held in Neo-Assyrian representations of attendant divinities who sprinkle the sacred tree, but I have been unable to discover a situla shaped as a fish in a context related to No. 52. For the Neo-Assyrian type, see Richard D. Barnett, Assyrian Palace Sculptures and Their Influence on the Sculptures of Babylonia and Persia (London, Batchworth Press, nd.), pl. 7 (British Museum acc. no. 124583, relief from Nimrud).

5. Paris, Louvre acc. no. X 4817, 47 x 44 cm. (Du Bourguet, Catalogue, 484, G 353); Akashi, Kanegafuchi Collection, vol. I, pl. 19 (from the same cloth as Louvre acc. no. X 4817) and pl. 28.

6. For the wool hangings that are almost certainly Egyptian, see Nos. 48-50, also Text-Fig.
7. I have been unable to examine the Paris and Kyoto examples. In reference to the latter, however, the color reproductions in Akashi, Kanegafuchi Collection are by all standards the finest photographs of Coptic textiles in existence, and it is not hard for the experienced analyst to get an idea of the types of fibers and weaves from them. A later article will deal in more detail with the parallel features of this unusual group of tapestries.

9. See O. Grabar, "The Umayyad Dome of the Rock in Jerusalem," Ars Orientalis, 3 (1959), 33-62, esp. 48-52, and idem, "The Painting of the Six Kings at Quṣayr 'Amrah," Ars Orientalis, 1 (1954), 185-187. Recent work at Quṣayr 'Amrah has shown that a number of major interpretative changes were made by Alois Musil in the original published copies of these paintings. The forthcoming publication of Oleg Grabar, to whom I am indebted for this information, will thus be necessary to determine the actual extent of victory imagery at this site.

10. Oleg Grabar has suggested that the imagery of this group of hangings may be representative of pastime. This is an opinion I have been unable to share because of the occult effect of the imagery in general, and the presence in secular Umayyad buildings of generic figures expressive of pastime in the classic Persian sense, i.e., of wine, women and song.
No. 53 (72.16)

Tapestry fragment with wavecrests and crosses

Sixth century or later

Measurements: 5.5 x 8.3


Unpublished

Wefts: S undyed linen, carried in pairs; Z very dark blue, Z red, wool. Alt. 2, 2, 3, 3 tapestry. 10 multiple warps, 35 wefts, per cm.

Small section of fine tapestry-weave showing sections of two adjacent patterns. One is incomplete and consists of the tops of linen wavecrests set against a dark blue background. The other pattern is a band (complete in its width at one point) of curved red
No. 53

- 2 -

lozenges framing crosses, with half-crosses in the side compartments; it also has a blue background.

In regard to its Z-spun wool wefts and the quality of its colors, No. 53 presents an unusual appearance in comparison with known groups of Coptic textiles. Likewise, although irregular or alternating tapestry is found on largescale hangings or curtains, this particular sequence of grouped alternating warp ends is rather unusual. The color scheme is uncommon also, the very dark blue ground recalling that of No. 157 and related (Fayyum) textiles.

For the time being, No. 53 has been interpreted as a section of decorative border from a tapestry pattern comparable to mosaic pavements.¹ Because of its distinctive features, combined with the Z-spinning of the wool wefts, it is possibly not of Egyptian origin. However, it may equally well be an Egyptian textile woven in accordance with a foreign craft tradition.² Speaking somewhat against the assumption that it is from a large, carpet-like weaving is the relatively small scale of the pattern
No. 53
- 3 -

and density of the wefts; only the discovery of larger sections of a comparable weaving will provide a more definite idea of the function and stylistic character of this textile.
No. 53

Notes

1. E.g. Levi, *AMP*, vol. II, pl. C, b (House of the Porticoes-Pentathlon); pl. CIII, c (House of the Boat of Psyches, Room 3); pl. CXXXI, d (Mosaic of Ananeosis, with lozenge grid in border somewhat comparable to the curved-lozenge grid on No. 53, beside wavecrests; this mosaic datable fifth to sixth century [?]); and pl. CXXXVII, a and b (Magdouh mosaics).

2. Z-spinning in wefts need not indicate non-Egyptian provenance (see also No. 3, note 4). We know fine wool was imported and that there were colonies of non-Egyptians who presumably maintained their native craft traditions; see M. Rostovtzeff, *The Social and Economic History of the Hellenistic World*, vol. I (Oxford, 1941), 294, 357-58, 377, with citations of relevant passages in papyri. It is the Z-spinning in conjunction with the
other anomalous features, that is critical here; see on the spinning of wool, L. Bellinger in Pfister and Bellinger, Dura Textiles, 2:

As wool has no preference in direction of spinning the variations in direction should probably be put down to local custom and not to any natural law affecting a large region.

Cf., however, Bellinger, in Kühnel and Bellinger, TM Tiraz, 102, in reference to ṭīrāz fabrics: Z-spinning, characteristic of Iraq and Persia, appears in all Egyptian factories (together with the traditional Egyptian S-spinning) under the Abbasids, principally from the advent of ibn-Tulun (868 A. D.) to and during the Caliphate of ar-Radi (934-940 A. D.).

Thus, if the fragment can be dated in the Abbasid period because of the quality of the blue and its similarity to the blue of Fayyum textiles, it could very well be Egyptian.
No. 54

The 'Horse and Lion' tapestry

Sixth century

Measurements:


Bibliography: Morris Catalogue I, 253; Ernst Kitzinger, "The Horse and Lion Tapestry at Dumbarton Oaks: A Study in Coptic and Sassanian Textile Design," Dumbarton Oaks Papers, No. 3 (1946), 1-72; Weibel, Two Thousand Years, no. 34; Hartford (1952), 26, no. 41, (not exhibited); Volbach, Il tessuto, no. 366.

Technical description: Warp: S dark purplish blue wool. Wefts: S undyed linen, S purple, S dark purplish blue (mixture, a little lighter than warp yarn), S clear dark blue, S medium blue, S dark blue
Section of a hanging consisting of a rectangular field with right lateral border, a few fragments of the latter being continuous with the main part of the textile and thus original with it.

The field has a purple-blue background which is slightly iridescent and striped because of the (apparently intentional) mixture used for the wefts over uniformly dark warps. On this background is an overall pattern consisting of bands of column capitals surmounted by paired addorsed protomes. The capitals rise from a stem which continues down into a triangular base flanked by two downward-curling half-palmettes which grow out of the central stem. The animal protomes alternate from register to register, being first horses (from the top) and then lions. This alternation is obviously broken by damage to the textile in the middle. Three registers of horses
No. 54

remain with three of lions; two of lions, one after
the other occur in the lower half of the hanging. These
have evidently been patched in from whatever fragments
of hanging were available. Horse protomes are
separated by a segment, with sepals, of a heart rosette
rising above a reversed lotus blossom, the lions by a
trefoil bud above the same base. From the downward-
curling palmettes in the register below the capitals
come symmetrical offshoots into the field, daisies
that flank a small secondary tripartite tree set
between each column capital; and fruit or spade-shaped
leaves within the curling palmettes. Superimposed on
the capitals are triangular baskets of fruit flanked
by addorsed birds, their heads reversed and thus
confronted. The whole field is arranged very tightly,
and the proper spacing of the fragments would probably
result in the protomes being absolutely parallel
rather than a little staggered as they appear at the
top and bottom of the reconstruction.

To the right of the rectangular panel are two
narrow lateral borders patterned by a delicate frieze
of connected trefoils set against white at right
angles to the main axis of the field. These narrow borders edge a broad band in which are placed six pearled roundels, some of which are in very fragmentary condition, in alternation with lions and cheetahs (or spotted panthers). Possibly this was meant to be a regular alternation but because it is so fragmentary, all animal fragments but the one below the topmost roundel and one at the base are lions. The roundels contain each a horseman moving left, and the animals are also directed left but have their heads reversed.

The background of the border is medium green and the roundels have backgrounds of various reds and blues, the use of a wide range of colors being quite subtle, for example, wine red is used for the background, contrasted to the clear red of the border, on the roundel second from above. The lions are white with orange manes, blue eyes and a nearly foliate tail marked by red, and red markings at the ankle. The cheetahs' tails are similarly but less elaborately foliate in form; red accentuates their blue pupils, outlines the different blue of the hearts on their collars, and marks their tongues and tails. Both
No. 54
- 5-

lions and cheetahs have two-toned, red, heart-shaped genitalia that echo the heart-shaped rosette segments found in several places, between the registers of this broad band; as part of the small trees of the field pattern; and between the horses of the column capitals.

The horsemen of the roundels are dressed in variously colored (some spotted) fitted tunics, and trousers. They wield lances or missiles and ride horses with phalerae on breast band and breeching. Some, depending on their state of preservation, have diadems ending in a pair of streamers, and fluttering cloaks. The jeweled borders of the roundels are patterned by large single light pearls with round cabochons at intervals or by paired smaller pearls, also with cabochons. Borders using both patterns are composite, from separated fragments.

The organization of the field of No. 54 imitates to a remarkable degree some of the Antinoopolis silks, a point that was made very clearly by Ernst Kitzinger in his monograph on this hanging.

*The Horse and Lion Tapestry at Dumbarton Oaks: A
Study in Coptic and Sassanian Textile Design," (see Bibliography above). A discussion of a suggested chronology of the Antinoopolis silks is found under No. 55, a tape with strong connections to the Antinoopolis finds, with further discussion under No. 162, one of the 'second group' of Antinoopolis silks whose design is reflected in the 'Horse and Lion' hanging. The elements that derive from some of these silks include the column capitals with protomes and the elaborate intervening register composed of palmettes.¹ Their arrangement in a tight field of registers, also in imitation of the same silks, was discussed by Kitzinger although its ultimate source, which may be found in Chinese textile design, was not suggested by him (see No. 162). Kitzinger accepted the probable Sasanian origin of the Antinoopolis silks, and study of the two other types of Antinoopolis fabrics at Dumbarton Oaks (Nos. 55 and 162) can only support this view (see, however, the views of J. F. Flanagan cited under No. 162, note 7). Details like the narrow collars without pendants of the cheetahs on the hanging (which differ from those of late Sasanian
style) and those of the ibexes and cheetahs of No. 162
and its counterparts draw the connection tighter.
Even the pose and position of the mouth of the
cheetahs on the 'Horse and Lion' hanging follows a
model like those of the Antinoopolis silk cheetahs.
Other minor details of the hanging are taken from the
Sasanian decorative repertory known in stucco; (the
same decorative motifs appear in all media of Sasanian
art and it is reasonable to postulate their presence
in the perishable textile medium from the vast amount
of preserved plaster). Specifically, the narrow
frieze border of continuous trefoils repeats in its
simplicity a form found in stucco at Kish and
Chesiphon. Though similar to the common borders of
Coptic textiles which take the form of a frieze of
lotus blossoms, a frieze of crenels, or of an arcade
(see, e.g., Nos. 4, 9, 12, 120), it produces an
entirely different negative pattern around it (rather
like a row of mushrooms), which should probably be
taken as additional evidence of the imitation of
Sasanian motifs. The same narrow border frieze
appears on some of the other wool tapestry hangings
which imitate the Antinoopolis silks.
While the organization of the main panel of the 'Horse and Lion' hanging reflects the organization of Antinoopolis silks of the 'second group,' that of the border, with its large pearled roundels containing horsemen probably derives from the late Sasanian silks, with roundels or large single figures which comprise the 'third group' of Antinoopolis silks. Silks of this kind have been excavated in Central Asia, and may appear in the rock reliefs at Taq-i Bustan and in Central Asian wall paintings (the possibility exists that some of the textiles depicted were wool like No. 170). In addition to actual textiles and representations of patterned garments, comparable roundel patterns with both single and double pearled frames are found in Sasanian stucco, where they may have functioned as border elements in the way that they are used on the Dumbarton Oaks hanging, as Kitzinger pointed out in his monograph. 5

The alternation of these horsemen in roundels with lions and cheetahs suggests that the whole border is to be taken as a rendering of a hunt, the collars of the cheetahs indicating that they were used to
pursue the lions (see Kitzinger, _loc. cit._, note 163). (Note, however, that these collars may be a standard decorative touch because of the collars on the lions of No. 163.) The horsemen are themselves unusual in comparison with the common mounted hunters of purple-and-white linen tunics and curtains (e.g., Nos. 39b and c), for there are no exact polychrome parallels to their type among Coptic textiles of about the same date. Silks of the type of No. 164 and their plied-warp tapestry counterparts (see No. , note ) differ from these roundels by including the huntsman's prey, and in other details. As Kitzinger pointed out, the prototype for these mounted hunters with missiles must have been one of the common purple-and-white patterns, such as that of No. 39c. Sasanian riders normally move to the right, or in the Parthian shot, ride left but shoot backwards at their quarry to the right, and in this regard the riders of the border roundels differ from Sasanian models. In only one feature, the spotted garments of some of them, is there another sign of the Sasanian influence implicit in the organization of the main panel of the
hanging. This feature was also remarked by Kitzinger (loc. cit., 41-42) who noted its recurrence on other hangings in this group showing strong Sasanian influence.

The lions of this large border also reveal the influence of Sasanian style. In addition to the accents at their ankles, the masklike form of face with the oval ears continuous with the facial outline and projecting outwards (for this see the best preserved lion, first from below) differs from more naturalistic lions of Byzantine style. This type of leonine mask is common on Sasanian seals with renderings of lions, and in the lions of the Dumbarton Oaks hanging one can see the type before it became stylized in lions of Umayyad style (e.g. No. 75 and the mosaic at Khirbat al-Mafjar cited under No. 75, note 9).

The interesting motif of the double animal capitals of the main panel was discussed at length by Kitzinger. He noted that their ultimate source was in Achaemenid Iran, and that they made a curious reappearance in two separate groups in the early Byzantine period. In reference to the form of the
capitals on the Dumbarton Oaks hanging, he concluded that these "are distant from the classical type of animal capital and its Byzantine derivatives of the fifth century." The ram protomes of the mosaics of the Phoenix and the House of the Rams' Heads at Antioch cited by Kitzinger are well known examples of this kind of pattern with Sasanian overtones, although the sequence in the development of Sasanian and early Byzantine versions of motifs in wing-frames may be open to controversy.

The 'Horse and Lion' hanging and other wool hangings woven in imitation of the mid-Sasanian style of the Antinoopolis silks, and the silks themselves (see No. 162), constitute a curious chapter in the history of near eastern and European textiles. While some individual motifs of these textiles remained or became current, after a short while the apparently Far Eastern scheme of organization by varying registers of parallel motifs, which had its roots in the Chinese technique of warp-patterning, was not taken up in the later development of drawloom patterns.
No. 54

Notes

1. Compare in particular Kitzinger, "Horse and Lion," figs. 7 (Lyon, Musée Historique des Tissus acc. no. 363) and 27 (Berlin no. 312/96). Further see ibid., figs. 6 and 8 (Musée Guimet acc. no. 1108 and London, Victoria and Albert Museum acc. no. 2086A-1900); (many of these silks are cited also under No. 162, note 3).

2. E.g. for Kish, Chicago, Field Museum of Natural History 236383, 236382 (with rosettes between trefoils of a different shape); Staatliche Museen in Berlin/Metropolitan Museum of Art New York, Die Ausgrabung der zweiten Ktesiphon-Expedition (Winter, 1931/32) (Berlin, 1933), fig. 22 (quatrefoils between trefoils).

3. E.g. Boston, Museum of Fine Arts acc. no. 27.566 (Kitzinger, op. cit., fig. 4; Cleveland Museum of Art acc. no. 60.273 (Handbook of the Cleveland
No. 54

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Museum of Art [Cleveland, 19 ], 31). Cf. also the use of a similar motif to fill the main field between roundels of Washington, Textile Museum acc. no. 71.51 (Kitzinger, op. cit., fig. 48), another hanging of the same group.

4. For the textiles in relief at Taq-i Bustan see, inter alia, Herzfeld, Am Tor, 121-139 and Elsie Holmes Peck, "The Representation of Costumes in the Reliefs of Taq-i Bustan," Artibus Asiae, XXXI, 2/3 (1969), 101-123, esp. pls. III-IX, XIV-XIX. For excavated silks with large pearled roundels see M. W. Meister in Ars Orientalis, VIII (1970), 255-267, figs. 27, 31-33 (from recent excavations at Astana); The Silk Road; Fabrics from the Han to the T'ang Dynasty, edited by the Museum of the Sinkiang-Uighur Autonomous Region (Peking, 1972), pls. 32, 33, 34, 36 (these are all T'ang examples, however); A. Stein, Innermost Asia (Oxford, 1928), pls. LXXVI, Ast. 1.5.03, LXXVII, Ast. vii.1.01 (the first is the famous boar's head roundel, the second a bird
No. 54
Notes

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holding grapes with plumes or a collar [the latter see No. 22 is discussed elsewhere, and note 7 thereto], both probably of the middle sixth century).

The wall paintings of Varakhsha are datable to a redecoration in the sixth century or later, see G. Frumkin, Archaeology in Soviet Central Asia, Handbuch der Orientalistik, siebente Abteilung III, Band, I. Abschnitt (Leiden/Köln, 1970), 121-122, fig. 30 and V. A. Shishkin, Varakhsha (Izdatelstvo Akademija Nauk SSSR, Moscow, 1963), esp. pl. XVI. Those of Piandzhikent are from the seventh to eighth centuries, see Frumkin, op. cit., 72-78 and A. U. Yakubovskiy et al., Zhivopis drevnego Piandzhikenta (Akademija Nauk, Moscow, 1954).

Balalyk-Tepe, dated from the end of the fifth to the beginning of the seventh century, is also important for painted textile patterns, see Frumkin, op. cit., 116-120, and L. A. Al'baum, Balalik-Tepe, Istoriia materialnoi kultury i iskusstva Tokharistana (Tashkent, 1960), esp. figs. 135 and 148; while Afrasiab presents perhaps the most extraordinary
group of painted pearled roundel patterns with single units in a house dated to the seventh century, see Frumkin, *loc. cit.*, 123-125, pls. XLVII-L. Shishkin died before these important paintings received full publication; see however, V. A. Shishkin, *Afrasiab, Sokrovishnitza Drevnej Kultury* (Tashkent, 1966), and *idem* in *Iskusstvo*, no. 1 (1966), as well as V. A. Shishkin and D. Varkhotova in *Vokrug Sveta* (1966), articles I have not been able to consult to which Frumkin refers.

5. See Kitzinger, *loc. cit.*, 39, notes 146 and 147.

In addition to these examples, a damaged stucco roundel with a double frame was excavated from a sixth-century level of fill at Takht-i Suleiman, information that I owe to the kindness of Jens Kröger; and a double row of pearls is seen on a rug draped over the edge of a boat in the boarhunt relief at Taq-i Bustan (Herzfeld, *Am Tor*, figs. 44~44); a tapestry containing cotton in the Lamm collection appears to be a fragment of such a cover or rug (C. J. Lamm, *Cotton in Mediaeval Textiles of*
No. 54

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the Near East [Paris, 1937], pl. IX, A). Though less common, it thus appears to have as good a claim to the Sasanian label as the single border of pearls. As indicated above, the roundels with both single and double pearls on No. 54 are patched together from various fragments.

6. For a large and representative selection also see these textiles in Leningrad, The State Hermitage Museum, published by Matie and Lyapunova, Tkan', pls. XXX, 1-7, XXXII, 2, 4, 6-8, XXXIII, 3-8. The dated textiles cited by Kitzinger (loc. cit., 51, notes 208 and 209) do not really illustrate the ubiquitous horseman type, since the first shows a putto mounted on a hippocamp and the second is one of the common pairs of dancers. Quite a few of these common purple-and-white textiles with horsemen have phalerae on breast band and breeching, a feature of Sasanian horse harnessing seen also on the roundels of the 'Horse and Lion' hanging (in regard to which see Thompson, Stucco, chapter III, note ...). This harness became standard even on
horses-and-riders descended from Late Roman types and is not a sign on No. 54 of specific Sasanian influence.

7. Paris, Louvre acc. no. X 4984 (Du Bourguet, Catalogue, 213, D [sic] really E 68) is another large polychrome horseman roundel without an animal below and with a single horseman moving left, within a jeweled border. Possibly it too comes from a wool hanging but it is not possible to tell from the inadequate technical information given in the catalogue. This example may be datable a century later than the Dumbarton Oaks hanging (Du Bourguet's 'E' group is placed in the eighth century); its jeweled border is of a Byzantine type similar to that of the mosaics of San Vitale.

In discussing these roundels, Kitzinger cites (loc. cit., 36 and notes 127-140) a small group of unusual silk tapestries with single horsemen within decorative borders, which are somewhat closer to the pattern of horsemen on
No. 54

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No. 54 than the bi-color and red-ground silks with horsemen of the type of No. 164. Because of their technique and style, these cannot be regarded as imitations of the bi-color and red-ground silk twills (a suggestion made to Professor Kitzinger by the late Louisa Bellinger), but rather they must belong to the rare early group of silk (and wool) tapestries, possibly of Greek provenance or tradition, which are discussed under No. 17, note 6, in reference to Textile Museum acc. no. 71.131.

8. See further R. Pfister, "Un médaillon sassanide," Bulletin d'études Orientales, 12 (1947-48), esp. 81-88, with regard to the representation of busts in spotted garments on Coptic textiles; the assumption is made that this was a conventional rendering of a diaper-patterned Sasanian fabric.

9. See the plates of David and Hercules with lions in New York and Paris (Volbach, Early Christian Art, pls. 250 and 251).
10. E.g. Bivar, *Catalogue*, DA 2-12, esp. DA 6. The seals are dated variously from the fourth to sixth century on the basis of the type of gemstone, shape, and paleography, where it is helpful. In contrast, on Umayyad lions the ears are either pointed or an effort is made, as on No. 75, to keep them within the confines of the face.

11. Levi, *AMP*, vol. I, 350, 353, 478-480; vol. II, pls. LXXXIIa; CXXXIIb; LXXXIIa; CXXXIV. Levi suggests (*op. cit.*, 479) that "the Antioch mosaics, far from revealing a sudden wave of a powerful artistic influence from Persia, would rather represent in this case old oriental motifs long since assimilated into Hellenic work...on their way back...to influence their transformation in the country of their origin." This suggestion is based on Pfister's dating of one of the first group of Antinoopolis silks, Musée Guimet acc. no. 1108, in the third century, and his (erroneous, as it now appears) analysis to prove that it was
woven according to Han techniques. Pfister's arguments in regard to this one silk seem to have led Levi to believe that most of the Antinoopolis silks were equally early. (See R. Pfister, "Les premières soies sasanides." Études d'orientalisme publiées par le Musée Guimet à la mémoire de Raymonde Linossier, vol. II [Paris, 1932], 461-479; and in reference to the technique of Musée Guimet acc. no. 1108, J. F. Flanagan, "The Figured Silks," in The Relics of Saint Cuthbert, C. F. Battiscombe, ed. [Oxford, 1956], 485-487).

In Sasanian art, the decorative motif of the animal or human bust, or plant, framed by wings may have developed as a reflection of the heraldic wing frames of Sasanian crowns. These first appear in the reign of Bahram IV (388-399), and then disappear until the third crown of Peroz (457/9-484). Heraldic wings are used on three of the crowns of Khosraw II (591-628) and by most of his short-lived successors. Sometimes in decorative use, wing-frames appear to be equivalent
12. Cf. however, the suggestion of J. F. Flanagan that these doubled protomes could have been produced as the formal result of the point figure harness (point repeat), an opinion which I do not share, loc. cit., 490, note 1.
Chapter 5. True tapes, and bands with diaper, semis and related patterns, inlaid (brocaded) and tapestry-woven, Nos. 55-74. Also see Nos. 75, 77, 85, 86, 91, 101 and 159.

In this chapter are grouped the true tapes, more or less narrow strips of cloth usually woven on plied warps on narrow looms, for use as garment reinforcements (bindings), as well as tapestry-weaves using analogous patterns. It has not been felt appropriate to place with these textiles others which, from a technical point of view, were woven as tapes, and cut apart into appliqués; medallions of the groups discussed in Chapters 2 and 6 appear to have been woven in this way. The patterns on the examples in this chapter are traditional to tapes, or derivative from traditional tape patterns, and except for minor details on late, provincial, examples (Nos. 68 bis and 73) are non-representational.
Chapter 5

- 2 -

The exception to this rule of thumb is the long inlaid tape, No. 74, which is related by pattern to tapestry-woven ornaments of the type discussed in Chapter 6, as well as to mediaeval silks. This fabric, the only vestment in the catalogue, is important because it demonstrates the continuation of a kind of tape pattern in Coptic Egypt for at least two centuries, and is related specifically to Byzantine, rather than Islamic, silks of the late tenth and early eleventh century. Because the line of development to earlier tapes can be traced, and because it is Coptic, No. 74 has been placed with the other tapes in this chapter, although it is unusual enough to have been placed in a chapter by itself.

The textiles to which the reader is further referred, Nos. 86, 91, 101 and 159, technically also tapes, are classed with the representational textiles with which they share many important features. One of them, No. 91, was certainly intended to be used to face the neck-hole of a tunic, and it is thus
comparable in function to No. 56 of the present chapter.
No. 55  

(53.2.72)

Section of red tape with diaper pattern

Mid-fourth to fifth century

Measurements: 9.3 x 8.4

Provenance: Unknown, probably Egypt; possibly Antinoopolis. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen; Wefts: S undyed linen, S pale red wool. 2 tapestry, slit. 10 paired warps, 41 wefts, per cm. Both selvages preserved.

Small section of tape with narrow transverse remnants of linen tabby above and below; the overall diaper pattern encloses small crosses formed by tapestry weave of linen against a red background.
No. 55

No. 55 is distinctive when compared with the more common kinds of tapes (e.g. Nos. 57 and 58, q.v.) because of its plainness and the small scale of its diaper grid. To an amazing degree, this tape repeats the pattern of a woolen cushion-cover excavated at Antinoopolis, datable in the third century,¹ and is related as well to small-scale, weft-faced compound twills in small diaper patterns that have been excavated at Antinoopolis, Akhmîm, Qau el Kebir and other sites.² Some of these may have been cut up for bindings (the function for which tapes were intended), and there are a few, possibly contemporary, adaptations of these patterns in wool and linen that were probably intended for such a use.³

The so-called 'Antinoopolis' silks, which were probably imported into Egypt from Iran, have been difficult to date because of doubt about the termination of the *floruit* of Antinoopolis; generally they are dated in the fifth to sixth centuries. The most reasonable assessment is that of A. Geijer, who
divides the Antinoopolis silks into three groups, of which these fine lozenge-patterned ones, quite reasonably, are the earliest; (No. 162 is an example of her 'second group'). However, the fact that the apparently latest Sasanian silks from Antinoopolis (roundel patterns with single animals on a larger scale, thus with paired main warps, unlike No. 162) probably date from the later sixth century does not mean that traditional smallscale diaper silks may not have continued to be woven beside the newer style. When one is dealing with so conservative an art as the Sasanian, the slight difference in chronology postulated between these groups is probably insignificant. Thus, Geijer's scheme makes sense but, in the absence of archaeological evidence, it cannot tell us if the groups replaced each other in sequence or whether there was substantial overlapping. In the case of the diaper silk from Qau el Kebir, the excavator assigned it to a sixth-century level (see note 2).

A small fragment of wool tapestry in the Louvre almost exactly duplicates No. 55. It, too,
No. 55

appears to imitate the simple pattern of one of the cushion covers and to reflect the smallscale silk diaper patterns; unfortunately though illustrated by Pfister, it is not properly discussed, but since he captioned it "gobelin laine (prob. Sassanide)," we can be almost sure it was woven on Z-spun wools, because of his strictness in classifying textiles by their fiber and spin.

No. 55 has been dated later than the three Antinopolis cushion covers because a time lapse is assumed before these imported goods were imitated in Egypt. There is also the possibility that the small filling crosses were meant to be viewed as Christian symbols and one would therefore date it somewhat after the persecutions of the early fourth century.
No. 55

Notes

1. See R. Pfister, "Le rôle de l'Iran dans les textiles d'Antinoé," *Ars Islamica*, XIII/XIV (1948), 46-74, esp. 46-53, fig. 52 (Musée-Guimet acc. no. 1.117 but now in the Musée de Louvre).

The dating of these tombs by Gayet depended largely on the stucco masks in them; these were generally believed not to have been made after the third century (but see Parlasca, cited below, who suggests a *ante quem* in the mid-fourth century). One female mask from this same ‘Necropolis B’ with a hairstyle comparable to that of Sabina, wife of Trajan, raises the question of archaism or of goods made before the foundation of Antinoopolis in A. D. 130; see Parlasca, *Mumienporträts*, 149-50, with references to the original publication.
One should probably accept Pfister's discussion of weave schemas in this article with reserve, because of the errors noted by Flanagan in his technical discussions of early silks in other publications; see J. F. Flanagan, in *The Relics of Saint Cuthbert*, C. F. Battiscombe, ed. (Oxford, 1956), 485-87.

2. The following are examples of these diaper-patterned silks: London, Victoria and Albert Museum acc. nos. 2201-1900, 2188-1900, 291B-1889, 2068-1900 (Kendrick, *Catalogue III, nos. 835 (2), 845, 848, 849, pls. XXXI and XXXII*), variously from Antinoopolis, Akhmīm and unrecorded sites, no. 845, a diaper containing medallions with paired birds; Paris, Musée de Cluny, an unnumbered silk twill from Akhmīm (Guérin Bequest) with a grid of squares containing amphorae or heartshaped units, and no. 13196, with small ducks in lozenges; Victoria and Albert Museum acc. no. T. 231-1923 from Qau el Kebir (Guy Brunton, *Qau*
and Badari, III [London: British School of Archaeology in Egypt, 1930], 26, pl. LI, no. 1100 tomb group); an unaccessioned fragment of the last is in the Fitzwilliam Museum, Cambridge. Also see Brussels, Musées Royaux d'Art et d'Histoire acc. nos. (Errera, Collection, nos. 219, 220); Berlin nos. 9279 and 9264 (Wulff and Volbach, Stoffe, 152, pl. 134); Ann Arbor, Kelsey Museum of Art and Archaeology acc. nos. × ×, from Akhmīm; New York, Metropolitan Museum of Art acc. no. (Los Angeles [1944], nos. 5 and 15 respectively); Detroit Institute of Arts acc. no. 47.75 (Weibel, Two Thousand Years, no. 52) said to be from Akhmīm. For examples at Sens, see E. Chartraire, Les tissus anciens du trésor de la Cathédrale de Sens (Paris, 1911), nos. 6 and 10; and Peirce and Tyler, L'art, vol. I, pls. 180, 182, 183 (the last at Aachen), and ibid., vol. II, pl. 23 A and B.
No. 55

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Some of these silks are probably those which appear in one of the original publications of finds from Akhmim, R. Forrer, Römische und Byzantinische Seiden-Textilien aus dem Gräberfeld von Achmim-Panopolis (Strassburg i/E., 1891), pls. VIII, all figures; IX, 4; X, 1 and 2; XV, 2.

3. In addition to No. 56, and note 1 thereto, see Berlin nos. 6902 (Wulff and Volbach, Stoffe, pl. 98), no. 9585 (ibid., pl. 117); and Brussels, Musées Royaux d'Art et d'Histoire, acc. no. (Errera, Collection, no. 218).

4. Agnes Geijer, "A Silk from Antinoë and the Sasanian Textile Art," Orientalia Suecana, XII (1963), 3-36, esp. 30-36 in regard to these groups. Geijer illustrates the earlier diaper-patterned silk group by calling attention to a second century male statue from Hatra clad in a tunic or tailored shirt of just such a pattern; ibid., fig. 15 and Ghirshman, Art, fig. 100,
No. 55

Notes

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statue of King Uthal in the Mosul Museum. Also see F. Cumont, Fouilles de Doura-Europos (1922-1923), (Paris, 1926), pl. XLIII, and Ghirshman, op. cit., fig. 102, two different diaper grids formed of small pearls, the first a painted tunic enclosing single spade-shaped leaves with circular finials, the second, the head of a royal statue, on which the high ceremonial hat is patterned by simple circles having central pearls. The diaper scheme is of great antiquity in the near east, but it has not been felt appropriate to cite here examples of its representation in second and first millennium costume.

5. See Pfister, loc. cit., fig. 67, Musée Guimet acc. no. 133, but now in the Musée du Louvre (ibid., note 163).
No. 56 (73.35)

Neckband (?) from a garment

Fifth to sixth century

Measurements: 6.9 (width including linen edges) \times 26.1

Provenance: Unknown; said to be Egypt in Peirce and Tyler, L'art (see Bibliography). Formerly in the Collection of Royall Tyler. Gift of William R. Tyler.

Bibliography: Peirce and Tyler, L'art, vol. II, 68, pl. 23C.

Section of a curved tapestry band with light pattern against blue ground. Although damaged, the pattern can be understood as the alternation of two main patterns. The first comprises large white disks containing smaller blue disks or circles in alternation with blue palmettes around a central blue disk; in the smaller blue circles are white quatrefoils, and in the central disk is a small candelabra tree with a trefoil top and daisy-like outgrowths in white. This pattern alternates with the second one, seen in the center of the piece: a four-part arrangement, in linen (white) on blue, of fruit baskets which rise from an acanthus base, in alternation with palmette flowers which grow in the opposite direction. Between this and the fragmentary large white disks of the other pattern at either end are segments of ornament, which have been excerpted from the main pattern zones, or are similar to parts of them.

Like No. 55 q.v., of this catalogue, this elegant but functional weaving bears a relationship to early 'Antinoopolis silks.' In particular, its patterns recall those silks with a variety of
No. 56

- 3 -

smallscale patterns in quincunx or diaper arrangements (the theoretical 'first group'), in which the design elements consist of small spade-shaped (ivy) leaves, roundels and disks, small flowers, and palmettes (see No. 55, note 2). On this neckband, however, many more of these patterns are combined to make larger overall areas of pattern than is usual on the diaper silks.

The arrangement of these elements seems also to have been influenced by silks of the 'second group' (see, regarding these groups, p. above); e.g., the small segments of acanthus used as bases for the baskets of fruit and vineleaves in the central motif are similar to the acanthus segments in the ibex roundels of No. 162, q.v.

In contrast to this richness of design, a curved tapestry neckband with a matching section of straight (hem or clavus) tape in the Musée du Louvre also imitates patterns found on the early diaper silks. These fragments exhibit a careful duplication of a smallscale diaper enclosing small florets of the type of the silks, and while of good quality, they lack
the special attention to variation in detail that is apparent in the pattern of the Dumbarton Oaks neckband.

The plied warp of No. 56 is traditional in tape weaving; (the Louvre catalogue presents no information about this aspect of the Paris neckband). A few exceptional, early, red-ground silks with diaper patterns somewhat enlarged over the 'first group' silks with diaplers have plied warps, and may have been woven as tapes (see No. 70, p. 4 and notes 1 and 2 thereto). The Dumbarton Oaks neckband probably represents a variant of these silk tapes in linen and wool. Its place as an object of near luxury, only a little less costly, perhaps than the silks, is established by the variety of the motifs it incorporates. The same variety and range of detail is found on two unusual, straight, tapestry neckbands in Boston, in which the luxury of the tapestry is further established by the inclusion of gold-wrapped wefts.²

The Boston neckbands were woven on a narrow loom and thus agree with traditional, functional tapes, while the warps of No. 56 indicate that it was probably woven on a normal (wide) loom. (This appears to be the
way in which the majority of plied-warp clavi discussed in Chapter 6 were woven; examples of later plied-warp textiles with a series of horizontal bands illustrate the original appearance of larger fabrics containing ornamental bands, many in tape patterns, which were destined to be cut apart and applied.)

In conclusion, the greater variation than normal in tapes of the motifs of No. 56 establishes it as a primary textile in relation to the main body of (later) tapes with diaper patterns. Its various motifs, and some of their arrangements, are found both on diaper-patterned silks of the 'first group' and 'second group' silks, from Akhīm, Antinoopolis and other sites, with which it was probably contemporary. Like the rare silk tapes mentioned above, this neckband was probably an expensive, experimental weaving in its own time, because it has no close tapestry or tape derivatives in regard to the scale, choice and complicated repetition, of its motifs. In view of its special nature and that of other textiles associated with Antinoopolis, there seems no reason to doubt the attribution of its former owner to Egypt.
No. 56

Notes

1. Paris, Louvre acc. nos. X 4427, X 4466 and X 4523 (Du Bourguet, Catalogue, 264, F 42). The dating of these fragments by Du Bourguet in the ninth century can only be regarded as unacceptable. They have a great deal more in common with Louvre acc. nos. X 4372 and X 4669 (ibid., 590-91, H 215 and H 217), experimental or rare pieces that the author places in his 'A' or third to fourth century with group, incorrectly printed the 'H' textiles) than with the ninth century (?) tapes in the 'F' chapter. In fact, the latter are probably of the fifth to sixth century.

2. Boston, Museum of Fine Arts, acc. nos. 46.401 and 46.402 (Weibel, Two Thousand Years, nos. 11 and 12); the first of these is an elaborate jeweled frieze containing classicistic busts and segments
of floral border and the second imitates two necklaces; see further in regard to these neckfacings Alan J. B. Wace, in Jahreshefte des Österreichischen Archäologischen Institutes in Wien, XXXIX (1952), 111-118. This tradition of representing jewelry on the woven neckband of tunics was continued in late Coptic wool tunics, see No. 124. Just as No. 56 presumably had its analogues in the extraordinary diaper-patterned silk tapes (?) (see No. 70, notes 1 and 2), so are there silk parallels to the straight neckbands with busts and jewels in Boston, e.g. Berlin, nos. 9268 and 9267 (Wulff and Volbach, Stoffe, 146, pl. 135), both of which show a similar mixture of elements from the Antinoopolis
No. 56

Notes

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silks, and which because of their narrowness, may have been neckbands rather than clavi.

3. E.g. Berlin nos. 6886 and 6897 (Wulff and Volbach, Stoffe, 124, pl. 119).

4. Another small and special group of silk bands from Antinoopolis woven in the warp-faced compound weave characteristic of Chinese fabrics from the Han to T'ang dynasties, attests to the experimental nature of the weaving from this cosmopolitan, sixth-century milieu; see Donald King, "Some Notes [on] Warp-Faced Compound Weaves," Bull. de Liaison CIETA, 28 (July, 1968), last p. of English text. The reference is to New York, Metropolitan Museum of Art acc. no. 90.5.11, Düsseldorf, Kunstmuseum acc. no. 13095 (Peirce and Tyler, L'art, vol. II, 88, pls. 58 and 59D) and to London, Victoria and Albert Museum acc. nos. 874-1899, 82 and 90-1910, the last unpublished, I believe, and unfamiliar to me. This paper is interesting also in the confirmation it lends to the suggestion made
elsewhere (pp. ) that Far Eastern influence is apparent in some of the patterns of the 'second group' of Antinoopolis silks.
No. 57  

Tape with diaper pattern enclosing octagons  

Sixth to early seventh century  

Measurements: 49.6 x 17.6  

Provenance: Unknown. Formerly in the Crocker Collection.  

Unpublished  

Technical description: Warp: S-spun Z-plied red wool. Wefts: S red, S-spun Z-plied green (mixture, in selvages only), wool; Brocading weft: S-spun undyed linen, three at a time. Tabby, inlaid. 8 plied warps, 6 wefts, per cm.  

A section of wide red wool tabby tape with green selvages, patterned by an inlaid (brocaded) linen diaper enclosing octagons, with lozenges at the
intersections. The outer borders, brocaded against the green wool, are of smaller half-lozenges alternately facing in or out.

Under Nos. 76 and 88a and b, the traditional application of diaper-patterned tapes to the edges of tunic cuffs and hems is discussed with reference to Umayyad plied-warp ornaments, because decorations of the latter group are frequently found on garments beside tapes with diaper patterns, or they include actual representations of such diaper-patterned tapes. Such hem bands are seen on the mosaic of the Empress Theodora and her retinue at San Vitale, although in this case one cannot tell whether a tape, the section of a silk, or a specially woven silk band is represented (see No. 76, notes 8 and 7, for other representations of this fashion on textiles). Similarly, diaper-patterned bands, and geometrically patterned bands of a different style but in virtually the same colors as this textile, were applied at the neckline and cuffs of the Persian caftans or surcoats found at Antinoopolis: this is an
indication of the universal application of tapes as reinforcements and embellishments at the edges of garments.

The pattern of No. 57 is in a line of development from the smallscale Antinoopolis silks (see No. 55, note 2) and the Byzantine version of the band worn by Theodora's lady-in-waiting, rather than from these Iranian tapes. Possibly, however, the color scheme was adopted from the more geometrical Iranian patterns, for it seems to have been traditional in most of the common inlaid woolen bands.

Diaper patterns are of great antiquity in textile art. They are discussed with specific reference to smallscale diaper-patterned cushion covers and silks from Antinoopolis in the two preceding entries. Among the examples referred to are representations of diaper-patterned textiles on late first- or second-century A. D. sculpture from Hatra (No. 55, note 4). These textile representations and the Antinoopolis cushion covers and silks are characterized by the relatively small
size of the grid elements. On the diaper band represented at San Vitale the scale is still small, but it has been enlarged to produce a band with two complete lozenges and two half-lozenges in its width, the scheme visible on No. 57. There may have been a tendency as time went on to enlarge the grid so that only one complete lozenge would appear in the tape (see No. 58). Sometimes, in tapestry tapes with a diaper framework, the enlargement proceeds so far that only projecting half-lozenges remain as pattern, the relationship of grid elements having been enlarged out of existence. Of course it is not possible to construct an absolute chronology on these lines because diaper-patterned tapes were basically functional, and traditional types probably continued for a long time beside patterns in which this stylistic development can be observed (see in this regard the tape from Dabra Dämmo cited under No. 74, note 2).

Several comparable tapes in other collections also include two more full lozenges in their patterns. These and the Dumbarton Oaks tape should
probably be dated a little after the diaper silks and
the Ravenna mosaic, towards the end of a suggested
range of dates (unless such traditional patterns
continued to be made unchanged even later).
No. 57

Notes

1. Berlin nos. 14243, 14232, 14244, 14231 (Wulff and Volbach, Stoffe, 136-37, pls. 121-26); also Berlin no. 6979 (ibid., pl. 123), a similar border of unknown provenance. These bands are brocaded in a technique similar to No. 57, no. 14232 with red ground, yellow and green, no. 14244 in yellow, red and brown, and no. 14231 with dark blue ground with yellow, brown, green and red. Also see the Dura painting with diagonal bands on the hem cited in No. 55, note 3.

For the cut and weave of these Persian caftans, see most recently A. Geijer in Orientalia Suecana, XII (1963), 8-13.

As opposed to the diaper-patterned Antinoopolis silks, the Hatran diaper patterns, the mosaic hemband discussed below, or even
No. 57

Notes

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No. 57 itself, the bands from the Antinoopolis 'caftans' seem to be special designs for borders rather than arbitrary sections of diaper patterns used as borders.

2. E.g. Paris, Louvre acc. nos. AC 850, AC 848, X 4480 (Du Bourguet, Catalogue, 290-91, F 118, F 119, F 121) tapestry-woven imitations in the line of development towards bands such as No. 73, in which the technical traditions of these diaper-patterned inlaid tapes and the plied-warp Umayyad group are united. Also see these inlaid tapes, Louvre acc. nos. X 4517, X 4227 (ibid., 260-61, F 30 and 31).

3. E.g. Paris, Louvre acc. nos. X 4521 (Du Bourguet, Catalogue, 259, F 23), and X 4769 (ibid., 262-63, F 39), both narrower. Du Bourguet places his 'F' group in the ninth century and there is a great possibility for disagreement with the late dating of many of the tapes in this group. Also, London, Victoria and Albert Museum acc. nos. 897-1886,
No. 57

Notes

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293-1887, 481-1889 (Kendrick, Catalogue, II, nos. 574, 575, 584, pl. XXIX), the first wider than No. 57 and the last more elaborate and incorporating little spade-shaped trees derived from Antinoopolis silk patterns.
No. 58
(53.2.55)

Tape with largescale diaper pattern

Seventh century or later

Measurements: 99 x 17.7

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S-spun Z-plied red and green (selvages only), wool. Wefts: S red, S-spun Z-plied green (mixture, selvages only), wool; brocading: S undyed linen, two at a time. Inlaid tabby with 9 plied, 6 wefts, per cm. Outer (green) selvages have been wrapped in red.

Section of wide red tabby tape with brocaded diaper pattern. The framework of the diaper is filled by a geometricized vinescroll that forms square
No. 58
- 2 -

compartments with small lozenges at the intersections. The fillers of the diaper grid are whole and half-units of an eight-lobed, angular, rosette. The tape is patterned by linen inlay (brocading) on a red background except for the outer borders (selvages), which have green warps and wefts; the latter are patterned by a series of four zigzags interrupted by rosettes and thence by zigzags reversed, for the next four figures, etc.

A probable chronological development of diaper-patterned tapes such as this, from a relatively smallscale grid towards the enlargement of the units so that eventually the grid may disappear, was discussed under No. 57. The traditional colors found on inlaid bands—usually red ground with plied wool warps (inlaid by linen but featuring small areas of yellow, green, and sometimes blue) were also described in that entry, because they too are characteristic of the bands applied to imported surcoats excavated at Antinoopolis. The remarks under No. 57 concerning the dating of such relatively simple, functional, textiles apply here also.
No. 58

No. 58 is however dated slightly later than the preceding textile because of the enlargement of the grid and geometricization of the pattern. The contrasting color used at the selvages characterizes a group of tapes that appear to date from about the eighth century, of which No. 74 is a late example, and tends also to support this dating (see No. 74 and note 2 thereto, in regard to a tape found at Dabra Dāmmō). So too does the form of the zigzags in these selvages relate to the borders of the Umayyad and post-Umayyad textiles, Nos. 107 and 112.

Quite a few bands comparable in technique and style exist in other collections.
No. 58

Notes

1. E. g. Paris, Louvre acc. nos. X 4512, X 4231, X 4291, X 4511, X 4534 (Du Bourguet, Catalogue, 259-63, F 24, F 32, F 36, F 38, F 40; F 36 and 40 with contrasting selvages);

No. 59  (53.2.45)

Section of red inlaid tape with geometric pattern

Ninth century or later

Measurements: 16 x 5.7

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S red, S green (selvages only), creped wool. Wefts: S red wool (carried in pairs); brocading wefts: S undyed linen, S blue green, S yellow, a few traces of S purple, wool. 16 warps, 18-20 wefts, per cm.

Section of tape in red wool tabby, inlaid in geometric patterns in undyed linen and red, blue green, and yellow wool. The patterns consist of
diagonals framing a T-shaped and a six-sided form, all with internal geometric divisions. The geometric linen-inlaid border is interrupted at intervals by blue-green squares containing crosses.

Under Nos. 57 and 58 are discussed the style and function of inlaid wool tapes with diaper patterns which are most commonly red and have plied warps. The present example, narrower than these two and possibly from a cuff (cf. No. 86) represents a later style which has a parallel in tapestry tapes with patterns of diagonals, e.g. No. 73, q.v. On this tape, the traditional diaper grid of tapes such as Nos. 57 and 58 or their tapestry-woven counterparts, has disintegrated or been enlarged so that the various segments of it, the separated diagonals and the different fillers, have become separate units of decoration. The special treatment of the selvages of No. 59 and its counterparts elsewhere continues the comparable differentiation of the selvages found on the preceding textile (q.v.)
The dating of No. 59 is necessarily approximate. But since textiles with comparable broken diapers of the class of No. 73 are known with Arabic inscriptions, No. 59 and its parallels probably have a narrower potential range of dates than the more traditionally diaper-patterned bands (e.g. No. 57). No. 59 is almost certainly to be dated in the ninth century or later because of the relation of its delicate brocading to brocaded and embroidered linen garments of pre-Fatimid to Mamluk times (see Nos. 184, 185, and 187). Furthermore, the absence of the plied warps traditional to tapes, and the substitution of creped wool for equivalent stiffness, point to the correctness of such a dating (see Nos. 129 and 130).
No. 59

Notes

No. 60 (53.2.63)

Section of broad tapestry band with colorful leaf-shapes

Late eighth or early ninth century

Measurements: 12.6 x 64

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Wefts: S undyed linen; S dark blue, S light blue, S blue green, S dark green, S orange, S apricot, S yellow, S dark red, S lighter red, S pink, wool.
2 tapestry, slit. 9 paired warps, 18 wefts, per cm.

Section of a colorful band woven on a large scale, cut from a tabby or tapestry fabric. On a linen
ground are large colorful leaves, spade-shaped and stemless, each framing a smaller leaf-shape or schematic linear 'candelabra tree'; some have an interlace border and some a border of jewel-like shapes, while the one in the center is contained in a polylobed leaf. In the intervals between these leaves are paired upright red-and-pink heart-florets with two green offshoots. The borders of this band are patterned by a succession of angular half-lozenges that project from either side, on a red background. The latter is intentionally streaked by the introduction of curving bands of slightly lighter red, which have the effect of making the half-lozenges stand out. The plainer spade-shaped leaves are mainly red with smaller pink-and-green or yellow-and-orange superimposed leaves. The other large leaves have yellow or orange background and green interlaces around predominantly red centers, while the partly destroyed large leaf below is mostly orange.
An example of a large plain curtain with a semis of spade-shaped leaves is provided by No. 34 of this catalogue (see especially note 2 thereto regarding the semis pattern). These spade-shaped leaves, which often become confounded with the ubiquitous single heart-florets, are here the subject of much elaboration. The hallmark of this elaboration is their conflation with other motifs traditional in the decoration of textile bands. The lobed leaf of the central motif can be seen clearly on textiles with vinescrolls of the purple-and-white group (see No. 14 and note 1 thereto), while wing- and palmette-candelabra trees, which are placed on three of these leaves, are familiar on many Umayyad textiles in a less reductive style (see especially Nos. 70 and 71); the interlace and jewel borders now also placed within the leaves are too common to merit special remark. At the same time, the outer stylized border of opposed half-lozenges is a relatively common late stylization of traditional tape patterns (see No. 57, and note 2 thereto).
Nos. 61 and 62 are other examples of this kind and examples are found also in other collections. Many of them are tunic fronts or paired bands, as if from tunics with multiple clavi (see No. 103). Unfortunately, it has not been possible to ascertain whether they were woven, like the Dumbarton Oaks textile, with paired warps. Because of this element of doubt, it is possible that No. 60 may be a curtain border, because multiple warps are usually indicative of curtains. The other possibility is that No. 60 is a clavus from such a late tunic. The tunic fronts cited in note 1, and the type of No. 103 indicate that linen tunics (some with multiple clavi) were fashionable during the Umayyad period, perhaps as seasonal variants to the ever-increasing number of wool garments (see Chapters 6 and 8).

Generally speaking, the development of the leaf patterns on No. 60 into complicated decorative frameworks for candelabra trees, and the reductive outer border, suggest that the textile should be dated in the latter Umayyad period or even later, for in Umayyad art in textiles and other media, the
fantastic trees maintained a greater illusion of an independent existence.
No. 60

Notes

1. Paris, Louvre acc. nos. X 4986, X 4300 (Du
Bourguet, Catalogue, 220-21, E 87, E 88); X 4375,
X 4293, X 4163 (ibid., 241, E 145-147); and
especially X 4168, X 4181 (ibid., 318-19, F 193
and 194), the last a pair very similar in width
and elaboration and detail of motifs. Also
London, Victoria and Albert Museum acc. no.
A 2073-1900 (Kendrick, Catalogue, II, no. 339,
pl. XVIII); Berlin no. 9103 (Wulff and Volbach,
Stoffe, 116, pl. 113), tunic front with
comparable bands, inlaid diaper tape at neck,
no. 9219 (ibid., 118, pl. 113), tunic with two
bands and cuffband; also no. 9100 (ibid., 116,
pl. 114) in which the original semis is preserved
in the form of small hearts set in diagonals
around the larger stylized heart-shaped leaves;

New York, Metropolitan Museum acc. nos.
No. 60

Notes
- 2 -

90.5.771 and 90.5.270, both unpublished bands of the same type; Brussels, Musées Royaux d'Art et d'Histoire, acc. nos. (Errera, Collection, nos. 298, 299) very similar to this textile, and acc. no. (ibid., no. 300), with a surrounding semis and smaller heart-florets in diagonals, thus intermediate between this textile and No. 61; and Metropolitan Museum acc. nos. 90.5.581, 905.583 (unpublished), spade-shaped leaves in tabby ground, on the second of which the superimposed candelabra tree assumes winglike form.

Cf. in regard to a form of lobed textile candelabra tree, similar to, but not identical with, the lobed form third from below on No. 60, R. Pfister, in Bulletin d'Études Orientales, XII (1947-48), 98-101; Pfister believed these derived from Sasanian or oriental types, e. g. on the smallscale diaper twills from Antinoopolis and other sites.
No. 61 (53.2.64)

Tapestry band with semis of flowers and large spade-shaped leaves

Late eighth or early ninth century

Measurements: 10.6 x 75.7

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Wefts: undyed linen; S dark blue, S blue green, S dark green, S red, S pink, S brown, wool. 2 tapestry, slit. 7 paired warps, 17 wefts, per cm. in tapestry.
Ground weave tends to be tabby with two picks in every shed.

Largerscale band cut out of a larger textile. On a linen ground tending to be tabby is a central row of
widely spaced spade-shaped leaves. These are surrounded by a semis of small florets, each with two leaves; the latter alternate with small dots, to produce an overall diaper pattern. Along the sides, halfway between the large leaves, are paired half-polylobed forms. The narrow outer, dark red border is patterned by alternating crosses and groups of five dots. The spade-shaped leaves have dark red outlines and are partly filled, two with large buds or fruits, and two with nearly animated candelabra trees.

No. 60 is another example of a group of largescale tapestry bands frequently woven on multiple warps, as here; this type of band is discussed under Nos. 60 and 62. While the small florets of this semis are traditional in late antique semis, as on carpetlike pavement mosaics, other features of the textile indicate an advanced date. The superimposed 'candelabra trees,' discussed under No. 60, are comparable with late or post-Umayyad types and the shapeless opposed
half-units of foliage along the side are indications that the pattern has been contaminated by tape patterns with lozenges and half-lozenges, or rosettes and half-rosettes (e.g. Nos. 58, 59, 66-68).

Stylistically and technically the piece agrees with Nos. 60 and 62, and it is dated accordingly.
No. 61

Notes

1. See for earlier examples of the semis of small florets, Levi, *AMP*, vol. I, 437ff. and fig. 167, especially J, 479, and vol. II, pl. LXXXIII, e (House of Phoenix); also cf. pl. CLXXXI, d (the latter a semis of plain heart-shaped leaves from the House of the Bird-Rinceau).
No. 62  

Tabby fragment with diaper pattern of tapestry leaves and hearts

Late eighth to ninth century

Measurements: 19.5 x 22.1

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen. Wefts: S undyed linen; S dark blue, S light blue, S green, S orange, S yellow, S red, S pink, wool. 1 tapestry, slit. 15 warps and wefts per cm. in tabby. 7 warps, 23 wefts per cm. in tapestry. Extra picks beside outer border in tabby.

Section of linen tabby with inwoven tapestry ornaments: two borders of interlocking polychrome
No. 62

- 2 -

step motifs, within which are large spade-shaped leaves framed by a diaper of small hearts. In the half-lozenges so formed are larger red, pink and white hearts. The two central leaves, in a variety of colors, contain respectively a superimposed candelabra tree and what may be the animated (human) form of another tree. All the colors are very brilliant.

No. 62 is another fragment of the type of clavus discussed under No. 60, but it differs from the latter in being woven on single warps. There is thus no reason to doubt that it is part of a clavus. The central motifs of the spade-shaped leaves are even more schematized on this textile, but the underlying scheme of diaper patterns traditional on tapes remains explicit in the diaper of small hearts surrounding the large leaves and in the somewhat smaller leaves that fill the half-lozenges at the sides. The border of interlocking L-shapes repeats a form of border common on plied-warp textiles datable to the Umayyad period and later (e.g.}
Nos. 75 and 86). In addition to the textiles cited under No. 60, an unpublished band in New York constitutes a very close parallel to this weaving (Metropolitan Museum acc. no. 09.50.1115).
No. 63 (53.2.18)

Set of three spade-shaped tapestry ornaments

Ninth century

Measurements:  5.1 x 8.4
               4.0 x 7.2
               4.4 x 8.5

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Wefts:  S undyed linen; S undyed light, S undyed tan, S dark blue, S pale green, S red, wool. 1 tapestry, slit. 9 warps, 24 wefts per cm. in tapestry, 15 wefts per cm. in surrounding plain tapestry. Soumak wrapping. The linen wefts are used to outline the tree forms.
No. 63
- 2 -

Set of three spade-shaped garment ornaments from wool tapestry ground. On a blue background within each is a symmetrical tree with green leaves, and bearing red and green fruit; the lower members of the tree are winglike.

Slightly more advanced than Nos. 61 and 62 in the stylization of the candelabra tree, which has been superimposed on the heart-shaped leaf, these fragments have accordingly been dated in the ninth century. Unlike Nos. 61 and 62, they come from woolen textiles, probably tunics of the kind discussed in Chapter 8. No. 111 in that chapter includes comparable stylized leaves in its complicated pattern.
Two tapestry leaves cut from a tabby fabric

Late eighth to ninth century

Measurements: 4.1 x 6.1

4.7 x 7.0

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen. Wefts: S undyed linen; S natural tan, S dark blue, S medium blue, S pale green, S red, wool. 2 tapestry, slit. 6 paired warps, 22 wefts, per cm. Soumak wrapping.

Two colorful spade-shaped leaves cut from a linen tabby ground fabric. The background of the leaves is mainly red, rimmed by dark blue; each leaf contains a candelabra tree with small shapes around it.
Nos. 60-62 represent the kind of clavus from which these spade-shaped leaf ornaments could have been cut; under the first of these are references to this class of textile.
No. 65  

Leaf from a tapestry weaving

Late eighth to ninth century

Measurements: 6.6 x 10.2

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Wefts: S undyed linen; S dark blue, S light green, S yellow, S pinkish red, wool. 2 tapestry, slit and interlocked. 9 paired warps, 24-30 wefts, per cm.

Tapestry-woven fragment in the form of a lobed leaf. Within an undyed central frame, is a 'candelabra tree'; outside it on a green field, a linen vinescroll forms lobes from which red fruits project inwards. The outer frame of the leaf is dark blue.
More schematic, and in a poorer style than the other spade-shaped leaves from linen textiles in this Catalogue (Nos. 60-62, and 64), No. 65 is dated in the same period because it manifests the same combination of other plant motifs (in this case a vine with fruits and a candelabra tree) with the basic leaf or bud pattern.
No. 66

Band patterned by roundels and half-roundels in a diaper framework

Ninth century

Measurements: 11.6 x 58.5

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen. Wefts: S undyed linen; S dark blue, S light blue (mixture), S green, S yellow, S apricot, S red, S pink, wool. 2 tapestry, slit and dovetailed. 6 paired warps, 31-32 wefts, per cm.

Tapestry-woven band, formerly part of a linen tabby ground fabric. On a red background are a row of yellow and apricot roundels with similar half-roundels.
opposed along the borders between them; within the roundels are polylobed shapes. A finescale outline of open heart-shapes connected by crosses creates a diaper pattern around the roundels. The outer border is a colorful vinescroll.

Although the traditional diaper scheme of tapes is maintained on this piece, it has evidently been influenced by the scheme of overall, staggered roundels known on silks (see p. ), for these fillers of the grid have been elaborated beyond the simpler, unframed, units that were traditional in diaper patterns. Further evidence of the combination of various textile motifs in No. 66 is provided by the placement of lobed leaves, themselves with candelabra fillers within these roundels, while a further level of design complexity—almost a virtuoso display of different textile patterns by a weaver or pattern-maker—is created by the mechanically undulating vinescroll of the outer borders.

A close stylistic parallel to this elaboration of the diaper pattern is in the Cleveland Museum of
No. 66

- 3 -

Art. 1 In addition to the possible function of No. 66 as a clavus (for large, colorful clavi of roughly contemporary date, see Nos. 60-62), this parallel suggests another use for the Dumbarton Oaks textile. Perhaps it was the transverse border from the top or bottom of a large tapestry hanging, one with another main pattern. The Cleveland textile is a large ṭirāz from a private workshop of the early Abbasid period, its place of origin unfortunately missing from the inscription.

The controlled and repetitive use of color on No. 66 is the result of influence from the unvarying repetition of colors on drawloom fabrics. This feature is found on other late tapestry-weaves and it is interesting because such control exists almost in defiance of the traditional character of tapestry weaving, in which variations in detail create an essential pleasure. The general tightness and smallness of the roundels on No. 66 is found on other textiles of the Abbasid period besides the Cleveland ṭirāz, 2 and is another indication of the date of this piece.
No. 66
Notes


2. See No. 160, note 3 with reference to an early Abbasid tirāz; also see these comparable tapestry-woven bands: Paris, Louvre acc. nos. AC 792, AC 203, AC 240, AC 692 (Du Bourguet, Catalogue, 252-53, F 3-6); these similarly controlled diaper-grids with fillers in inlaid wool: Louvre acc. nos. X 4521, X 4512, X 4534 (ibid., 259 and 263, F 23, F 24, F 40); these textiles are dated by Du Bourguet in the ninth century, with which I agree; and Louvre acc. X 4840 (ibid., 349, G 17) an even more elaborate tapestry of virtually the same pattern as No. 66, the reason for whose slightly later dating is not
No. 66
Notes
- 2 -
clear. Also see Berlin no. 9305 (Wulff and Volbach, Stoffe, 106, pl. 110) and no. 6881 (ibid., 118, pl. 113).
No. 67

Tapestry band with roundels and lozenges

Ninth century

Measurements: 9.1 x 26.8

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Wefts: S undyed linen; S light brown, S dark blue, S blue green, S medium green, S yellowish tan, S red, S pink, wool. 2 tapestry, slit. 7 paired warps, 17 wefts, per cm. Soumak wrapping.

Tapestry-woven band with outer borders of interlocking step motifs set against dark blue. On a red background, the central band is patterned by roundels alternating with lozenge-shaped plant
shapes; between each of these central figures beside the borders is a pair of half-lozenges, the latter resembling baskets of fruit. The roundels contain four-part foliate motifs. It has some holes and is badly worn.

This band pattern contains pattern elements known on tapes and bands such as Nos. 59 and 66, and despite the absence of a diaper grid, it particularly resembles the latter. The present textile is less fine than No. 66 and differs from most of the examples cited in the discussion of that textile by having a stepped border, which is popular on the plied-warp tapestry appliqués datable to the Umayyad period and later (e.g. Nos. 75 and 86). In the combination of these features of design from a number of sources, this band fragment appears to represent the same stylistic principle as No. 66, the reason for the date assigned to it.
No. 68 (53.2.80)

Tapestry band with diaper pattern

Ninth century

Measurements: 7.4 x 23.8

Provenance: Unknown; formerly in the Crocker Collection.

Unpublished

Wefts: S undyed linen; S dark blue, S medium blue,
S medium green, S yellow, S orange, S red, S pink,
wool. 1 tapestry, slit. 8-9 warps, 23 wefts, per

Fragmentary band from a linen cloth, with only one
border preserved, of polychrome chevrons set against
a dark blue background. Within the main band, on a
red background is a diaper pattern formed by a
slender vinescroll with cross-shaped terminals framing variously shaped semicircles or half-lozenges. On the latter are superimposed candelabra tree motifs.

No. 68 is another example (see Nos. 66 and 67) of a tapestry-woven adaptation of a diaper pattern datable to the Abbasid period.

The diaper on this textile has been abbreviated into an alternation of half-units projecting from either side (see No. 57, p. , and note 2 of entry). All the pattern elements differ more or less from each other on this rather crude example of the type.
No. 68 bis

Fragment of band with diaper and semis patterns, and a framed head

Ninth to tenth century

Measurements: 13.2 x 14.0

Provenance: Unknown; probably Egypt. Formerly in the Collection of the Byzantine Institute.

Unpublished

Technical description: Warp: S-spun undyed linen. Weft: S undyed linen; S dark blue, S red, S brown, S tan, wool. 2 tapestry, slit and dovetailed. Soumak wrapping. 6-7 multiple warps, 19-20 wefts, per cm.

Fragment of a broad tapestry band cut from a linen ground fabric, possibly a clavus. On the narrow outer borders on a red ground is a diaper pattern in
No. 68 bis

- 2 -

linen framing small simplified florets in the central lozenges. The broad central band has a linen background and was also patterned by florets, these probably in a variation of the semis. Below, filling the entire central band is a tan frontal head in a brown roundel with tan background.

The textile is classed with semis and diaper-patterned tapestry-weaves although the framed head may suggest a connection also with late wool tunics featuring small neckless heads (see Nos. 124 and 125).

The date is given because of the combination of three formerly disparate schemes of decoration: the smallscale diaper, which is used as a subsidiary border motif; the larger semis (cf. Nos. 61 and 62); and the very much schematized bust, which probably derives from busts of reasonable style (cf. Nos. 16 and 16a) and only fortuitously resembles the repeating neckless heads.
No. 69 (53.2.103)

Tape with geometrical pattern

Tenth to eleventh century

Measurements: 14.4 x 10.5

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S-spun, 3,Z-plied undyed linen; Wefts: S undyed linen; S dark blue, S green blue, S pale red, wool. 1 tapestry, slit and dovetailed. 6 grouped warps, 20 wefts, per cm. Soumak wrapping. Selvages preserved.

Section of tape patterned by four strips of connected lozenges; along the selvages, the ground is red, with blue S's and Z's against blue; within are undyed linen lozenges against a blue background. There is a
transverse wavecrest border above, surmounted by green crenellations on a linen tapestry ground.

This curious section of a tape embodies traditional elements of several groups of Coptic textiles. From the technical point of view, three-plied warps are found on some of the polychrome bands with broken diapers which are datable in the ninth to tenth century, though on the latter they are of wool (No. 73 q.v.). Likewise the loom width of No. 69 is comparable to some of these tapes (they are quite broad, ranging roughly from 13 to 15 cm.). The pattern of the continuous lozenges repeats on a small scale that of bands with diaper grids containing lozenges and half-lozenges (e.g. Nos. 60-62), while the curious S and Z forms occur on a group of Coptic tapestry-weaves, many of which like No. 69 are unrepresentational and have similarly patterned joined circles; it is also found on some Fayyum textiles datable to the end of the tenth and eleventh centuries. At the same time, the overall geometricization of the field can be related to very
late examples of monochrome textiles with geometrical patterns in flying shuttle work (see No. 144, and note 2 thereto). Finally, at the top appear two familiar border motifs, the ubiquitous wavecrest, and opposed half-crosses (for the latter, see No. 44).

The result of such a blending of different elements, quite a few of them specifically late themselves, must be dated to the period of the latest of these features, and it is possible that No. 69 dates from the last part of the eleventh century.
No. 69

Notes

1. E.g., Paris, Louvre acc. nos. X 4741, X 4718, X 4977, X 4437, X 4434, X 4477, X 4452, X 4936, X 4531, X 4119, X 4541 (Du Bourguet, Catalogue, 188–93, E 6, E 8–15, E 21–22); and Cairo, Coptic Museum acc. no. 43979 (unpublished). With regard to the examples in Paris, I believe Du Bourguet has dated some too early (his "E" group is attributed to the eighth century).

2. E.g., Cleveland Museum of Art acc. no. 50.537 (D. Thompson, in JARCE, IV [1965], 147, pl. XXXVII, fig. 6).
Sections of broad diaper tape with candelabra trees

Late seventh to early eighth century

Measurements: 51.5 x 25 cm. (after restoration)

Provenance: Unknown, possibly Syria; formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S-spun Z-plied undyed (bleached and soft white) linen. Wefts: S undyed (bleached) linen; S dark blue, S medium blue (mixture), S light blue, S light green (mixture), S yellow, S apricot, S red (mixture), wool. 1 tapestry, slit and a little interlocked. 9 warps, 18 wefts, per cm. A very heavy fabric, in fragmentary condition.
Sections of a broad, predominantly red, tape divided into a diaper pattern by diagonals of wiry foliage bearing trefoils and spade-shaped leaves. Within the lozenges so formed are imposing, polychrome, candelabra trees, the best preserved surmounted by wings, the next best preserved by a heart-shaped element. Small medallions enclosing quatrefoils mark the junctions of the diaper grid. Although it is very incomplete, No. 70 has been carefully restored to show the original relation of the remaining elements to each other.

No. 70 presents a special Umayyad variation on the traditional diaper-with-fillers used to pattern tapes (e.g., Nos. 56-58). The fantastic Umayyad candelabra trees, sometimes featuring winged crowns, familiar from the Dome of the Rock are found on the plied-warp tapestry appliqués also (see No. 76, and note 1 thereto), but while most of the latter group are probably Egyptian, the very classically Umayyad style of these 'crown trees,' the extreme heaiveness of the fabric, and the whiteness of the linen (it
seems to have been bleached in a way uncharacteristic of most Egyptian linen textiles), make Syrian provenance a possibility for this fragmentary tape. This and comparable tapestry-woven Umayyad tapes with red grounds are probably tapestry versions of contemporary silk patterns, just as the Umayyad plied-warp tapestry appliqués discussed in Chapter 6 duplicate some of the patterns of the red-ground and bi-color silk twills discussed in Chapter 13.

An exceptional fragment of red-ground silk in Cleveland (Text. fig. 1) is woven on plied warps with a triple diaper grid composed of interlocking chevrons and stepped motifs (cf. the borders of Nos. 75, 86, etc.). Within the framework are elaborate acanthus and fantastic candelabras, making this example an actual design parallel to the Dumbarton Oaks piece (the silk may be a tape itself, but this is not certain in its present condition). There are, however, at least two fragments of a definite silk tape, 2 also with plied warps and a red ground, in a pattern related to Antinoopolis silks of the 'second'
No. 70

- 4 -

group (see Nos. 55 and 162), thus somewhat earlier than No. 70 and its typological parallel (Text-fig. ); it consists of registers of large trefoils with smaller birds perched on them, and larger parrots addorsed below ( ).

Tapes in the same patterns were probably made at the same period in different fibers, according to demand; because of the expense and luxury of silk weaving, more probably were of linen and wool.

No. 70 has a close parallel in a wool tapestry in Berlin, with elaborate trees in nearly identical patterns. The grid on the Berlin example, however, has been broken into segments of geometrical ornament. A few more tapes with diagonals on which the documentary 'crown-trees' have been transmuted into complex indecipherable roundels containing trees, baskets of fruit (?), and other motifs (e.g. No. 72), illustrate the evolution of this kind of tape pattern into the stylized broken diagonals of tapes such as No. 73.
Notes

1. Cleveland Museum of Art acc. no. 51.91 (Z-spun S-plied tan silk warp with unspun wefts). The anthemion-like candelabras on this silk appear to be closer to the late Sasanian prototype (e.g. on column capitals, see Herzfeld, *Am Tor*, pls. LIX above, LX) than the motifs on the tapestry. Thus, the silk is a typological parallel demonstrating variation in fiber and weave, but it should be assigned conservatively to the first half of the sixth century, or slightly later.

2. Cleveland Museum of Art acc. no. 51.535 and Boston, Museum of Fine Arts acc. no. 25.196.

4. Berlin no. 2237 (ibid., 123, pl. 118); London, Victoria and Albert Museum acc. no. 889-1886 (Kendrick, Catalogue II, no. 645, pl. XI); and Paris, Louvre acc. no. X 4277 (Du Bourgust, Catalogue, 251, F 2); the design of the last is well on the way towards the more abstracted pattern of the type of No. 73.
No. 71 a-d

Four fragments of a colorful broad tapestry tapestry

Late seventh to eighth century

Measurements:  a:  2.6 x 10.6
               b:  2.6 x 8.1
               c:  2.4 x 7.4
               d:  2.1 x 5.9


Unpublished

Wefts:  S linen; S dark blue, S medium blue, S bluish-green, S yellow, S red, wool.  9 plied warps, about 30 wefts, per cm. 1 tapestry, slit and interlocked. Soumak wrapping.
Four fragments cut out of a broad tapestry-woven tape containing an alternation of various connected palmette-candelabra forms, all on a red ground.

These fragments come from a tape patterned by candelabras of Umayyad style somewhat comparable to No. 70, q. v. The extent of the destruction of the original fabric makes it impossible to tell whether they were contained in, or formed part of, a diaper pattern. They seem to me, however, more likely to derive from a system of continuous candelabras, such as is seen on No. 80.
No. 72 (53.2.116)

Tapestry tape in diaper pattern

Second half of the eighth to ninth century

Measurements: 14.3 x 23.8

Provenance: Unknown; formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S-spun Z-plied undyed linen; Wefts: S undyed linen; S undyed light wool, S dark blue, S medium blue, S yellow, S red, wool. 1 tapestry, slit; 8 warps, 16-17 wefts, per cm. Reinforced tapestry at selvage.

Fragment of a wide tape, right selvage preserved, in a diaper pattern with small ovals, perhaps representing jewels, at the intersections. Within the lozenges, and half-lozenges so formed, are
polychrome whole and half figures of simplified candelabra trees. The main background is red.

This is a coarser rendering of the type of band patterned by a diaper grid that is discussed under No. 70. It has been dated somewhat later because the Umayyad-style trees with palmettes or winged crowns no longer seem recognizable in their original sense, and have become much more compact, almost like baskets of fruit. A diaper-patterned silk with plied warps represents the prototype for the kind of triple band containing geometric motifs that is used for the diaper grid on this tape (see No. 70, note 1).
No. 73 (53.2.49)

Section of colorful tape with broken diaper and animals

Ninth to tenth century

Measurements: 21.2 x 15.4

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S-spun Z-plied undyed wool. Wefts: S undyed linen; S dark blue (perhaps goat hair), S medium blue, S light blue, S blue green, S light green, S yellow (perhaps goat hair), S orange, S purplish red, wool. 1 tapestry, slit and dovetailed. 7 plied warps, 19 wool wefts, per cm. (linen wefts more densely packed). Selvages preserved in part.
Section of a broad tape with red as the main background color. On it is a diagonal procession of quadrupeds interspersed with other small motifs, among the latter part of an animal at the lower left, and a duck in the center. At the upper left is half of a roundel containing a figure, which could be a human being or a hoofed monster, arms raised, at right angles to the warp (or a decorative plant motif), on a linen ground dotted with small crosses or jewels. Below the diagonal animal procession in the middle of the fragment is the upper section of a segment of broken diaper framework containing geometrical figures in a ground of dotted lozenges. The outer border is in two colors, the inner band dark blue, the outer red, with a continuous pattern of lozenges having intervening pairs of volutes.

This band belongs to a special group of colorful tapes with elaborated segments of diaper grids and various other motifs, that sometimes include Arabic inscriptions. These tapes incorporate the common
organization of tape patterns by a diaper containing units, with half-units along the sides, but their design also places a great deal of emphasis on the segments of the now-broken diaper, and includes new motifs in the field, diagonals of figural and decorative elements that parallel the segments of the grid (i.e., the various quadrupeds and fillers on No. 73). Quite a few of the tapes of this group depict quadrupeds comparable to those of the Dumbarton Oaks example.

Tapes of this special group seem to have developed from diaper-patterned tapes of a specifically Umayyad style in a sequence that is described under No. 70. The border of the Dumbarton Oaks piece appears on quite a few of the comparative textiles cited; it is based on the sequence of heart-florets seen on plied-warp tapestry appliqués (e.g. No. 75), and its stylized form is similar to that of another plied-warp appliqué (No. 99), which is roughly of the same period as this fragmentary tape.
No. 73

Notes


   Also see these examples: Paris, Louvre acc. nos. AC 835, AC 836 (Du Bourguet, Catalogue, 285-86, F 104, F 105) and AC 842-AC 845, AC 847, X 4982, AC 849 (with sphinxes), AC 850, AC 848 (ibid., 288-90, F 111-19); Brooklyn Museum acc. no. 38.754 (Thompson, Coptic Textiles, 80, pl. XV) and no. 38.750 (Brooklyn, N. Y., The Brooklyn Museum, Late Egyptian and Coptic Art [Brooklyn, 1943], 24, pl. 54 left); Akashi, Kanegafuchi Collection, vol. I, pl. 16, A; Washington,
No. 73
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Textile Museum acc. no. 72.41A (unpublished), with quadrupeds in the ground between diagonals containing birds, and an outer border identical to No. 73; also similar to the last in the arrangement of motifs, two unpublished fragments in New York, Metropolitan Museum of Art acc. nos. 33.17.2 and 33.17.32; and Boston, Museum of Fine Arts acc. no. 96.135 (unpublished), still applied to its (original?) dark blue wool tunic, and including birds that are almost certainly pelicans.
No. 74 (53.2.13)

Brocaded tape with confronted griffons in roundels

Late tenth century

Measurements: 173.0 (excluding fringe) x 9.5

Provenance: Unknown; possibly Egypt. Formerly in the Crocker Collection.

Unpublished

Wefts: S red wool; brocading wefts: S undyed linen; S green, S yellow wool. Wool tabby, with inlay (brocading), 3 linen and 2 wool wefts carried at a time. Worn, with old darned places in blue wool, and false blue fringe, probably inserted when it was being mended. 18 warps, 9-10 wefts, per cm.

Red wool tabby tape, with pattern formed by inlay (brocading) in linen with touches of green and
yellow. The pattern consists of roundels, slightly flattened and foreshortened at selvages, of schematized foliage, that frame two confronted griffons with their heads reversed. Below each griffon is a small animal, and rising from the haunch of each is a skewed trefoil with cross-like finial. These trefoils are alternately yellow or green and match the tree between the two small animals. The upper tree between the griffons' heads is always differently colored: green if the three other offshoots are yellow, or yellow if they are green.

The dimensions and the finished, fringed ends of this tape are obviously related to its function, and although it differs in the orientation of its pattern from more traditional, mediaeval, silk stoles (see below), these physical aspects of the piece make reasonable its identification as a stole; among the vestments cited in note 6 is a stole made from a roundel silk with its pattern arranged horizontally.

Duplicates of this textile and closely comparable tapes exist in other collections.¹ In
addition, an inlaid tape of the same basic type with contrasting selvages and two alternating patterns without roundel frames, one of confronted animals, was found in an accumulation of manuscripts and other textiles at Dabra Dämmō, Ethiopia. This example is clearly a coarse version contemporary with one of the Umayyad bi-color silk patterns (of the kind discussed in Chapter 13), on which are found the same two patterns; one should also note the greater simplicity on it of the animals and their arrangement, which bears a relation to No. 168. The Dabra Dämmō tape retains the diaper scheme basic to tapes (two full lozenges and one-half lozenge in its width) and the subsidiary animals are missing, as on the first silk cited parallel. Because of its similarity to bi-color silk patterns, and its style, the Dabra Dämmō tape should probably be dated in the late Umayyad period. According to A. Mordini who discovered this material, the coins from the convent are distributed between H. 78 and 331 (eighth to twelfth centuries A. D.), while a number of tirāz from the same finds are dated
from A. D. 891-941/2. Thus, although the chronological information provided by context is unfortunately broad, it indicates that, if we are correct in the date of No. 74, the series of tapes of which No. 74 is one probably was made over a period of nearly two hundred years.

The Dumbarton Oaks piece may well be the only complete brocaded tape of this type. Comparable patterns are found in tapestry and most of these appear to be tapes also. ³

Silks from Antinoopolis ('second group,' see pp. ), Akhmīm and in the Sens Treasury of roughly sixth-century date, with diaper patterns enclosing medallions, the latter with confronted birds, ⁴ or with other patterns containing medallions with confronted animals (e. g. No. 162), represent the prototypes from which are derived the brocaded and tapestry tapes with paired animals in roundels. It is, however, clear that later silks with larger roundels enclosing paired animals (e. g. No. 168 and 172), and the development of many more silk patterns
based on roundels, played a role in the accentuation of the roundels on No. 74 and its closest counterparts (for which see note 1).

The orientation of the griffons on No. 74 is anomalous when it is compared with the confronted animals or birds (the latter traditional on stoles) of other stoles. Although mediaeval silk stoles were also woven on narrow looms, their patterns were parallel to the wefts, so that when draped and in use, the pairs of birds would appear upright and be easily comprehended. Because of the way in which the tops and bottoms of the roundels on No. 74 and its close counterparts appear to be slightly cut off (they are not, of course, since the tape is intact at the selvages) it is probable that these tapes actually imitate the common practice of cutting up fine silks with largescale patterns for vestments.

There are other valid reasons to compare No. 74 with the Byzantine silks used for vestments. In this regard, it is interesting to observe the
stylistic changes from the same kind of pattern in its Umayyad form on No. 168, particularly the projections of the griffons' backs in place of the naturalistic branches of the silk; the way the subsidiary animals have turned into pedestals for the large ones; and the geometrical and unnaturalistic style of all details of the stole. Since it was worked by coarse brocading, one would expect the outlines on the stole to be more schematic than those of a drawloom-woven silk, but these changes are not due only to technique, and they appear to reflect the style of the silks cited in note 6. One should note especially the comparable roundel borders and heavy bodies of the beasts, the latter like the Dumbarton Oaks griffon with one large geometrical ornament and occasionally a few smaller ones (see Text-Fig. , the silk boots of Pope Clement II in Bamberg Cathedral). These silks could date from the late tenth century but are more probably of the first third of the eleventh. The Dumbarton Oaks piece has been dated more conservatively, in the tenth century, but because of the stylistic correspondence between it
No. 74

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and the silks, and the design parallel between its flattened roundels and the use of cut-up silks on vestments of the period, it may actually date from the early eleventh century.

The reason for the production of vestments in this relatively inexpensive technique probably lies in their origin and intended use in Egypt, where the fanaticism of the Fatimids tended to discourage the production in quantity of all-silk fabrics; this restriction probably also affected the Coptic community (see No. 215, note 3).
No. 74

Notes

1. Paris, Louvre acc. no. X 4827 (Du Bourguet, Catalogue, 264-65, F 44), the 'F' group dated by the author in the ninth century; Berlin no. 6695 (Wulff and Volbach, Stoffe, 137, pl. 117) dated by the authors seventh to eighth century; they mention a large piece of the same weaving at Trier, acc. no. 181; and New York, Metropolitan Museum of Art acc. no. 31.48, 150.0 x 23.2, the same pattern as No. 74 but much wider (23.2 cm.), with dark blue ground with plied red warps at selvages, brocaded in linen, yellow and red; Louvre acc. no. X 4533 (Du Bourguet, op. cit., 264-65, F 43), is the fragment, very badly worn, of another red stole with a different longitudinal pattern of flattened roundels, this one a late reflection of the double animal protome motif (see No. 54).
2. See A. Mordini, "Un tissu musulman du moyen âge provenant du couvent de Dabra Dammô (Tigrai, Éthiopie)," Annales d'Éthiopie, II (1957), 75-77, pl. XV,b; (Mordini adds that other ancient textiles discovered in the late twenties in the same convent appeared subsequently on the antiquities market in Cairo). But since another textile from this find is provincial Upper Egyptian tiraz (pl. XIV,a, see our Nos. 192-195), the tiraz from this site are Abbasid and from Egypt (idem, "Tre Tiraz abbasidi provenienti dal convento di Dabra Dammo," Bolletina di Instituto di Studi Etiopici [Asmara, 1968], 33-38), and the coins are restricted to Umayyad and Abbasid issues, it is not even reasonable to suggest that this kind of tape is of local manufacture.

The Dabra Dammô tape with two patterns (the second is very stylized but seems to represent two humans) has its own contemporary parallel in a bi-color (blue-and-white) fabric,
No. 74

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possibly a tape, on which one roundel contains paired horses at a tree, and the other two dancers; see E. Chartraire, *Les tissus anciens du trésor de la cathédrale de Sens* (Paris, 1911), 35, no. 33 (where it is classed erroneously as a Byzantine silk of the tenth to eleventh centuries).

3. Washington, Textile Museum acc. no. 72.140 (unpublished); Brussels, Musées Royaux d'Art et d'Histoire acc. no. no. 379 (Errera, *Collection*, no. 379), said to be from Thebes; the second of these is interesting also because it follows the same basic color scheme as No. 74, having a red background with decoration in 'beige'; its roundels are parallel to the wefts unlike the Dumbarton Oaks stole; London, Victoria and Albert Museum acc. no. 279-1887 (Kendrick, *Catalogue*, III, no. 641, pl. XI); Chicago, Field Museum acc. no. 173581 (unpublished), broad band with plied warps, three incomplete roundels with quadrupeds, probably a section of a broad tape;
and Paris, Louvre acc. nos. X 4747 and X 4238 (Du Bourguet, op. cit., 281, F 91, F 92), two fragments with diapers enclosing paired animals; the first possibly a tape, has a red background with linen animals. The scheme of no. X 4747 almost exactly repeats that of the inlaid tape found at Dabra Dammā (note 2 above) except that only one pattern, that of the horses, is represented.

4. E. g., Detroit Institute of Arts acc. no. 47.75 (Weibel, Two Thousand Years, no. 52); see further pp. , and No. 55, note 2, in regard to these diaper silks.

5. See for example, Müller-Christensen, Sakrale Gewänder, figs. 45-46 (=idem, Das Grab, 78, figs. 41-43) twelfth-century band from Andechs, treasury of Wallfahrtskirche; and fig. 39 stole from grave of Pope Clement II (+1047). Because of a similar textile found by Sir Aurel Stein,
now divided between Cologne and Cleveland, Müller-
Christensen believes this to be a far eastern
textile (see Stein, Serindia, vol. II [Oxford,
], 687-, 779).

6. E. g., see Müller-Christensen, Das Grab, figs.
21 and 22 (binding on the pluvial of Pope Clement
II); figs. 31-33 pontifical apron; figs. 31-37
silk boots; figs. 77, a stole in the Victoria
and Albert Museum; and fig. 84, pluvial of
Bishop Bernardo degli Uberti in Florence, San
Trinità, with applied fragments of eagle silk.
Chapter 6. Tapestry-woven appliqués on plied linen warps of Umayyad and post-Umayyad style. Nos. 75-102. Also see Nos. 103, 107, 108 and 160.

Technically, the textiles in this chapter are very similar to tapes (see Chapter 5), and some of them appear to have been made for the same purpose, for application to garments as reinforcements at the greatest points of wear (e.g. No. 91). A great many of the roundels apparently were woven as tapes and then cut into medallions to serve as garment decorations (e.g. Nos. 75 and 77), the customary use for which this group was intended. Among them, No. 85, a non-representational medallion, could easily have been placed with the tapes in diaper and semis patterns of Chapter 5, if it were not so obviously woven to be used as an applied ornament. Most of the plied-warp clavi were, however, probably woven in series on a cloth and then cut apart to be used as separate decorations (see No. 56, note 3).
Chapter 6

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The earlier examples of the tapestry appliqués in the present chapter exemplify the Umayyad style known in architectural ornament, a point made first by John Beckwith (see Bibliography under No. 75). The later examples, in which the style has become 'segmented' and changed in other ways, demonstrate the conservatism of craft traditions in which standard types continued to be made in the same way and using the same patterns, though greatly changed in style and confused in meaning by later generations.

A few key entries should be consulted for a general discussion of the technique, standard patterns and style of the earlier ornaments of this group (Nos. 75-78, 81, 84 and 94). Under the first is found a discussion of the possible origin of this type of appliqué in relation to the weaving of tapes.

Because of their great toughness and durability, which is due to their having been woven on plied linen warps, secondary re-use can be observed with greater frequency in this group of Coptic textiles than in any other (e.g. No. 86). Although it was not felt important to make this distinction in the technical
Chapter 6

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description of each entry, many of these textiles have extremely tightly plied warps, which further contribute to the sharpness of their patterns and durability.

The other textiles to which the reader is referred (Nos. 103, 107, etc.) are examples of Umayyad style in different technical groups.
No. 75  (46.17)

Large medallion of lion attacking a bull

Second half of seventh to first quarter of the eighth century

Measurements: 23.0 x 22.7 cm

Provenance: Unknown; said to have been found in Middle Egypt. Purchase.


Technical description: Warp: S-spun Z-tightly plied undyed linen. Wefts: S undyed linen, S natural tan, S natural gray, S dark blue, S medium green, S chartreuse green, S yellow, S red, S pink, wool. 1 tapestry, slit and interlocked. 10 paired warps,
24-25 wefts, per cm. Possibly woven on a tape loom because it has finished selvages and is cut above and below.

Largescale medallion of the highest quality showing a tan lion, with gray, blue and chartreuse on the body attacking a white bull marked by chartreuse and blue; it has a red background. The outer floral border is in all the woolen weft colors listed on a natural background, and is contained within two borders in a pattern of steps. Below the bull is the base of a tree or plant which has two elaborate outgrowths on the branch at the lower left, and another protruding from behind the lion's back. The outgrowths below are rectangles with four circles on them; that above takes the form of a rectangle surmounted by three crenels.

No. 75 is an extremely fine example of a large group of plied-warp tapestry appliqués in the best decorative style of Umayyad art. Comparison of the border in the treatment of foliage and other details with Umayyad mosaic, carving and painting reveals the same stylistic richness. Many of the tapestries in this group
include triple borders like those of red-ground and bi-color silk twills (e.g. Nos. 164, 167, 168), and the group includes counterparts to some of the designs of the twills. Among the tapestries cited in note 4, several may be later than the Umayyad period, for this traditional group continued to be made for a considerable time (see, for example, Nos. 91-94).

There are many other comparable textiles with nearly the same scene as No. 75 (on some, the lion is alone). Fewer parallels to the stylizations of the animals exist than to the border motifs because much of preserved Umayyad architectural decoration is non-representational, being found in mosques. The masklike face of the lion and emphatic stylization of the mane as if in flames have affinities with lions in Sasanian art, and one lion in the Umayyad bath at Khirbat al Mafjar shares some of the decorative features of the Dumbarton Oaks lion. The strange trees or plant, its outgrowths so geometrically stylized as to make the upper one seem architectural, and the stylized slashes and curls of the lion's body, are seen in less emphatic form on other examples of
this group; these features, which appear to be based on the naturalistic curls and modelling of Byzantine lions (e.g. the silver plates cited under No. 54, note 9) may have developed specifically in textile art or from the art of the original area which first produced these weavings (see further in this regard, note 6) because they have no close counterparts in other media.

Weaving on plied warps is not a native tradition in Egypt, and the origin of this group of appliqués may be foreign, possibly Syrian, because of the cosmopolitan Umayyad style of the best examples. Because of their great abundance, however, it is beyond a doubt that most of the material now extant was made in Egypt, where the craft tradition and style were quickly imitated. The other large group of textiles with plied warps are the true tapes with diaper patterns, and sections of these tapes are often found on the same tunics with plied-warp appliqués (see Nos. 57-59, 70, and 86). In addition, the diaper pattern of the true tapes influenced the patterns of some others of the plied-warp appliqués, because on many of the latter, diaper patterns predominate (e.g. Nos. 85,
Indeed, in a demonstration of stylistic influence in the reverse direction, (from roundel patterns upon tape weaving) many plied-warp tapestries with roundel patterns may have been woven on narrow looms and could technically be regarded as tapes, like the present example. Although one cannot be certain, it is probable that the technique of the plied-warp appliqués originated in tape weaving. Since tapes were habitually used to stiffen and strengthen the areas of greatest wear on garments (neck-holes, the edges of sleeves, and hems), perhaps this special toughness, which has the further effect of sharpening the design (the last a desirable effect in the already sharply defined decorative style of Umayyad art), became desirable in its own way, and remained traditional to the group.

The iconography of the lion-bull combat, which is of ancient near eastern origin, remained current into the mediaeval Islamic period. This animal combat, which originally had astronomical significance as the symbol of the Persian New Year, embodied also the
ancient symbolism of the king overcoming his enemy in the form of a bull. By Umayyad times, only the latter, now diffuse, meaning may have endured. This scene is known in Sasanian and post-Sasanian art, in stucco and metalwork, and like the stylization of the lion's face and mane, it is a further sign of the synthesis of Byzantine and Sasanian elements; a not dissimilar synthesis drawn from the same sources of a slightly earlier period is seen in the 'Horse and Lion' hanging, No. 54. Both Byzantine and late and post-Sasanian silver plates with hunts include trees in the field in the place of the upper outgrowth on No. 75.

In regard to this upper form, and the shape of the two elaborate "outgrowths" below, the prototype for this curious motif probably can be found in the stylization of lily pads, and provides another sign of the combination of disparate elements which characterizes the style of this tapestry. Lily pads are found in Nilotic and marine contexts, although none of the textiles in the Dumbarton Oaks Collection exhibit naturalistic or especially recognizable versions of them (Nos. 112, 118, 120 and 121 contain simplified lily pads). The deeply curved and lined
No. 75

lily pads of the "châle de Sabine" in Paris (No. 39c, note 3), represent the original type. On an early sixth century silver dish with a scene of putti at the Nilometer, this form is more stylized, the veining symmetrical, the whole leaf edged (as are the "outgrowths" on No. 75), and several of the leaves have protruding buds. This is the form that has been still further developed and taken out of context in this, some of the other tapestries showing a lion alone, or those with the same animal combat.

These various features with roots in late Sasanian, Byzantine, and Coptic art are combined in a dramatically effective weaving which demonstrates as well as more imposing architectural decoration the original artistic synthesis of style and iconography which took place under the Umayyad caliphate.

In addition to the lion textiles cited in note 4, No. 75 has an exact counterpart in a textile recently acquired by the Cleveland Museum of Art. The pattern is reversed on the Cleveland example, with the lion directed to the right, the bull to the left, so that one can imagine the two on different sides of the same garment.
No. 75

Notes

1. See Creswell, *EMA*, pls. 11, 12, 14, 15, 24, 25 (Jerusalem, Dome of the Rock), and pls. 52a, c, d and 53 (Damascus, Mosque of the Umayyads); these citations all show narrow mosaic borders with a stylistic relation to the border of No. 75. For further references to mosaics from these two buildings, see Nos. 76, notes 2 and 3, 160, note 3 and 165, note 7. For related borders on painted tie-beams, see R. W. Hamilton, *The Structural History of the Aqsa Mosque* (London, 1949), e.g. pls. XXXIX, W 6, XL, W 7.

2. See Nos. 168, note 2 and 169, note 1.

3. This is one group of Coptic textiles in which I differ from Father du Bourguet not only in a few examples, but in the main line of his dating. In addition to making no remarks in the individual
analyses about the plying of warps in this group, or the fact that they represent appliqués rather than inwoven ornaments, he places the bulk of them in the ninth century (his F 56-57, 59-62, 64-65, 161-169) and tenth century (his G 132, 351-367). Among both 'F' and 'G' textiles, however, are examples in good Umayyad style (e.g. F 163-4, and also probably F 165, F 167-169, G 326, G 327) or only slightly changed (e.g. G 329, G 332, G 334), so that the observable sequence which develops from Umayyad to later examples is confused. In this regard, see John Beckwith in The Burlington Magazine, 115, no. 845 (August, 1973).

4. E.g. New York, Metropolitan Museum of Art, acc. no. 09.50.1823, showing the lion alone; Moscow, Pushkin Museum, acc. nos. 5176, 5177 (Shurinova, Catalogue, nos. 205, 206, pls. 91, 90), both with lions alone except for very small animals below, and small animals climbing in the landscape above, and both in a more geometrical and reductive style; Berlin no. J. 9165 (Wulff and Volbach, Stoffe, 145,
No. 75

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pl. 37), with the lion alone and tree with outgrowths comparable to No. 75; Volbach describes it as a silk tapestry which would be extremely interesting; however I have learned through the kindness of Professors Elbern and Effenberger of West and East Berlin that the piece no longer exists in the Berlin collections, so this fiber identification cannot be verified. Also, Paris, Louvre acc. nos. X 4745 and X 4962 (Du Bourguet, Catalogue, 306-07, F 163 and 164), with lions alone; Athens, Mouseion Kosmetikon Technōn acc. nos. 737, 735 (Apostolaki, Hyphasmata, figs. 142, 144), lions alone, the first very much simplified, the second with a small animal and tree stylizations very much like No. 75; London, Victoria and Albert Museum, acc. no. 2087-1900 (Kendrick, Catalogue, III, no. 693, pl. XV), lion above a smaller animal, in a somewhat simplified style; and New York, Cooper-Hewitt Museum, acc. no. 1946-102-1, a small animal below and an animal climbing tree above lion's back.
5. See No. 54, note 10; and Hamilton, Mafjar, frontispiece and pl. XLVI.

6. See Louisa Bellinger, "Craft Habits, Part II: Spinning and Fibers in Warp Yarns," Textile Museum Workshop Notes, Paper No. 20 (November, 1959), 4, where it is suggested that this group of tapestry appliqués on plied linen warps may have been made in Armenia.

7. In the case of the large wool Umayyad tapestries with plied warps, e.g. No. 160, it is possible to observe a stylistic development with technical overtones: in a few post-Umayyad (i.e. Tulunid) examples, linen rather than wool warps were used (see No. 160, note 1). Those presumably are Egyptian adaptations of the type. In the case of the present group of textiles, however, the technique, whatever its origin, seems to have been taken over with no observable change in the fiber or kind of warp, and to have been maintained for a long time.
8. E.g. Berlin nos. 9108 and 6848 (Wulff and Volbach, Stoffe, pls. 99 and 104).


10. Cf. Orbeli and Trever, Orfèvrerie, pl. 30, a plate in the Hermitage with a lion attacking a bull, and ibid., pl. 31, a plate with an eagle grasping an animal. For the Kish stucco plaque with the same theme, see ILN (February 14, 1931), 261, unnumbered fig. The motif of a lion attacking an ungulate is found on an unpublished, fragmentary, circular stucco plaque from the Sasanian levels at Cheshmeh-i 'Ali near Rayy excavated by the Rayy Expedition, no. R Ch 6734; it is now in the Philadelphia Museum of Art.

11. E.g., a late Sasanian plate in Paris, Bibliothèque Nationale, and another, probably post-Sasanian, in Berlin, see K. Erdmann, in Jahrbuch der Preussischen Kunstsammlungen, LVII (1936), figs. 10 and 12 respectively (on the latter a bear is
No. 75

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respectively; (on the latter a bear is climbing the tree above); also see the plate of Bahram Kushanshah in Leningrad (Orbell and Trever, op. cit., pl. 4), and see the Byzantine plates of David and Hercules cited under No. 54, note 9.

12. Volbach, Early Christian Art, pl. 252
   (Leningrad, Hermitage).

13. Acc. no. 69.38 (Bull. CMA [January, 1970], 7 and 50, no. 204).
No. 76  

Pair of clavi with animals and 'saints'

Last half of seventh to mid-eighth century

Measurements: 5.7 x 62.6  
5.7 x 62.2


Bibliography: Morris, Catalogue, I, 185.

Technical description: Warp: S-spun Z-plied undyed linen. Wefts: S undyed linen, S brownish purple (used for outlines), S dark blue, S medium blue, S light medium blue, S medium green, S orange, S apricot, S yellow, S red, S tan, wool. 1 tapestry, slit, interlocked, a little dovetailed, 11-12 plied warps, 27-32 wefts, per cm.

Pair of clavi from the same set of garment decorations as the medallions, No. 77. The orbiculi contain small
No. 76
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animals, while each clavus (reading from below) has a lion with reversed head; a jeweled vase or amphora with a candelabrum motif above; and a hare; in the separate panel above is a 'saint' or nimbed standing figure with one arm raised holding a labarum (?), the other down at his side. The incomplete next panel above repeats the lower one but terminates above the candelabrum motif. The arrangement of these motifs is careful; repeating elements are the same in each panel of the two clavi, and they are mirror images of each other. Polychrome interlocked 'arrowheads' are contained in the single outer border.

No. 76 represents at a very high level of quality another of the patterns found in the group of plied-warp textiles discussed technically and stylistically under No. 75;¹ common to both textiles is the lion. The winglike form of the motif of the candelabrum, in particular, repeats in a very detailed manner the mosaic representations of winged crowns in the Dome of the Rock, and jeweled bands on amphorae also occur among these mosaics.³ Jeweled amphorae of
a simpler type, and without the characteristically Umayyad wing-like foliage above, are found on the wall paintings of Bawit; and the Coptic form may well be the prototype for this Umayyad pattern.
The figures in these textiles have been described as 'orant saints,' though in most cases their identity, as here, must remain uncertain. As is the case of many plied-warp tapestry appliqués, the same pattern is found in a group of contemporary silk twills. There are numerous parallels to these clavi with 'orant saints,' and the type almost certainly continues after the Umayyad period since some of the examples cited are confused and imprecise renderings of the original iconography. When textiles of the 'orant saints' pattern are of a quality comparable to No. 76 they document the various uses on garments of tapes, as well as more decorative appliqués such as clavi and medallions (see pp. ). We know that inlaid or tapestry-woven tapes with sections of diaper patterns were regularly used as cuffbands below appliqués of the 'orant saints' pattern. In the same way, on the hems of these saints' tunics and on other comparable textile representations are transverse bands with geometrical patterns. The fashion must have continued for some time since diaper-patterned bands appear at the hem on the robe of one of Theodora's ladies-in-waiting in the San Vitale mosaic.
No. 76
Notes

1. For a lion even closer in style to those on No. 76, see New York, Cooper-Hewitt Museum acc. no. 1902-1-71 (Essen [1963], 337-38, no. 351 and Weibel, Two Thousand Years, no. 27).

2. On the significance of these crowns (some winged and some not) as emblems of captured kingdoms, see O. Grabar in Ars Orientalis, III (1959), 33-62, esp. 47, and pl. 3; also Creswell, EMA, pls. 16-22; see the textiles in Seattle cited below in note 5 for comparable candelabra motifs derived from this type of winged crown.

3. See Creswell, op. cit., pl. 25, d, the soffit of an arch; in contrast to the crowns represented on the inner arcade of the Dome (cited in note 2 above), these representations appear to be purely decorative.
3a. See J. Clédat, *Le monastère et la nécropole de Baouit*, Mémoires de l'Institut Français d'Archéologie du Caire, 12 (Cairo, 1904), pl. LXXXII. In regard to the corresponding fusion of the artistic traditions of Syria, Coptic Egypt and Sasanian Iran in the Umayyad art of Mshatta, see Creswell, *EMA*, part 2, 2nd ed., 622.
4. E.g. Yale University Art Gallery acc. no. 1947.201
   A-G (Weibel, Two Thousand Years, no. 56) and
   Berlin no. 9283 (Wulff and Volbach, Stoffe, 150,
   pl. 134); the first is published with a technical
   analysis by Margaret T. J. Rowe in Bull. de Liaison
   CIETA, 17 (January, 1963), 9 ff.

5. E.g., Seattle Art Museum, acc. no. 40.3 E-C
   (Weibel, Two Thousand Years, no. 55), a set of
   ornaments including two clavi, two medallions and
   one cuffband; London, Victoria and Albert Museum,
   acc. no. 291-1891 (Kendrick, Catalogue, III, no.
   620, pl. IV); (for a detail of the Arabic inscription,
   on this example, probably an indication that the
   pattern had been in use for some time, see Beckwith
   in Ciba Review, 12, No. 133 [1959], 25); Brussels,
   Musées Royaux d'Art et d'Histoire (Errera,
   Collection, nos. 329 and 330); Athens, Mouseion
   Kosmetikōn Technōn acc. nos. 1376, 1373, 1368, 1374,
   746 and the Byzantine Museum acc. no. 1726
   (Apostolakī, Hyphasmata, figs. 122-125, 127);
No. 76

Notes

- 3 -

Berlin, no. 4588 (Wulff and Volbach, Stoffe, 96, pl. 29, 105), no. 4368 (ibid., 88, pl. 96), no. 4636 (ibid., 91, pl. 96); Brooklyn Museum acc. no. 38.748 (Thompson, Coptic Textiles, 64-66); Paris, Louvre acc. no. X 4169 (Du Bourguet, Catalogue, 476, G 330). In regard to the dating of the Paris examples see No. 75, note 3.

6. See No. 86; and e.g., Brooklyn Museum acc. no. 38.749 (Thompson, Coptic Textiles, 66, fig. 3) and the cuff in Seattle (see note 5) with a tape in the style of the foreign caftans found at Antinoopolis.

7. E.g., London, Victoria and Albert Museum acc. no. 2070-1900 (Kendrick, Catalogue, III, no. 621, pl. V), plied-warp clavi with pattern of repeated horsemen and a broad diaper band containing two roundels at the hem; the Seattle textiles and the inscribed example in London (for both see note 5) include the rendering of hem reinforcements.

8. Volbach, Early Christian Art, pl. 165.
Pair of tapestry medallions with plied warps

Late seventh to mid-eighth century

Measurements: 16.9 diameter (warp measurement)


Technical description: Warp S-spun Z tightly plied undyed linen. Wefts: S undyed linen, S brownish purple (used for outlines), S dark blue, S medium blue, S light blue, S light green, S yellow, S apricot, S red, S pink wool. 1 tapestry, slit, interlocked, a little dovetailed, 12 plied warps, 28-32 wefts, per cm. A little soumak wrapping.

Pair of roundels on a linen background, each depicting an inhabited tree with wiry branches and two large fruits growing from a vase. Flanking the vase are
No. 77

confronted lions with heads reversed; in the central register are confronted hares; and at the top of each tree, a booted and helmeted putto who with one hand holds a bird and with the other a bowl, a missile, or an animal. The outer border consists of polychrome toothed, arrowhead-shapes.

These roundels come from the same set of plied-warp tapestry ornaments as No. 76, the pair of clavi discussed in the preceding entry.

The trees of No. 77 are strongly symmetrical and carefully matched, unlike the earlier common Coptic renderings of inhabited trees on textiles of the purple-and-white group, and to some extent this symmetry probably derives from the late Sasanian contribution to Umayyad style. In addition, the characteristically Umayyad style of the lions on the roundels (for which see No. 75) and the jeweled vases similar to those in the Dome of the Rock (see No. 76, note 3), emphatically convey this early Islamic style. The putti in the branches above, however, are not found in surviving Umayyad or Sasanian versions of the
inhabited tree but they exist, of course, in the less rigidly patterned, inhabited vines and trees of late antique style (see note 1). Later Spanish Umayyad ivory carvings patterned by delicate symmetrical foliage include human representations, however, and although the existing prototypes for the Spanish Umayyad style do not (for example, the reliefs of Mshatta and the carved wooden consoles of the al-Aqsa Mosque), it is reasonable to expect that future discoveries of secular Syrian Umayyad monuments will include humans as well as animals in such foliate schemes.

The gestures of the putti on these roundels constitute another example of the confusion of late antique motifs in the later stages of their life in decorative art, and specifically on textiles. No. 12 provides an occasion to discuss the ubiquitous crouching huntsmen, from which the posture and object in the left hand (a missile?) may derive. Putti in marine scenes commonly hold a duck or a bowl (see Nos. 20, 21 and 49, note 1), and the pose of the putti on these appliqués evidently reflects postures of this
nature. The helmets of these putti differentiate them, however, from the conventionally nude putti of marine and hunting iconography. Despite the fact that an occasional parallel to their helmets may be found among late examples of purple-and-white tapestry ornaments (e.g. No. 16), the usual, nude, cloaked putti in postures associated with hunting and marine contexts are either bareheaded or may wear tight-fitting caps (see No. 54, note 6). In pose, the sharp brim, and the appearance of a feather, these helmets recall the helmet worn by Hermes on the famous Meleager and Atalanta hanging in the Abegg Stiftung Bern. The similarity of the large herm on the Bern hanging to the putti on these two medallions in the Dumbarton Oaks Collection, to the bust (another herm?) of No. 81, and even somewhat to that of No. 16, presents another instance of the apparent limitation of motifs in the textile repertory and their frequent repetition.
No. 77

Notes


2. For late Sasanian, formal 'candelabra trees,' see E. Kühnel, *Die Ausgrabung der zweiten Ktesiphon-Expedition* (Berlin, 1933), fig. 28, stucco plaque with birds from al-Ma‘aridh IV; and K. Erdmann, *Die Kunst Irans zur Zeit der Sasaniden* (Berlin, 1943), pls. 9, 10, 12, pilaster and pillar reliefs from Taq-i Bustan, and a column capital in Isfahan.


5. E.g. Simon, *Meleager und Atalante*, cover ill. and pl. IV.
No. 78  

Incomplete clavus sections with Christian scenes

First half of eighth century

Measurements: 9.6 x 29.9 (warps folded under slightly)

9.4 x 20.3


Bibliography: Morris, Catalogue, I, 305.

Technical description: Warp: S-spun Z tightly plied undyed linen; Wefts: S undyed linen, S tan (natural), S gray (natural); two purples (two different mixtures of undyed gray and dark blue), S dark blue, S medium blue, S light blue, S blue green (only on the larger piece), S greenish yellow, S faded red, wool. 1 tapestry, slit. 13 paired warps, 21-22 wefts, per cm. A little soumak wrapping.
Incomplete pair of clavi of fine quality, or two sections from one very long (joined) band. On a faded red ground are shown heads (above) and figures in tunics and mantles, the males apparently nimbed. Linen is used for the flesh tones, and the hair is colored tan, while the rest is in various shades of blue and purple mixtures, making a muted and delicate color scheme. In the first complete register two bearded men are shown with their hands over the head of a naked child; there are three heads above, presumably observers of this scene. Below are four adults, perhaps women, and another child. Isolated Greek letters are seen in the field. The outer border is a delicate greenish yellow vinescroll with pale red leaves, and flowers: white, pale blue, tan, etc., on a dark blue ground.

The plied-warp textiles of Umayyad date discussed under Nos. 75 and 76 include a series of patterns with Christian narrative iconography, which sometimes resemble 'orant saints' patterns. Usually they are on a red ground and more highly colored than No. 78, which
No. 78

is unusual in the restraint of its color scheme. It is not easy to identify with certainty the actual scenes depicted on these textiles. This is unfortunate since there are relatively few Coptic textiles with Christian iconography. The scattered letters on No. 78 have been examined in photograph by Professor Cyril Mango and Father Paulinus Bellet, and apparently are not legible either as Greek or Coptic. The scene at the top of both clavi, a small figure flanked by two nimbed men, may represent the Baptism of Christ or the Presentation of Christ in the Temple (the three heads above presumably represent a further register of observers), but the iconography of the textile is unlike standard renderings of these scenes. On a textile of the plied-warp group with Christian scenes in the Victoria and Albert Museum a similar group without these observers is represented, and it may be also possible to interpret the three figures as the Holy Family.

The imprecision of the Christian narrative renderings on most of these plied-warp appliqués has frequently been noted, and the possible reasons for this uncertain iconography do not include the excuse of
very early date. Most of these plied-warp weavings offer no stylistic grounds for being dated much before the Umayyad period, long after the development of standard iconographic formulas for the majority of scenes from the Life of Christ (with the exception, as it happens, of the Presentation, see note 2). The only safe explanation for this apparent carelessness in the depiction of standardized Christian scenes lies in the utilitarian function of these weavings. Although they are handsome and durable, these appliqués were intended as everyday garment decorations and the weavers probably did not follow standard patterns for them but worked quickly from memory, to produce tapestry ornaments with the effect of Christian narratives, just as weavers of ornaments with traditional Dionysian or marine scenes confused details and produced ornaments to satisfy a taste for generalized pagan images. The famous red-ground Annunciation and Nativity silk twills in the Vatican, which cannot be dated earlier than the plied-warp tapestries of good style with Christian scenes, demonstrate that in the production of luxury textiles,
proper attention was paid to the standard iconographic details of the scene (see No. 164, note 4). It should be noted also that a small group of apparently contemporary embroideries are comparable to this group of plied-warp tapestry appliqués with Christian and occasionally Old Testament iconography. These too appear to be more intelligible in their iconography, again probably because silk embroidery at this period was a technique of great luxury.

Two segments of a clavus from the same tunic or by the same weaver, identical in style to No. 78, are in the British Museum. These unpublished pieces are sewn together as at the shoulder, so that the pattern would have descended on both sides of the tunic. It is therefore likely that the two Dumbarton Oaks fragments were also joined, since the seam on the British Museum example is between two segments of pattern identical to the 'Baptism' segments on No. 78. Both segments of clavi in the British Museum are more complete than the Dumbarton Oaks textile, the longer one having seven scenes preserved, the shorter four. The iconography of the longer band is as follows:
No. 78
- 6 -

below the same 'Baptism' and a scene containing four
adults (women?) and a child, is a representation
(partly visible on the longer of the Dumbarton Oaks
clavi) with a taller nimbed figure, possibly a woman,
addressing or blessing a kneeling figure to the right.
In the three scenes below, none of which are preserved
on No. 78, are two standing nimbed figures (Peter and
Paul?); a frontal bearded personage holding a rather
cursorily drawn perpendicular smaller person
(Ananias?); five figures, some nimbed, with a table in
front of them, one holding a curiously shaped object
(a reduced version of the Last Supper or the Marriage
at Cana?); and finally below, an enthroned nimbed
figure, possibly on a beaded mandorla (Christ in
Majesty?). However, the mandorla has a rather
architectural shape like that sometimes seen in
Annunciation scenes.

No. 78 agrees stylistically with clavi of the
'orant saints' pattern that are datable in the Umayyad
period (see No. 76), and has been dated accordingly.
No. 78
Notes

1. E.g. Bern, Abegg-Stiftung acc. no. 613 (unpublished), a cuffband with a small naked figure between other personages, probably the Baptism of Christ because a dove (?) is placed over the small figure's head; and no. 589 (unpublished), a large medallion with various scenes, similar in organization to, but of different iconography from, the plied-warp patterns of the Joseph cycle, for which see No. 84; Berlin no. 17,530 (Wulff and Volbach, Stoffe, pl. 111), tunic front with clavi, one section showing Mary with the Christ Child (?); Paris, Louvre acc. no. AC 799 (Du Bourguet, Catalogue, 306, F 161), clavus with one standing figure holding an infant (the Mother of Christ?); nos. X 4749, AC 825, X 4862 (ibid., 313-14, F 179-181), roundels from bands, containing two mythological figures, or the Annunciation (?);
Brussels, Musées Royaux d'Art et d'Histoire acc. no. (Errera, Collection, no. 330), fragmentary clavus with different scenes; London, Victoria and Albert Museum acc. no. 922-1886 (Kendrick, Catalogue, III, no. 747, pl. XIV), clavus with panel containing Adam and Eve (?); Paris, private collection, a roundel with the Adoration (illustrated in Volbach, Il tessuto, fig. 37); Berlin, no. 4677 (Wulff and Volbach, Stoffe, 87, pl. 96), clavus with various personages, one probably Mary with the Christ Child; and Chicago, Field Museum of Natural History acc. no. 173612, two worn clavi with four different scenes, among them possibly the Annunciation and the Visitation. For textiles of the same group with Old Testament iconography, see Lyon, Musée Historique des Tissus acc. no. 24, 400/55 and New York, Cooper-Hewitt Museum acc. no. 1902-1-19, cuffbands with the Sacrifice of Isaac (Essen [1963], no. 347 and PCE, no. 253); textiles with
the story of Joseph, for which see No. 84, and Abegg-Stiftung acc. no. 589 cited above.

2. While the more likely interpretation of the scene appears to be that of the Baptism, the absence of a dove above, and the apparently almost equal participation of the two men in the act (John the Baptist should be at the left and an angel at the right) make this interpretation uncertain (compare, for example, the Baptism shown on the enameled cross of Pope Pascal I [H. Grisar, S. J., Die römische Kapella Sancta Sanctorum und ihr Schatz (Freiburg im Breisgau, 1908)], pls. I and II, also color photograph in A. Grabar, The Art of the Byzantine Empire: Byzantine Art in the Middle Ages (New York, 1966), 173]. Note, too, the typological similarity of the scenes on clavi such as those on the upright member of this enameled cross where the scenes are not separated by panel borders). For the Presentation scene, see Dorothy C. Shorr, "The Iconographic Development of the Presentation in the Temple," The Art Bulletin,
XXVIII (1946), 17-32, especially 19 with regard to its absence from Infancy representations before the fifth century, and its development as a major iconographic theme both in its Eastern and Western (Purification) aspects only in the eleventh century.


4. A few unusual plied-warp garment appliqués of this group with a comparable color scheme may predate the Umayyad period, among them Brooklyn Museum acc. no. 71.140, with a reductive rendering of a Nativity scene, to be discussed in a paper by the author in a forthcoming volume of Miscellanea Wilbouriana.

5. E.g. London, Victoria and Albert Museum acc. nos. 814-1903, 813-1903 (Kendrick, Catalogue, III, nos. 777, 780, pl. XVIII, also Essen [1963], no. 386
No. 78
Notes
- 5 -

[an illustration of Victoria and Albert Museum acc. no. 813-1903]) and Paris, Musée de Cluny acc. no. 12872 (Essen [1963], no. 387). These embroideries may, however, be of the sixth century; see Deborah Thompson, in Miscellanea Wilbouriana 3 (1974).

6. London, British Museum (Medieval Antiquities) acc. no. 99.7-8.132; the larger section, 9.9 (including inwoven tapestry ground) x 58.9; the smaller, 9.7 x 30.9 cm.
No. 79 (53.2.106)

Tapestry-woven fragment showing two erotes and a lotus tree

Seventh to eighth century

Measurements: 15.5 x 11.7

Provenance: Unknown. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S-spun Z-plied undyed linen; S undyed linen, S natural tan, S dark blue, S medium blue, S yellow, S red, S gray wool. L tapestry, slit. 13 plied warps, 37 wefts, per cm.

Soumak wrapping.

Fragment of tapestry weaving. On a red ground are a heraldic pair of nude, male, standing figures supporting a dotted object (a chest?) between them;
these figures have enormously long chins or beards and little blue wings. Below is the top section of a candelabra tree composed of a large lotus blossom which bears a smaller finial of the same shape. Small addorsed rampant lions flank this motif, with small spade-shaped medallions containing candelabrum motifs or florets on either side. The weave is of exceptional fineness, the colors muted and elegant (the bodies tan, the chest (?) supported by the men gray with blue, yellow and white insertions, etc.).

No. 79 is a quite exceptional textile of the plied-warp group in regard to iconography. Fortunately, some of the details, the little lions with flame-like manes and belly ridging, and the elaborate candelabrum motif of the large lotus with a lotus finial, are firmly in the style of plied-warp Umayyad tapestry weavings (see Nos. 75-77), and indicate where it should be placed. Like others of the plied-warp group, it relates to some of the red-ground or five-color silks, the primary examples of which were probably made in Umayyad times. In addition to the doubled-rider silks with registers of the 'Prague'
type, on which are found small heraldically placed animals comparable to the lions of the Dumbarton Oaks textile, the main pattern is found on another silk of this group in Berlin. On it, two females above (flying and perhaps Victories despite their curious garments), support a now-missing object; below them are heraldically placed bulls and a single, central plant (or mountain) element, as on No. 79. This silk, the rider silks and the tapestry roundels mentioned below, give us reason to suspect that the Dumbarton Oaks fragment was cut from a roundel.

On another plied-warp roundel pattern, two pairs of erotes support wreaths over the heads of doubled horsemen labelled "Alexander of Macedon." These erotes resemble those of the Dumbarton Oaks textile in having similarly elongated bodies and short legs, but their faces are more naturalistic. The distortion of the erotes' chins on No. 79, which raises the possibility of their having beards and which further confuses the significance of the scene, may actually be no more than an eccentricity of style, since long chins are common on the faces of
figures on plied-warp tapestries with Christian or 'orant saints' iconography (cf. No. 78).

The object supported by the erotes remains ambiguous in comparison with the erotes on the "Alexander" tapestries or in other conventional schemes. In addition to the silk already mentioned, which is comparable to No. 79 in its effect of totally obscure meaning, two other parallels with supporters of coffers or plaques come to mind. One of these is a large hanging in Brooklyn and the other a tapestry square related to it in Kyoto, and both are almost certainly Umayyad in date.
No. 79
Notes

1. E.g. Falke, *Kunstgeschichte*, vol. I, figs. 80 (Düsseldorf) and 89 (Milan). The dating of the various silks of the Prague, Mozac, Milan types by Falke is open to question and is discussed where it relates to material in this catalogue (see Nos. 173, 163, 164 and); these citations are given only as a convenient reference to multi-register hunting patterns with small heraldic animals.


No. 79

Notes

- 2 -


5. Brooklyn Museum acc. no. 46.128 (Thompson, Coptic Textiles, 54-55 and frontispiece).

6. Akashi, Kanegafuchi Collection, vol. I, pl. 28. See also No. 52 of this catalogue for textiles related to this example.
No. 80

Part of a clavus with candelabra patterns

Late seventh to early eighth century

Measurements: 6.4 x 42.9


Unpublished


Half of a clavus with a pattern of continuous 'candelabra trees.' The design alternates between a pattern on a red ground below, and a red pattern on a linenground above. The outer border is a broken cable with dots against a blue-green background, and
No. 80
- 2 -

there is a perforated heart-shaped leaf on red in the connected orbiculus.

Colorful Umayyad tapestries with wiry candelabra trees are discussed under No. 108, a wool textile in the same style. On the present textile is a handsome example of the pattern, its relatively few colors suggesting that it, like No. 108, may more closely imitate bi-color rather than red-ground silk twills with analogous patterns (see further below). It has been dated relatively early in the Umayyad period because the pattern is a fairly simple repetitive one without much elaboration or fantastic variation, and without the animals often shown in these designs. Indentations or piercings in natural forms are discussed as an index to Umayyad style under No. 165, a bi-color silk twill of about the same date as the present textile.

Above the panels of candelabra trees there may have been a compartment with an 'orant saint' (see No. 76): a clavus from a set of plied-warp ornaments in Chicago (Field Museum acc. no. 173403) interrupts
just such a sequence of uninhabited candelabra trees with a panel containing a 'saint,' as does a related, contemporary, silk twill in Bern (Abegg-Stiftung acc. no. 463).
No. 81 (53.2.105)

Medallion with a head surrounded by symmetrical foliage

Late seventh to eighth century

Measurements: 19.2 x 21.4

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S-spun Z-plied undyed linen. Wefts: S undyed linen, S dark blue, S medium blue (mixture), S light blue (mixture), S blue green, S light green, S orange-yellow, S pale yellow, S pink (mixture), wool. 1 tapestry, slit and a little interlocked. 6 plied warps, 14-15 wefts per cm.
No. 81
- 2 -

Tapestry-woven oval medallion. On a medium blue ground, four wiry orange-yellow symmetrical plants surround a small helmeted head within a central pink medallion. The textile has double borders: the inner border is of small separated jewels on a linen ground, the outer of interlocking segments in three colors on a dark blue ground.

The plying of warps, arrangement of borders, range of colors, and placement of a head surrounded by 'candelabra trees' are all typical of other plied-warp tapestries of Umayyad style (see Nos. 75 and 76). Even the fact that the little head wears a helmet like that of Hermes relates it to the putti on the medallions, No. 77 q.v. In addition, the 'candelabra trees' of this textile are related to another series of textiles with renderings of foliage and trees in Umayyad style (see Nos. 108 and 80); this is the group in a wiry style similar to that of the bronze tie beams in the Dome of the Rock. The last of these textiles, No. 80, is closely comparable to No. 81 in the form of the perforations or
embellishments of the heart-shaped leaves. For another, probably later, development of this basic pattern, see No. 101.
No. 81

Notes

1. See also Berlin no. 6904 (Wulff and Volbach, *Stoffe*, 125, pl. 98, second from top on extreme right), and no. 6899 (80, and same illustration top center). A later, more linear, development of this pattern is seen in Berlin no. 6903, beside no. 6904, to the left on the same plate.
No. 82

Colorful roundel on red wool fabric

Eighth century or later

Measurements: 8.2 x 9.2 (roundel)
12.2 x 17.5 (tabby)

Provenance: Unknown; probably Egypt. Formerly in the Collection of the Byzantine Institute.

Unpublished


Ground fabric: S rusty red warps and wefts; 7 warps and 10 wefts per cm., striped by extra weft insertions. The roundel was applied neatly to this tabby fabric in antiquity.
Tapestry-woven roundel with a four-part 'candelabra' pattern in linen against a dark blue background, with multi-colored border of oblongs. The old neat stitches around its edge and in a cross on the back were probably taken to attach it to the loosely woven red wool cloth in a secondary stage of use.

The organization of this pattern is like that of Nos. 81 and 83 except that the present textile is simpler: it has no central bust and its colorful wool wefts are restricted to the oblongs of the border (the pattern is all in linen against dark blue, itself unusual in comparison with the more customary red ground of these plied-warp appliqués). There are also no animals in pairs flanking the segments of 'candelabra,' as on No. 83 and other plied-warp appliqués with 'candelabra' designs.

No. 82 may be an unostentatious weaving of the plied-warp group still attributable to the Umayyad period, but it may also be dated slightly later because of the simplification of the basic pattern, and restriction in the use of color.
No. 82
- 3 -

The quality of the loosely woven tabby on which the roundel was remounted for additional use is comparable to very dark blue fabrics attributed to the Fayyum and dated usually in the late tenth to early eleventh centuries. A few of this group are in the same loosely woven rusty red (see No. 195, note 3).
No. 82

Notes

1. Cf. Berlin, nos. 6899 (right roundel) and 6904 (Wulff and Volbach, Stoffe, 80, 125 and pl. 98), both bi-color rather than multi-color, with more wiry foliage, of the type of Nos. 80 and 81 of this catalogue.
No. 83  

(53.2.113)

Fragmentary medallion with bust surrounded by heraldic animals and trees

Second half of the eighth century or later

Measurements: 19.5 x 16.2

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S-spun Z tightly plied undyed linen. Wefts: S undyed linen; S undyed undyed light, S undyed brown, S light blue, S blue green, S chartreuse green (mixture of light and dark, probably goat's hair), S purplish red, wool. 1 tapestry, slit and dovetailed. 9 warps, 22 wefts, per cm. Soumak wrapping.
Two-thirds of a tapestry medallion predominantly purplish red and containing (originally) an elaborate four-part candelabra tree design; in the center is a small schematized bust, and above and below, pairs of confronted spotted animals. The textile has holes and large areas of bare wraps. Linen is used for the double pearls of the border, the latter interrupted by square cabochons at the cardinal points, and for various outlines and soumak wrapped details.

Among the standard patterns of plied-warp tapestries are medallions containing a central bust framed by heraldic animals and 'candelabra trees,' or variants using these elements.¹ Medallions with busts that show the prototype of the pattern are found among the silk twills of Umayyad date.² No. 83 appears a little removed from the characteristically crisp Umayyad style of animals and trees (see Nos. 75 and 76) and is thus dated after the Umayyad period. In this regard, the double pearled border, and dotting of the lions' bodies can be compared to borders and animal stylizations on Abbasid textiles.³
A later, more confused, and stylistically changed example of the pattern can be seen in No. 99 of this catalogue. Heraldic patterns of this type of plied-warp medallion are often combined with features of the Joseph story in post-Umayyad examples of plied-warp appliqués (see Nos. 84, 92, and 94).
No. 83

Notes

1. E.g. Athens, Mouseion Kosmetikon Technon acc. nos. 755 and 1383 (Apostolaki, Hyphasmata, 166, fig. 135 and 169, fig. 139), the latter with only two animals and an elaborate tree; Seattle Art Museum acc. no. 40.3E-C (Weibel, Two Thousand Years, no. 55), these medallions with bust and trees only; London, Victoria and Albert Museum acc. nos. 1163-1900 (Kendrick, Catalogue, III, nos. 642, 643, pl. X), examples with birds in the tree and no bust; Berlin nos. 4679, 4595 (Wulff and Volbach, Stoffe, pl. 105) busts with animals and trees.

2. E.g. a medallion from Egypt of a type shared by the museums of Lyon and Berlin (Falke, Kunstgeschichte, vol. I, 57, fig. 75), and another example of the same silk in New Haven, Yale
No. 83
Notes

University Art Gallery acc. no. 1947.201 A-G
(Weibel, Two Thousand Years, no. 56).

3. See No. 160, note 1 in reference to Textile
Museum acc. nos. 73.570 and 73.577, and the
checkerboard patterning of animal bodies; and
No. 161, note 4, with citations of textiles with
beaded frames, some of which like No. 83 are double.
No. 84 (53.2.114.)

Fragment of a large medallion with scenes from the story of Joseph

Second half of the eighth century

Measurements: 17.2 x 12.3

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S-spun Z-plied undyed linen. Wefts: S undyed linen; S undyed (?) yellowish tan, S dark blue, S medium blue (mixture), S light blue, S medium blue green, S red, wool. 1 tapestry, slit. 10 plied warps, 18-20 wefts per cm.

Slightly more than half of a large tapestry-woven medallion with red background. In the central
medallion is a nimbed bust, hands raised, with a geometrical motif at the base. Around the small medallion are, above and below, groups of three figures, gesturing, and at the left, one larger figure. In the field are various single leaves or flowers, and one small structure in the lower left. The smaller figures all wear garments that reach nearly to the ankle, while the tall figure at left wears a shorter garment leaving most of his legs bare. The faces are all nearly frontal, the nose indicated by its omission between large staring eyes. There are large areas of bare warps. The borders are missing, possibly as the result of repeated use of the medallion in antiquity; the central medallion is edged by radiating angular lines, with a small crenel or blossom at the points of the compass above and below.

One of the few Biblical narrative cycles that appears often in Coptic textiles is the Old Testament story of Joseph. These are woven on plied warps and are part of the larger group of plied-warp textiles that are characterized by brilliant colors, sharp
linear designs, and the stylistic details of Umayyad art (e.g. Nos. 75 and 76). Like the other plied warp patterns, later and presumably post-Umayyad examples lose this crisp sense of design and develop in the direction of the formless segmentation of the original iconography (e.g. Nos. 92, 96, 97, 98). While No. 84 is an incomplete rendering of the Joseph story and less complete than the finest examples, it still retains some of the brilliance of Umayyad style, and it has therefore been dated in the second half of the eighth century. The Dumbarton Oaks collection also possesses later versions of the same narrative cycle (Nos. 92 and 100).

The most complete form of the medallion pattern features Joseph's Dream in the center with the sun and the moon and stars over him (Gen. 37-39; see Moscow, Pushkin Museum acc. no. 5174 cited in note 1). The scenes included there are: Joseph sent to his brethren by his enthroned father; Joseph put down the well; an animal being killed to produce the blood the brothers used to stain Joseph's garment; Joseph sold to the Midianites; Reuben finding the empty well;
Joseph departing with the Midianite (often on horseback, the Midianite almost always being dark-skinned or green); and Joseph sold to Potiphar.

On No. 84, an orant bust, from the related plied-warp textiles with 'saints,' is substituted for the rendering of Joseph's Dream in the center. Apart from this change, the Dumbarton Oaks fragment repeats the simplified and somewhat reductive style of another Joseph textile in the Pushkin Museum (acc. no. 5173), with Joseph being put down the well at lower left; and the enthroned Jacob with kneeling Joseph at top center and right. The figure to the left of Jacob on No. 84 may be Potiphar, but the identity of the man to the left of the central medallion is not certain. Neither the Dumbarton Oaks textile nor the same simplified version in the Pushkin Museum depict that the Midianite as a Moor. Another textile follows this iconography but differs from the Dumbarton Oaks and Moscow pieces in small stylistic details in the Kanegafuchi Collection (see note 1).
No. 84

Notes

1. See Ernst Kitzinger, "The Story of Joseph on a Coptic Tapestry," *Journal of the Warburg Institute*, 1 (1938), 266-68, with a list of many of the better preserved and iconographically complete examples; among them, see Trier, Städtisches Museum, acc. no. 17 (Falke, *Kunstgeschichte*, vol. I, fig. 24; Essen [1963], no. 359); London, Victoria and Albert Museum, acc. no. 271-1886 (Kendrick, *Catalogue*, III, no. 623); Berlin no. 9109 (Wulff and Volbach, *Stoffe*, 96, pl. 100, badly worn); Athens, Mouseion Kosmetikōn Technōn acc. nos. 749, a damaged medallion with the complete story, and 739 (Apostolakī, *Hyphasmata*, figs. 114 and 116); Moscow, Pushkin Museum acc. no. 5174, well-preserved medallion (*Essen [1963]*, no. 620), nos. 5179, 5173, smaller and larger medallion, no. 5167, cuffband with
No. 84
Notes
- 2 -
detailed rendering of pattern probably from set with 5174 (Shurinova, *Catalogue*, nos. 183-185, 182 respectively); New York, Metropolitan Museum acc. no. 63.178.2 (unpublished), a roundel with complete iconography similar to Pushkin Museum acc. no. 5174; Leningrad, Hermitage, acc. no. 11176 a, b (*Essen* [1963], no. 360); Vienna, Österreichisches Museum für Angewandte Kunst acc. no. T691 (*Essen* [1963], no. 361), cuffband with many of the scenes of the story; Brussels, Musées Royaux d'Art et d'Histoire, acc. nos. (Errera, *Collection*, no. 311, 313); and Akashi, Kanegafuchi Collection, vol. III, pl. 121, a roundel following the somewhat simplified pattern of No. 84 and Pushkin Museum no. 5173; *ibid.*, pl. 134A, a small medallion showing the Dream of Joseph with the sun and the moon above. See also Paris, Louvre acc. nos. X 4276, X 4590, and X 4208 (Du Bourguet, *Catalogue*, 474, G 326, G 327 and 478, G 335), the first a damaged example of the large medallion pattern with many episodes, the second a
cuffband with detailed iconography, the third much
abbreviated. See No. 75, note 3 regarding my
difference with Du Bourguet over the dating of the
plied-warp tapestries.

There is also a large medallion pattern of
the same technical group that may be an Infancy
cycle, including the Annunciation and Adoration
of the Magi among the scenes (Bern, Abegg-
Stiftung acc. 7589).
No. 85 (73.36)

Diaper-patterned medallion with elaborate spade-shaped leaves

Eighth century

Measurements: 15.2 x 17.5


Unpublished

Technical description: Warp: S-spun Z-plied undyed linen. Wefts: S linen, S brilliant dark blue, S blue green, S pale cerise red (mixture with light), S tan, wool. 1 tapestry, slit. 11-12 warps, about 25 wefts, per cm.

Oval medallion patterned by a diaper of hearts with quatrefoil junctions, enclosing red and blue spade-shaped leaves. The central leaf and the two
No. 85

half-leaves flanking it appear as spade-shaped trees above a trunk and branch, while each of the other leaves has an internal pattern of an elaborate 'candelabra tree' bearing smaller, multi-colored hearts or pomegranates. The hearts of the diaper grid also contain small florets or hearts. The outer border consists of a continuous series of wiry 'candelabra trees' alternating with small figures (animals?) on a red ground.

This large garment medallion reveals the elaboration of the basic semis that is discussed under No. 61, but with even more detailed variations in the patterns superimposed on the leaf-shapes. It is dated slightly earlier because these patterns still exhibit the elaborate 'candelabra trees' with fruit of high Umayyad style (for which see Nos. 76 and 77).

The present textile is one of the examples of plied-warp ornaments with diaper patterns characteristic of tapes which are discussed under No. 75 in connection with the technical origin of this whole group of appliqués. (On the contrary, Nos. 60
No. 85

- 3 -

and 61 in Chapter 5 were influenced by the design of tapes but were woven on a normal or wide loom.)

Some plied-warp tapestries have white rather than the more common red backgrounds, and among them are examples with linear and animated vinescroll borders (see No. 96 and note 1 thereto). The border of the present textile, and its light background, relate it to these textiles as well as to the more numerous examples of plied-warp appliqués which include sections of diaper ornament.

A number of close parallels to the Dumbarton Oaks medallion share the same mixture of design elements.
No. 85

Notes

1. E.g. Berlin, nos. 4637, 9084, 9085 (Wulff and Volbach, Stoffe, 116-17, pl. 115).
Striped blue wool cuff with two decorative bands

Late eighth to early ninth century

Measurements: Whole sleeve, 12.5 x 36.5

53.2.104: tapestry band on sleeve, 9.17 x 27.7
53.2.48: brocaded band on sleeve, 11.0 x 4.5

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: **Brocaded band**: Warp: S-spun Z-plied red wool, faded. Wefts: S-spun Z-plied green wool at selvages, forming a stripe, S red wool, S undyed linen, carried three at a time as a brocading weft. 10 plied warps, 7 wefts, per cm. **Tapestry band**: Warp: S-spun Z-plied undyed linen. Wefts: S undyed linen, S undyed natural light, S dark blue, S
No. 86
- 2 -

medium blue (mixture), S light blue (mixture), S light green, S yellow, S pink, wool. 1 tapestry, slit. 9 plied warps, 20-22 wefts, per cm. Sleeve fabric: Warp: S medium blue wool. Wefts: S medium blue, S white wool (in stripes). 9 warps, 12-13 wefts, per cm.; fabric of goat hair or possibly brushed to create a nap. Embroidery reinforcement (buttonhole or blanket stitch) at edge of sleeve.

Sleeve cut from a light blue woolen tunic with inwoven white stripes. At its lower edge is a narrow tape, weft inlaid (brocaded) in linen on a red ground in a zig-zag pattern, with inlaid triangles in the spaces so formed. Above this tape is an applied tapestry-woven band in many colors, in the center of which is a nimbed orant bust on a red background; flanking the figure are two pairs of registers, each containing a bird in profile beside a horizontally placed 'candelabra tree' of simple type. The outer border consists of an interlocking, many-colored, step pattern.
No. 86

The arrangement of the two bands on this sleeve—an inlaid tape below a plied-warp tapestry representation of an 'orant saint'—is one that has numerous parallels (see No. 76, especially note 6). It evidently represents a widespread fashion and, judging from the stylistic range of the tapestry-woven bands and tapes used in this combination, it endured for some time. No. 86 is by no means a specially fine or particularly early example of the type.

Related to this piece is a pair or clavi (No. 88) belonging to the 'orant saints' group; these were also mounted on a light blue woolen tunic. As was pointed out above under No. 76, this group of plied-warp appliqués are commonly found on colored wool tunics to which they were applied in a secondary stage of use. The tapestry and tape on No. 86 were probably mounted so crookedly in such a later re-use.

Because of the reductive style of the bust and 'candelabra trees,' No. 86 has been classed as a post-Umayyad version of a pattern of Umayyad origin.
No. 22, a largescale colorful band with alternating figures of plants and birds, represents an earlier version of the kind of pattern from which this derives.
No. 86

Notes

1. Cf. also Florence, Museo Egizio di Firenze acc. no. 11891, a cuffband with a bust set between two registers of the bird-and-plant motif (Giuseppe Botti, "Due nuovi esemplari di stoffe copte nel Museo Egizio di Firenze," Bollettino d'Arte, XXXVII (1952), 112-14, pl. I, 2").
No. 87  (73.33)

Tapestry cuffband of an 'orant saint' flanked by two registers of a diaper pattern

Late eighth to ninth century

Measurements: 12.7 x 28.6


Unpublished

Technical description: Warp S-spun Z-plied linen. Wefts: S linen, S tan, S dark blue, S medium blue, S pale green, S red, wool. 1 tapestry, slit and interlocked, a little dovetailed. 9 plied warps, 28-30 wefts, per cm.

Complete tapestry cuffband with an orant bust in the center on a red ground, and red outer borders containing linear rinceaux. On either side of the
No. 87

bust panel are two registers of a blue diaper pattern enclosing an animal and an inverted, elaborated bud, with small fish (?) in the outer spaces; these registers are separated from each other by a border of double pearls and cabochons. The bust figure wears a tan garment with two horizontal bands in tape patterns of lozenges alternating with two with blue squares; the figure is rimmed by a green band (possibly a cloak) and wears a crown with three projections, set against a nimbus.

The use of tapes on actual tunics, as well as their representation on tunics with decorations in the 'orant saints' pattern is discussed under No. 76. In the same entry mention is also made of the occasional transference of diaper patterns to the plied-warp appliqués themselves, which is illustrated by this cuffband in the Dumbarton Oaks Collection.

No. 87 is placed with post-Umayyad examples of this pattern because its grasp of Umayyad style seems tenuous. The animals demonstrate a simplification and are dotted in a way more characteristic of
Abbasid style, and the buds (originally probably intended as complicated 'candelabra trees'), and the figure, have become segmented. In this regard, the 'fish' are probably schematized birds, which may be compared to the slightly less reductive birds on No. 88a and b. Similarly, the transverse clavi of the bust, two of which are a later variant of diaper pattern, are evidence of a misunderstanding of the normal representation of tunics with clavi on Umayyad plied-warp textiles; these transverse bands may have originated in a misunderstanding of the horizontally draped pallia on plied-warp textiles with 'orant saints' or Christian scenes (see No. 78). The same misunderstanding of garment features is also seen on the bust of No. 89.

An extremely fine, primary, example of this kind of 'orant saints' pattern with the same arrangement of diaper pattern in registers is found on an unpublished textile in the British Museum (Medieval Antiquities acc. no. 30808). On this example, the bust is clad in a tunic with three broad clavi somewhat comparable to No. 103 of the Dumbarton
Oaks Collection, and a pallium with two appliqués over it, an illustration of the accuracy of garment representations on early weavings of this group.
Nos. 88 a and b (53.2.50 and 53.2.52)

Clavi with 'saints' from light blue woolen tunic

Eighth century

Measurements: (a) 53.2.50: 8.1 x 50.5
(b) 53.2.52: 7.9 x 49.5

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Nos. 88 a and b

- 2 -

(mixture), wool; 8-9 warps, 18 wefts, per cm. Arrangement of two colors of warp random. White wool stripes in the light blue ground of tunic.

Pair of clavi ending in foliate medallions. Each contains a nimbed personage, with one hand raised, standing against a red background. The 'saints' wear a mantle over a striped tunic which has a broad, diaper-patterned tape along the hemline. In the ground beside the figures are two Greek letters. In the lower panel are birds and an animal arranged symmetrically within a floral diaper pattern. These clavi were re-used in antiquity and applied to a light blue woolen tunic over a tuck which is visible under both clavi.

The diaper pattern containing birds and animals is evidence that two functionally different groups of textiles are associated here and that stylistic influence from the tapes made itself felt among the tapestry appliqués (see in this regard No. 76). The use of diaper patterns on clavi and cuffbands is not unusual and a number of parallels exist in this tapestry group.
Nos. 88 a and b

While these clavi belong to the 'orant saints' group, they are of lesser quality than the pair No. 76.
Nos. 88 a and b

Notes

1. New York, Metropolitan Museum acc. no. 90.5.661 (unpublished), a clavus with saints beside a diaper panel containing two small animals and two floral motifs; same border, similar style; Athens, Byzantine Buseum acc. no. 1726 and Berlin no. 4588 (both cited in No. 76, note 5). Nearly the same double-register diaper pattern is seen on a number of cuffbands with the Sacrifice of Isaac, which are also of this plied-warp group, e.g. Lyon, Musée Historique des Tissus acc. no. 24.400/55 ([Essen 1963], no. 347) and New York, Cooper-Hewitt Museum acc. no. 1902-1-142 ([FCE, no. 253]). For a discussion of Biblical scenes, see No. 78.
No. 89  (53.2.51)

Medallion with central bust surrounded by animals and other motifs in a loosely patterned diaper

Eighth century

Measurements: 16.0 x 17.8

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Medallion: Warp: S-spun Z-plied undyed linen. Wefts: S undyed linen; S undyed brown, S dark blue, S medium blue (mixture), S light blue (mixture), S medium green, S yellow and S apricot (these two possibly goat hair), S red, wool. 1 tapestry, slit, interlocked and occasionally dovetailed. 9-11 warps, 20-24 wefts per cm. Soumak wrapping. Blue tapestry: S-spun blue warp; S blue weft. 9 warps, about 20 wefts, per cm.
No. 89
- 2 -

Large tapestry-woven medallion with a central bust of an 'orant saint'; in the surrounding red ground are birds, small and large animals, baskets of fruit, vegetal fillers, and various motifs, all arranged symmetrically. The outer border consists of interlocking toothed zig-zags. The medallion is mounted on a fragment of a light blue tunic.

Plied-warp textiles with representations of 'orant saints' are discussed under Nos. 76 and 88. No. 89 may possibly come from the same set of garment decorations as the two clavi, Nos. 88 a and b, but instead of having variously shaped 'candelabra trees' surrounding the bust in the ground of the medallion, it is patterned by a loose diaper grid filled with small animals, birds and baskets of fruit. The way in which diaper patterns came to be introduced into the field of these plied-warp textiles is described under Nos. 72, 86, 88, and 97.
No. 90 (73.34)

Putti and an animal on a fragmentary clavus

Second half of the eighth century or later

Measurements: 4.2 x 22.6


Unpublished


Fragment of clavus with orbiculus missing. On a red ground are two swimming putti with cloaks or stylized wings, separated from each other by a recumbent animal, its head reversed; two curling tips of a floral pattern are at the right. The outer border
No. 90

- 2 -

is patterned by small colored squares. There are some holes and areas of damage.

Other examples of bands with such putti or nereids are Nos. 21, 20 and 106, and under the second of these entries are cited standard, earlier examples from the group of red-ground tapestry ornaments discussed in Chapter 2. Quite often, red-ground tapestries are found that were woven on plied warps (see No. 18, note 1).

The remnant of a possible 'candelabra tree' at the right and the border have been the reason why this textile has been included in the present chapter rather than with these other red-ground textiles. The colorful oblong 'jewels' of this border are comparable to the various stepped and interlocking motifs of borders on the plied-warp appliqués (e.g. Nos. 76, 77, 81, 82, 86, 88, 89) while the red-ground ornaments discussed in Chapter 2 are usually bordered by simple wavecrests. In point of fact, a similar mixture of putti from marine poses and elaborate plants or 'candelabra trees' is found on two cuffbands
with red backgrounds in Paris, on which however the border is of wavecrests, an indication that except for its borders, No. 90 might have been classified with the other group with almost equal justification.

Less common than the 'orant saints,' 'rider saints' and Biblical scenes on plied-warp tapestries are examples datable to Umayyad and post-Umayyad times with pagan iconography. Among them are a few with putti or nereids in marine contexts, and it is from such a set of appliqués that this textile may derive.

No. 90 has been attributed to a post-Umayyad date because of its style. The absence of the characteristic crispness of line, changes in the stylization of the animal, and the treatment of the wings or cloaks as pairs of arabesque-like appendages, have been the reasons for its dating.
No. 90

Notes

1. Paris, Louvre, acc. nos. AC 229, AC 230
   (Du Bourguet, Catalogue, 297, F 139, F 140), both
   with wavecrest borders and swimming putti
   alternating with plants and animals of post-
   Umayyad style.

2. E.g. Düsseldorf, Kunstmuseum acc. no. 12923
   (Essen [1963], no. 372), dancers surrounded by sea
   creatures; Boston, Museum of Fine Arts acc. no.
   (PCE, no. 217), clavi with complicated
   marine scenes including putti, a pipes-player, and
   "Zoe"; London, Victoria and Albert Museum acc. no.
   722-1886 (Kendrick, Catalogue, III, no. 678, pl.
   XV), mounted nereid surrounded by figures on
   dolphins, almost certainly post-Umayyad; and for
   further examples, see No. 91, note 1.
No. 91
(53.2.120)

Broad tape with several patterns

Ninth century

Measurements: 66.5 x 22

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S-spun Z-plied undyed linen. Wefts: S undyed linen; S natural medium brown, S natural tan, S dark blue, S medium blue, S light blue (mixture), S pale green, S red, wool. 1 tapestry, slit, 8 plied warps, 30 wefts per cm.

Broad tape with four roundels containing different or varying patterns, and slit in the middle between the final roundel at each end. From above, a nereid on a hippocamp extends her fluttering mantle; below, the
same nereid is shown at the right, with a horseman placed at right angles to her left; in the third roundel the nereid is placed at the left with the horseman at the right, again at a right angle to her; and below, a nude male confronts an animal (Hercules and the Nemean lion?), a scene which is completely at right angles to the warps. The roundels have a natural tan background, and the surrounding band has a red ground. Half-lozenge shapes: with vegetal motifs fill the spaces at the sides between the roundels. The borders of the roundels are either double or triple, and of different patterns on either side of the slit. They contain variously interlocking step-shapes and rather angular vinescrolls. The outer borders of the entire tape consists of widely spaced step-shapes.

No. 91 is a true tape; that is, it was woven on a narrow loom on plied warps (in this regard see Chapter 5 and No. 75). Not only is it thus technically related to tapes, but like some of them, it is patterned by a variation upon traditional tape
No. 91
- 3 -
designs; rather than being in a diaper or lozenge scheme, it is patterned with a sequence of roundels with the standard half-lozenges (on some textiles these are half-roundels) at the sides, the same basic arrangement found on No. 66, q.v. (The fact that the pattern of No. 66, which is roughly contemporary with No. 91, is so determinedly non-representational may indicate that the former was indeed made for a Muslim context, while the present textile, with its conventional pagan images, belonged to a late Coptic milieu.)

A few other tapes share with the Dumbarton Oaks tapestry the same scheme of representational roundels.¹ Those plied-warp appliqués which are really tapes (because of their weaving structure and roundel patterns) are sometimes found as functioning tapes or garment reinforcements.² Because of the longitudinal slit on No. 91, which corresponds to the discontinuity of motifs on the two roundels divided by it, the Dumbarton Oaks tape was very possibly woven to face a neckhole, a use which is seen on other examples cited in note 2.
A relatively small number of plied-warp appliqués of the kind discussed in this chapter contain pagan motifs. For example, No. 90, q.v., is related to examples of this group with marine iconography. The various motifs of the present textile place it with such late pagan renderings.

Post-Umayyad plied-warp tapestries are in a style in which their various design elements appear as colorful segments of pattern rather than as unitary parts of the pattern (e.g. Nos. 92, 93 and 95). This stylistic tendency can be observed in the present textile (note particularly the vinescroll borders and floral filling of the half-lozenges at the sides). In addition, in later textiles of this and other groups (e.g. Nos. 100, 118 and 142) disparate motifs are characteristically assembled in one textile. In this regard, one may note the combination of the horseman, nereid and hunting patterns, and the variations in their placement. (The horse-and-rider motif is common on plied-warp appliqués of Umayyad style but it is not well represented in the Dumbarton Oaks Collection, see No.)
No. 91

- 5 -

94). Minor misunderstandings of the artistic heritage are also symptoms of the passage of time; it is amusing to see that the nereid's mount has been turned into a little nimbed sea centaur (?) that clutches at her rather as a child reaches for its mother, a faint late echo of the erotic embraces depicted in late Hellenistic thiasoi (see No. 49), perhaps confused by images of the Virgin and Child. The cloak of the nude hunter has turned into two leaves in a checkerboard pattern characteristic of details on Abbasid tapestries of birds (see No. 160, note 1).

There are a few other tunics with ornaments comparable to No. 91 in the range and combination of disparate representational motifs and in style. These were also intended to be part of rather luxurious garments.
No. 91

Notes

1. Berlin no. 6848 (Wulff and Volbach, Stoffe, 99, pl. 104), and nos. 9107, 9108 (ibid., 81, pl. 99).

2. E.g. Berlin no. 9108/above, neckhole reinforcement; London, Victoria and Albert Museum acc. no. 2070-1900 (Kendrick, Catalogue III, no. 621, pl. V), hem reinforcement. Another example in the Victoria and Albert Museum, acc. no. 136-1891 (ibid., no. 619, pl. III), is a neckhole reinforcement on plied warps but it is not in a traditional tape pattern.

3. Berlin, nos. 4654, 4655, 4656, 4657 (Wulff and Volbach, Stoffe, 79, pl. 97), putti fishing in candelabra trees; also the same in Athens, Mouseion Kosmetikôn Technôn acc. no. 729 (Apostolaki, Hyphasmata, 168, fig. 137); Düsseldorf, Kunstmuseum acc. no. 12795 (Essen
No. 91

Notes

- 2 -

[1963], no. 344), Dionysos, inscribed, and a hunting or pastoral scene; Boston, Museum of Fine Arts acc. no. (PCE, no. 217), putti in a Nilotic scene, centaur, "Zoe"; Brussels, Musées Royaux d'Art et d'Histoire acc. no. (Errera, Collection, no. 236), putti in vinescroll with fish and animals; a better preserved example of the last is at Krefeld, Gewebesammlung acc. no. (see Falke, Kunstgeschichte, I, fig. 25).

4. New York, Metropolitan Museum of Art acc. no. 90.5.820, a tunic front including rider saints, an enthroned central figure (the Virgin?), and nereids beside a bust, ornaments on plied warps, with a comparably broad clavus 13 cm. wide (unpublished); London, Victoria and Albert Museum, acc. no. T.240-1917 (Kendrick, Catalogue, III, pl. II, no. 618), ornaments inwoven on woolen warps; it includes figure on a hippocamp, a hunting scene, candelabra roundels, and a reclining figure with putto or victory; and Washington, Textile Museum, acc. no. 1969.1.1-3,
No. 91

Notes

- 3 -

A cuffband and two roundels from an all woolen tunic with a comparable confusion of motifs including nereids, horsemen, and a mother and child (Textile Museum Journal, II/4 [December, 1969], 41-42). The similarity of No. 91 to the clavi of the London tunic is very great despite the fact that the latter is technically different (it belongs with the late wool tunic ornaments discussed in Chapter 9).
No. 92 (53.2.53)

Large tapestry roundel, with scenes related to the story of Joseph

Ninth to tenth century

Measurements: 27.6 x 27.3

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Large tapestry-woven medallion with a red background, cut from a linen tabby ground fabric. In the center
are a pair of confronted animals surrounded by a jeweled band, the decoration of the latter possibly including crosses. In the field around this central medallion are, above and below, sections of elaborate 'candelabra tree' motifs including small birds as well as foliage. These trees, which are the mirror image of each other, are flanked by larger animals in the corners of the main field; the animal at the upper right may be a loaded camel. To the left of the central medallion is a person holding an inverted pyramid and contained in an imbricated object with two projections; the corresponding motif at the right of the medallion is damaged by a large hole, but seems to have been an animal. There are three borders: two narrow borders of interlocking L-shapes on either side of an acanthus scroll in linen. The textile is very probably from the same set of garment decorations as No. 93.

Plied-warp textiles with scenes from the story of Joseph are discussed under No. 84. This is a later, post-Umayyad example in which most of the scenes have disappeared and been replaced by
ornamental elements from other plied-warp, tapestry appliqués. The motifs above and below the central medallion reflect the scheme of plied-warp medallions with animals and 'candelabra trees,' as do the formal confronted animals in the center (see Nos. 83 and 99). The border of this small medallion can be compared to that of No. 99, which is roughly datable to the same period. No. 99 may in fact come from the center of just such a large textile medallion as the present textile.

Of the Joseph scenes, the only one retained in recognizable if garbled form is the figure standing in the imbricated well at the left of the medallion. What this figure is holding has nothing whatever to do with the Joseph story as woven on textiles, but both it and the camel (?) at the upper right are found on Fayyum textiles datable to the tenth century. No. 159 illustrates the Fayyum version of cupholding, a common Fatimid motif in various media. Across the medallion from this scene with the well, in a badly damaged area, was probably a horse with two riders, Joseph and the Midianite
riding away. Apart from other examples at Dumbarton Oaks (Nos. 94, 96, 100), this type of largescale plied-warp medallion with segmented patterns derived from Joseph scenes and other patterns is found in collections elsewhere.
No. 92

Notes

1. This comparison of the figure in the well is based upon Trier, Städtisches Museum acc. no. 17, see No. 84, note 1; the examples in Moscow, like No. 84, show Joseph standing beside the well. It is possible that the motif in the form shown on the Trier textile has been influenced by the iconography of the Washing of Christ, in which the thorax of the child is seen frontally within a chalice-shaped basin.

2. For Fayyum textiles depicting camels, see for example, a ṭirāz in Cairo, Museum of Islamic Art (G. Wiet, "Tissus et tapisseries du Musée Arabe du Cairo," *Syria*, [1935], pl. XLVII [above]; illustrated by D. Thompson, in *JARCE*, IV [1965], pl. XXXVII, 7); also Brooklyn Museum, acc. no. 57.120.3 (detail) (Thompson, *ibid.*, pl. XXXVI), and Cleveland Museum of Art, acc. no. 56.330
No. 92
Notes
- 2 -
(unpublished), two friezes of camels and other quadrupeds on a blue fringed cloth.

3. See especially, London, Victoria and Albert Museum, acc. no. 57-1897 (Kendrick, Catalogue, III, no. 689, pl. XIII), a cuffband with similar central medallion and with what are apparently two representations of Joseph's dream beside segmented candelabra trees; other examples are Victoria and Albert Museum, acc. no. 136-1891 (ibid., no. 619, pl. III); Athens, Mouseion Kosmetikön Technōn acc. no. 734 (Apostolaki, Hyphasmata, 160, fig. 128); and Berlin no. 6951 (Wulff and Volbach, Stoffe, 95, pl. 102) and no. 4608 (ibid., 98, pl. 96).
No. 93 (53.2.123)

Clavus with human figures and animals

Ninth to tenth century

Measurements:  13.0 x 48.9

Provenance:  Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description:  Warp:  S-spun Z-plied undyed linen;  Wefts:  S undyed linen;  S dark blue, S light blue, S blue green, S olive green, S light green, S yellow, S apricot, S cerise red, wool. 1 tapestry, slit. 10 paired warps, 35 wefts, per cm.  Soumak wrapping.

Part of a polychrome tapestry clavus. This clavus was once connected to an orbiculus below (probably of the type of No. 97), which is now missing. From
No. 93
- 2 -

above, on a brilliant cerise red background, is an animal; next is a heart-shaped floral unit derived from an animated candelabrum; and below that a person. These motifs are mostly in shades of green and yellow. Below is a bird, followed by a blue green humped figure; in the lowest two scrolls are a yellow animal and another segment of candelabrum. All of these motifs are depicted variously parallel or at right angles to the warps, and are contained in separate vinescrolls created by angular yellow soumak wrapping on the right, and tapestry-woven interlocking segments in different colors on the left. The clavus has a triple border, the center strip of which consists of segmented floral forms on a white background, and the two narrow strips of interlocked polychrome L-shapes.

This late rendering of an Umayyad plied-warp pattern is comparable stylistically and in the mixture of decorative and representational imagery to No. 92, q.v., and it may actually come from the same set of tunic decorations. Apart from the animals and
segmented 'candelabra,' the clavus contains also a figure from a narrative or 'orant saints' pattern, and sideways, a green shape, possibly the Midianite from the Joseph story, who has been conflated with his mount. A similarly confused rendering of the Midianite appears on No. 100. A small well from the same narrative cycle, or a Nilometer, is seen between the two lowest vinescrolls.
Large tapestry-woven medallion with horseman in center and animated border

Ninth to tenth century

Measurements: 25.2 x 25.3

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Largescale tapestry-woven medallion with a complicated symmetrical pattern on a red ground. A central medallion in a 'segmented style,' contains a
No. 94
- 2 -

horseman with an elongated nimbus, the horse resembling a large turtle. In the broad band surrounding it are confronted and addorsed animals, their bodies striped and stylized into nearly unrecognizable shapes; segmented trees are at right angles to the animals; above (inverted) and below, are vase-shaped stylization of another tree with a certain resemblance to a frontal human form. The vinescroll border on a blue ground has bird and animal-head terminations. This medallion is from the same set of garment decorations as No. 95.

Other late versions of plied-warp patterns including candelabra trees and animals are Nos. 89, 96, and 99, q.v. The central medallion of No. 94 is a late version of a common plied-warp pattern, the 'rider-saint,' which is unfortunately not represented in the Dumbarton Oaks Collection. ¹

While the animated border of this textile has an obvious prototype in late classical inhabited rinceau borders, another more specific source for this pattern appears on an example of a plied-warp textile in Athens with a linen (light) background that is
No. 94

- 3 -

datable to the late Umayyad period; this border consists of linear little fishes on a dark ground. On other textiles of the plied-warp group with linen ground, datable to the late Umayyad period, the linear fishes and a linear vinescroll were already combined into an animated border comparable to that of No. 94. Thus despite the contribution of the ancient inhabited vinescroll to this development, the stylistic tendency toward the animation of the actual forms (which differs fundamentally from a form enclosing animated elements) is a special characteristic of Islamic style. It is interesting to find it on textiles that can be quite firmly dated in the mid-eighth century or slightly later. As it occurs on No. 94, the border is not a new or particularly late development, but merely the later repetition of an Umayyad scheme. For other examples of the animated border on textiles in the Dumbarton Oaks Collection, see Nos. 95 and 100.
No. 94

Notes

1. Examples of textiles with 'rider saints' are:
   Moscow, Pushkin Museum, acc. nos. 5171, 5172, 5175, 6861 (Shurinova, Catalogue, nos. 175, 176, 179, 180); New York, Cooper-Hewitt Museum acc. no. 1902-1-71 (Essen [1963], no. 351); Berlin nos. 4682 and 2235 (Wulff and Volbach, Stoffe, pls. 105,2 and 107 right below); London, Victoria and Albert Museum, acc. no. T. 794-1919 (Kendrick, Catalogue, III, no. 669, pl. XIII), and no. 2074-1900 (ibid., no. 671, pl. XII); and the roundels labeled "Alexander" in Cleveland and Washington, The Textile Museum, cited under No. 73, note 3. Most of these are actually representations connected with hunting or triumph, or both; but they are called 'rider saints' as a convenience. See further in regard to the horsemen motif No. 165.
2. Athens, Mouseion Kosmetikōn Technōn acc. no. 734 (Apostolaki, *Hyphasmata*, 160, fig. 128). For the linen background of some Umayyad tapestry-weaves, see No. 96.

3. E.g. Berlin nos. 6955 (fish still separated), 6958 (fish in rinceaux), 6957, 6959 (true animated vinescroll), all datable late Umayyad (Wulff and Volbach, *Stoffe*, 93, pl. 108); also Berlin nos. 6949, 6954, 6952, 6953, 6951 (*ibid.*, pl. 102 [possibly post-Umayyad]); and Athens, Mouseion Kosmetikōn Technōn acc. nos. 1380, 1368 (Apostolaki, *Hyphasmata*, 150, fig. 117 and 156, fig. 124 respectively), fully animated borders.

For the animation of wiry candelabra trees which is related to this animation of borders see No. 107.
No. 95

Tapestry-woven band with animated border

Ninth to tenth century

Measurements: 11.2 x 22.7

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Fragmentary tapestry-woven band, with an animated outer border in which the vinescroll terminations or fillers have become animal heads; between the scrolls are upright tree-shapes. The field contains
No. 95
- 2 -

segmented, 'dissolved,' animal forms within a loose framework of chevron or striped borders. This textile is from the same set of garment decorations as No. 94.

The segmentation of the forms on No. 95 is carried so far that their meaning has almost totally disappeared. Textiles datable in the Umayyad period which have similar animated borders are cited under No. 94, note 3.
No. 96 (53.2.118)

Colorful medallion, probably cut from a tape

Ninth to tenth century

Measurements: 17.7 x 23.4

Provenance: Unknown; possibly Egypt. Formerly in the Crocker Collection.

Unpublished


Oval tapestry-woven garment medallion cut from a tabby ground fabric. It has a central red oval with wiry foliate motifs, surrounded by foliage and symmetrical geometric forms at the points of the
compass, all on a natural linen background. The outer border of geometricized foliage is contained by narrow borders of colorful step motifs.

No. 96 is another late example of a pattern developed from plied-warp Umayyad textiles with 'candelabra trees' (see Nos. 70, 76, 77, 80, and 83). It is interesting chiefly because it is woven on a natural linen, rather than a red or colored background. Segments of the background remain above and below, and it was probably cut from a tape; (see No. 91 in regard to tapes with roundels in representational patterns).

The angularity of the pattern elements on No. 96, and the fineness of the weave, combine to produce a still sharp, overall pattern in contrast to the 'segmentation' of many post-Umayyad examples. On a few plied-warp tapestry-weaves of reasonable Umayyad style areas of linen background or a complete linen background were used in an attempt to produce a crisp style,¹ and No. 96 is evidently a late version of such patterns. Possibly some of these light-ground textiles and their later descendants came from
No. 96

-3-

another weaving center because of the greater linearity of even the original patterns.
No. 96

Notes

1. See, e.g. No. 80, Berlin, nos. 6955, 6957, 6958, 6959 cited under No. 94, note 3; and Athens, Mouseion Kosmetikōn Technōn acc. no. 734, cited under No. 54, note 2; these sections of ornament include elaborate candelabra trees, as on No. 96, with and without busts.
No. 97 (53.2.110)

Tapestry-woven medallion with an animal

Ninth to tenth century

Measurements: 12.0 x 16.1

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Tapestry-woven garment medallion with a colorful rendering of an animal in the center on a green ground, rimmed with red. The broad foliate border is rimmed by an outer polychrome border of interlocking
No. 97

- 2 -

step motifs. Areas of the border are missing at the right and left.

This is a late version of a plied-warp animal medallion derived from Umayyad style. For references to single lions see No. 75, note 4, and for hares of good style, No. 76, both orbiculi of clavi. Like No. 76, the present textile can probably be identified as an orbiculus from a clavus because of the continuation of the main border at right, where it has been neatly cut.

Parallel pieces in other collections also seem to be clavus medallions. The Kanazafuchi Collection contains a clavus from which No. 97 may have been cut since it has the same hybrid animal as well as a candelabra tree flanked by birds, both segmented almost beyond recognition.

In comparison with the fine style of a prototype such as No. 75, the medallion borders and foliage in the field of No. 97 have been greatly simplified, and the identity of the animal totally
No. 97
- 3 -
confused among lion, antelope, and hare; the beast has ears and horns arranged as a single finial.
No. 97

Notes

1. E.g. Berlin no. 6932 (Wulff and Volbach, Stoffe, 103, pl. 111); Paris, Louvre acc. no. X 4393 (Du Bourguet, Catalogue, 476, G 331, datable somewhat earlier); also acc. nos. X 4902, X 4580, X 4958, X 4960 (ibid., 482-83, G 345-348), orbiculi from late plied-warp tapestries with stylized humans and plant motifs.

Tapestry fragment with segmented motifs

Tenth century

Measurements: 10.2 x 13.5

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Small fragment, possibly of a cuffband, representing a late stage of the group with 'orant saints,' the motifs dissolving into shapelessness. Horizontal
and frontal portions of four bodies (those at the left mostly missing), divided into patterned sections, flank a schematized face which is nimbed and placed upon a vaselike form; the latter is to be understood as a derivation of a nimbed bust, which is commonly found in such a position on textiles of this group (see No. 86). The border is composed of adjacent blocks of color.

The segmentation and dissolution of the original iconography of plied-warp tapestry appliqués of this group is discussed, under, inter alia, Nos. 92, 95 and 97.
No. 99 (53.2.107)

Colorful tapestry roundel with animals

Ninth to tenth century

Measurements: 16.5 x 17.0

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S-spun Z-plied undyed linen. Wefts: S undyed linen, S dark blue, S light blue, S blue green, S dark green, S light green, S yellow (perhaps goats' hair), S purplish red, S pink, S brown, wool. 1 tapestry, slit. 9 plied warps, 22 wefts per cm.

Tapestry-woven roundel with an unusual color scheme of yellow animals against a green background. There are also a few completely schematized forms, either
No. 99

-2-

frontal human figures or 'candelabra trees.' The outer border is of polychrome connecting heart florets with lateral dots. The center of No. 99 is unfortunately somewhat destroyed and hard to make out, but it appears to contain a floral motif.

The origin of the scheme of this medallion is to be found in the plied-warp Umayyad medallions with orant busts, which are discussed briefly under No. SJ 83 g.v. As was pointed out there, when in good style these medallions contain 'candelabra trees,' or sometimes animals, around the busts. On the present textile, the bust has disappeared, in favor, apparently, of the symmetrical elaboration of a tree. In the field are lions or hares, and 'candelabra trees,' the animals in a style closely approaching that of some Fatimid weavings, and the trees misunderstood to the point of seeming to be misshapen men (compare, for example, No. 133).

The liveliness of the animals on the present textile produces an entirely different effect from that of some roughly contemporary plied-warp textiles (e.g. No. 92, the center of which has a typological
No. 99

- 3 -
similarity to No. 99; the latter may itself once have been part of such a larger roundel). Like Nos. 101 and 102, No. 99 manifests a genuinely transitional style in its elements of design. While the technical tradition of an established group of textiles (the plied-warp appliqués) is maintained, these elements, particularly the animals, have been strongly modified in the direction of mediaeval Islamic style.
No. 99

Notes

1. See Berlin no. 87,790 (Kühnel, Islamische Stoffe, 21, pl. 6, above); Washington, Textile Museum acc. no. 73.573 (Kühnel and Bellinger. TM Tirāz, 65, pl. XXIX, below); and No. 194 in the Dumbarton Oaks Collection.
No. 100  (53.2.121)

Roundel with two birds in center and animated border

Late tenth to eleventh century

Measurements: 24.9 x 27.5

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Colorful large tapestry-woven medallion with an outer dark blue border containing animated animal heads within vinescrolls, and hourglass-shaped spacers between the scrolls. Within it, on a red ground, are various 'dissolved' figures: a seated woman with
No. 100

hands raised right and possibly once left (these two figures are upside-down if the birds in the center are placed correctly); a green man in a frame above and possibly once below (inverted); 'fish' or animals and other fillers. The pattern is symmetrical. In the small central medallion, surrounded by a jeweled border containing stepped crosses, are two birds in a 'candelabra tree' arrangement. In very fragmentary condition with many gaps.

No. 100 is another late reworking of the plied-warp patterns with various ornamental schemes and, occasionally, recognizable Biblical iconography. The woman may still reflect plied-warp renderings of Mary with the Christ Child; and the green man, above and below, is probably the Midianite from the Joseph series of textiles (see No. 84). The central medallion with two confronted birds is already familiar in a less schematic form from No. 92, while the animated rinceau border, a development on late Umayyad textiles, is found on Nos. 94 and 95 a.v.

One peculiarity of the border on No. 100 is the emphasis given to the vertical element, an object
shaped like an hourglass, that occurs between each animated scroll. This element is found irregularly, in sketchy form, on the late Umayyad versions of the border, and somewhat more emphatically on Nos. 94 and 95. Here it has become an equal element of the pattern with the vinescroll, exactly as it is found on Fatimid ṭīrāz datable in the eleventh century. In addition, the pattern of confronted birds in the center resembles that on ṭīrāz. Both of these features are indicative of the date of the piece.

The textile is remarkable as a demonstration of craft conservatism, which probably continued to associate this type of pattern with plied warps more than seventy-five years later than the other textiles mentioned.
No. 100

Notes


2. For the hourglass element, see Berlin, nos. 3142, 3143, 3152 (Kühnel, *Islamische Stoffe*, 20, pl. 4), all datable to the early eleventh century; also a tenth-century ṭirāz, Cairo, Museum of Islamic Art acc. no. 5261 (illustrated by D. Thompson in *JARCE*, IV [1965], pl. XL, 14).

If it is possible to use the criteria of the development of ṭirāz in judging such a work as No. 100, then the fact that there are confronted birds in the central medallion may indicate a date around A. H. 385/A. D. 995. After that date, confronted birds apparently
ceased to be depicted on tirāz; instead they were placed in separate medallions. At the least, the medallion on No. 100 reflects the earlier type of tiraz medallion. See E. Kühnel, "Four Remarkable Tirāz Textiles," Archaeologica orientalia in memoriam Ernst Herzfeld, ed. G. C. Miles (Locust Valley, N. Y., 1952), especially 148.
Medallion with animated vegetal ornament

Late ninth century or later

Measurements: 13.4 x 16.5

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S-spun Z-plied undyed linen. Wefts: S undyed linen, S purple-red, S yellow, wool. 1 tapestry, slit. 8 plied warps, 22 wefts per cm. Soumak wrapping. Probably from a tape, of which the linen ground is seen above and below. Tapestry medallion, probably from a linen tape, with a four-part foliate tree emerging from a central medallion. The ground of the medallion is purple-red. In addition to the elongated spade-shaped
leaves, the foliage produces paired animal heads or fish and is therefore described as animated. The outer border is a broken cable with dots, with square cabochons at the points of the compass.

No. 101 represents an advance in the stylistic development of the plied-warp medallions with central busts and wiry foliage, originally of Umayyad date (see Nos. 77 and 81). The latter represents an earlier stage in which the four 'candelabra trees' and the intervening smaller plants still retain the characteristic Umayyad plant shapes. However, the animated outgrowths of the foliage on No. 101 are not necessarily a sign of post-Umayyad date, since they occur on a number of textiles, plied-warp tapestries, and silk twills, of good Umayyad style (see Nos. 94, 95 for animated borders and 107 for animated trees).

A few counterparts to this medallion are in other collections; and No. 102 of this Catalogue may come from the same workshop as the present textile.

Like No. 96, this medallion was apparently cut out of tape weave.
No. 101

Notes

1. In addition to the two textiles in Berlin cited under No. 81, note 1; another, possibly still later, parallel is: University of Missouri-Columbia, Museum of Art and Archaeology acc. no. 72.102 (Muse, 7 [1973], 6); I am grateful to Bernard V. Bothmer and Mrs. Gladys D. Weinberg for making photographs of textiles in this museum available to me.
No. 102 (SJ.2.112)

Cuffband with animals and candelabra trees

Late ninth century or later

Measurements: 7.9 x 27.2

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Large scale, brilliant red cuffband, with two registers in which animals alternate with linear 'candelabra trees' (the latter presented horizontally), and which flank a central candelabra tree. The outer border consists of a broken cable pattern with dots. It has bare warps in some areas, and a tear in the warp direction.
The central portion of this tapestry-woven cuffband is an abbreviated version of the four-part system of 'candelabra trees' framing a central motif found on plied-warp medallions in the Dumbarton Oaks Collection (Nos. 81 and 101, q.v.). No. 102 is very closely related to the second of these, with similarly wiry foliage, the use of a similar red dye, and an almost identical border. However, small technical differences and the absence of the animated features found on No. 101 indicate that they are probably not from the same set of ornaments. The strange curved projections of the animals' bellies on No. 102, a feature without stylistic parallels on Fatimid tiraz, must derive from the plied-warp textiles on which animals have parallel ridges to mark this area of the body.
Chapter 7. Garment ornaments with unplied linen warps, seventh century and later. Nos. 103-106. Also see No. 68 bis.

In this chapter are grouped a few textiles which are structurally different from the large group of Umayyad and post-Umayyad textiles in the preceding and following chapters, but which occasionally repeat the same design principles found in these other types of weaves. Nos. 104 and 106 may actually belong with the red-ground textiles of Chapter 2 but because of their somewhat different 'feel,' and their relation to the late Coptic wool textiles Nos. 112, 117, 120 and 121 in the case of the former, and No. 131 in the case of the latter, they have been placed here.
No. 103  
(53.2.88)

Tunic front with three tapestry-woven and two inlaid clavi

First half of the eighth century

Measurements: 43.8 x 63.5

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen. Wefts: S undyed linen, S mauve purple, S dark blue, S medium blue, S green, S orange, S yellow, S red, S pink, wool. The wool yarns are very fuzzy and may have been brushed to create a nap, or be goat's hair.

2 tapestry, slit and dovetailed. 1-3 inlay (brocading); 2 linen and one wool wefts carried in inlay. 12 sq. count per cm. in tabby; 6 paired warps, 17-18 wefts, per cm. in tapestry.
No. 103

Fragment of linen tabby with three inwoven tapestry bands. These bands terminate in small connected orbiculi, containing a simple vegetal pattern. The bands are divided into compartments, those of the central band which is slightly wider, containing an alternation of candelabra tree motifs, small animals in roundels (one complete, one fragmentary) and in the center as preserved, a pink and orange lion (?). The outer bands have similar candelabra trees in alternation with another panel of vegetation. Between the bands are two narrow bands of linen inlay forming a diaper pattern of one complete and two half-lozenges, also with orbiculi; these lozenges frame crosses and half-crosses of blue, red, and orange.

On some of the plied-warp textiles of the 'orant saints' pattern, the tunics are clearly seen to contain three main bands of ornament; occasionally they appear even to have minor bands of other decoration between the two outer clavi and the inner one, as here.¹ No. 103 represents still another type of weaving current in the Umayyad period, to which,
apart from this documentary evidence of three-clavus tunics, its motifs would relate it. The candelabra tree motifs and animals are somewhat more crudely drawn than on the finest of the plied warp group, and appear less elaborate and detailed than the plied-warp tapestry appliqués which reflect the early Umayyad mosaic style of the Dome of the Rock and Mosque of the Umayyads (see No. 76), and for this reason it is dated in the first half of the eighth century. But the pattern would also necessarily be coarsened by being inwoven into a tabby intended to be inlaid also, and this relative difference between it and fine plied-warp weavings should not therefore be given great stylistic significance.

Examples of comparable weavings are in other collections, some with only two preserved and some with three tapestry-woven clavi in addition to the inlaid bands.
No. 103

Notes

1. For example of textiles with 'orant saints' on which the three main bands are evident, see No. 76 which also represents the subsidiary patterned (inlaid) bands; Brooklyn Museum acc. no. 38.748 (Thompson, Coptic Textiles, pl. XIII); and Seattle Art Museum acc. no. 40.3EC (Weibel, Two Thousand Years, pl. 55). Kendrick also notes the representation of three clavi on the horsemen of a silk from Mozac (Catalogue II, 77); the Mozac silk is illustrated by Falke, Kunstgeschichte, vol. II, fig. 219 and more recently published, with technical dossier by F. Guicherd; see R. de Micheaux in Bull. de Liaison CIETA, 17 (Janvier, 1963), 14 ff. This silk is almost certainly to be attributed to the translation of relics in A.D. 761 by Pépin le Bref, and is roughly contemporary with the plied-warp fabrics which show the fashion.
No. 103
Notes
- 2 -

See further in regard to the Mozac silk and still later versions of the colorful doubled-horsemen silks under No. 164.

2. E.g. London, Victoria and Albert Museum acc. nos. 258-1887, 259-1887 (Kendrick, *Catalogue* II, nos. 549 and 550, pl. XXVI), one with one, one with two tapestry clavi and adjacent inlaid bands with crosses; New York, Metropolitan Museum of Art, acc. nos. 90.5.803, with three tapestry-woven clavi, and 90.5.804, with two, both unpublished.

Cf. also Brussels, Musées Royaux d'Art et d'Histoire acc. no. (Errera, *Collection*, no. 373), an inlaid band with orbiculus in a diaper pattern containing rosettes and spade-shaped leaves, possibly from such a tunic; and Berlin nos. 6886, 6897 (Wulff and Volbach, *Stoffe*, 124, pl. 119), linen tabby containing multiple bands, possibly post-Umayyad continuations of the fashion.
No. 104 (72.13)

Double red band of tapestry containing birds, fish and plants

Seventh to eighth century?

Measurements: 5.1 x 4.2


Unpublished


Fragment of tapestry from a tabby ground, perhaps a fragment of cuffband. Two narrow adjoining red bands
No. 104

- 2 -

separated by linen contain a sequence of birds, fish, and a spade-shaped leaf on a wavy stem.

Marine scenes with nereids and putti in band form, including some on a red ground like No. 104, are common and are represented by Nos. 20 and 21 of this catalogue (see especially No. 20 for references, and because of the similar plants). It is more usual to find these small figures interspersed with animal and vegetal units, although examples exist of marine borders without putti, as here. On a larger and more opulent scale, are more complicated and detailed marine borders such as Nos. 47a and 48 which are also without human elements.

The date of No. 104 remains tentative because the fragment is small, and the type of ornament is such that there is little to justify a more rigid date.
No. 104

Notes

No. 105

Border of connected hearts

Late seventh century or later

Measurements: 3.8 x 11.8


Unpublished

Technical description: Warp: S undyed linen. Wefts: S linen; S darkest blue, S red, wool. 1 tapestry, slit. 10 warps, 26 wefts, per cm.

Fragmentary border from linen tabby ground fabric. Within a wavecrest border, on a very dark background, is a strip of connected red heart florets with lateral white dots; the two lowest hearts are linen and lack dots. The hearts are quite shapeless and irregularly shaped.
Other textiles with borders of heart florets in the Dumbarton Oaks Collection are Nos. 31, 41, and 45; the motif is discussed under No. 41. On the present textile, the shapelessness of the individual units appears to be a sign of a later version of the motif than is seen on these other renderings. In the same way, the wavecrest border of this textile appears to have lost its original linear structure. In addition to these changes in the shape of the motifs, No. 105 is worked in a curious color scheme which is unlike most Coptic textiles, and which provides another reason to assign it to the early Islamic period.

The probable function of the Dumbarton Oaks fragment, as a section of cuffband, is demonstrated by an intact cuffband in the Louvre with an identical color scheme and arrangement of linked figures; on the latter, these figures are still more stylized (thus possibly it is a little later in date), and are not immediately recognizable as hearts.
No. 105

Notes

1. Paris, Louvre acc. no. X 4647 (Du Bourguet, 
*Catalogue*, 194, E 23), dated by the author to the 
eighth century, with which I agree. The red 
linked medallions on the Paris piece contain 
small calligraphic shapes and are set on a black 
(sic) background (i.e., probably the same very 
dark blue). Cf. also Louvre acc. nos. AC 195 and 
AC 196 (*ibid.*, 212, E 64 and E 65), on which 
heart florets (these have leaves which frame 
them) are similarly shapeless; Du Bourguet's 
eighth century dating appears correct for all 
these textiles.
No. 106

Tapestry-woven band with a nereid and bird medallion

Eighth to ninth century

Measurements: 8.7 x 5.8

Provenance: Unknown. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed (bleached?) linen; Wefts: S undyed (bleached?) linen, S medium green, S yellow, S dark red, S pale red, S tan, wool. 2 Tapestry, slit and dovetailed. 8 paired warps, 22 wefts in wool, per cm. Possibly a tape, from a narrow loom.

Section of a narrow tapestry-woven band (possibly a tape, although it could have been linked to a ground
fabric at the sides), with one corner of its upper width missing. In lower red square, a white-skinned nereid is placed to the right of a smaller tan-skinned figure. The latter is riding on a green and yellow fish or sea creature; in front of it is a small white duck. Above, surrounded by a square frame of red wavecrests, is a small bird in an oval medallion, all on a linen background.

Red-and-white textiles with putti (or nereids) in marine contexts are discussed under No. 20 of this catalogue. The present textile is distinctive by reason of the rather abbreviated and schematic figure style of the marine square. A few textiles with marine iconography include bird and bust medallions, the source evidently, for the association of the two patterns, and this combination, which results in what has been elsewhere called a composed pattern, probably did not originate much before the seventh century, to judge by the first textiles cited.

Also related to the bird of No. 106 are three small red-ground tapestry medallions in the Louvre.
The arrangement of all of these medallions: on No. 106, the marine tapestries with bird medallions, and these last three medallions, derives from a pattern known in purple-and-white tapestry weaves datable from the fourth to fifth century.

The Dumbarton Oaks textile very probably was a tape, with another small square beside the bird medallion. The compartmentalization of bands is discussed as a feature of some late textiles under Nos. 124 and 135; possibly this textile in its complete length demonstrated a comparable sequence of panels. Its dating may therefore be later than that suggested.

It is interesting that the dynastic practice of differentiating between the skin color of men and women by dark and light tones respectively is continued in No. 106. A similar distinction is made on No. 132 (see the putto at upper left). On occasion, perhaps, this ancient feature survived as part of the long tradition of nilotic representations.
No. 106

Notes

1. E.g. Paris, Louvre acc. nos. X 4579, X 4154, D 157, X 4297 (Du Bourguet, Catalogue, 178-179, D 154, D 156); X 4664, X 4908 (ibid., 191, E 16, E 17); X 4736 (ibid., 197, E 31). Since ducks were standard in marine iconography, it was natural enough to borrow the more formal medallions containing them from other groups of textiles when it was felt desirable to arrange the textile in compartments.

2. Louvre acc. no. AC 232 (Du Bourguet, Catalogue, 236-237, E 131), three roundels probably from different textiles; cf. also acc. no. X 4123, X 4180 (ibid., 330-331, F 225, F 226) a red-ground tapestry square and band with outer wavecrest border on which are comparable light disks with birds, without individual borders.
No. 106
Notes
- 2 -

3. E.g. London, Victoria and Albert Museum acc. no. 680-1886 (Kendrick, *Catalogue I*, no. 163, pl. XIII), the earliest known to me. See also bands containing medallions with birds in Oxford, the Ashmolean Museum, Berlin and the Louvre, cited under No. 135, note 2.
Chapter 8. Tapestry-woven ornaments originally woven into wool tunics, Umayyad and later. Nos. 107-154. (See also Nos. 156.)

These diverse ornaments from woolen garments probably represent the largest group of extant Coptic textiles. Only the pioneer scholarship of Father Pierre du Bourguet and John Beckwith has made possible a firm understanding of their origin within the Islamic period, or a chronology of style. Because of the extent and complexity of this group, the reader is advised to consult certain key entries in the chapter which embody the main discussion of the development of style and technique in these textiles, and the resulting chronological synthesis (Nos. 109, 113, 117, 118, 120, 124, 138, a and b, 139, 142, 143, 144, 149, 153).

The only textile with a legible Coptic inscription in the Dumbarton Oaks Collection, No. 110, is part of this chapter.
No. 107 (53.2.62)

Cuffband with animated candelabra tree motifs

Eighth century

Measurements: 15.8 x 14.7

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished*


Cuffband cut out of a wool tapestry-woven tunic. Two bands of ornament contain continuous elaborate candelabra trees with alternating units: paired upcurved wings, and a wily animated oval element with two heads on either side of the tree which forms the

connection between the outer oval; it has a red background. The central border between the two bands is of polychrome lozenges against dark blue, the outer of polychrome interlocking 'chevrons,' also against dark blue.

The presence of similar animated heads on other textiles datable to the Umayyad period is noted and discussed under No. 94 of this catalogue; on these plied-warp examples the heads are limited to borders, while here they have become part of a pattern of continuous wing- or palmette-candelabra trees; (but see note 1 below for a plied-warp textile with the main pattern trees animated). This rather wiry continuous pattern is known also on monochrome Coptic tapestries which reflect the Umayyad style demonstrated most notably on the tie-beams of the Dome of the Rock (No. 108 q.v., cf. also No. 77, note 4).

A few other textiles datable by style to the Umayyad period bear similarly animated candelabra
No. 107
- 3 -

trees. The motif is not limited to one technical group but seems to have suggested itself almost as a pleasing stylistic trick to embellish such wiry candelabra trees.
No. 107

Notes

1. E.g. these tapestries, New York, Metropolitan Museum acc. nos. 90.5.332, a clavus with wing candelabra trees on which the arms turn inward and are just developing into heads, and 90.5.337, on which the heads are fully developed, both unpublished; Paris, Louvre acc. no. X 4391 (Du Bourguet, Catalogue, 271, F 64), a monochrome example; Berlin no. 9661 (Wulff and Volbach, Stoffe, 103, pl. 102) transitional monochrome example; Brussels, Musées Royaux d'Art et d'Histoire acc. no. (Errera, Collection, no. 331) a plied-warp textile of the 'orant saints' pattern, with animated candelabra trees.

There is also a polychrome silk twill clavus, stylistically datable with the Umayyad bi-color silk twills, Bern, Abegg-Stiftung acc.
No. 107

Notes

- 2 -

no. 463, on which a standing 'saint' (only one arm raised, holding a staff) appears in the main panel; the other panels are occupied by wiry candelabra shapes with confronted heads, the latter very animated and horned; these same horned heads are found on another silk twill with 'orant' figures (holding symmetrical objects), Yale University Art Gallery acc. no. 1947.201A-G (Weibel, Two Thousand Years, no. 56).
No. 108
(53.2.6)

Clavus with ramifying candelabra trees in panels

Eighth century

Measurements: 5.2 x 59.1

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished


Narrow clavus with orbiculus cut from a woolen tapestry tunic. It is divided into two long panels with a shorter space in between; all these spaces are patterned by ramifying wiry candelabra tree designs; a smaller plant of the same type appears in the
attached orbiculus. Wavecrest borders are used on edges of the clavus.

The relationship between patterns with wiry candelabra tree foliage such as No. 108 and the ornaments of the tie beams of the Dome of the Rock was first perceived by John Beckwith.¹ The principle of organization of these candelabra trees is the same as that of red-ground polychrome and bi-color silk twills; it is found also in sections of the more colorful plied-warp Umayyad tapestries on which the trees are, however, more fleshy and have superimposed fruits or other elements (see No. 77). No. 108 is a competent but not exceptional example of the class,² and it lacks an amusing feature of some textiles with this type of pattern, the animation of parts of the design (see No. 107).
No. 108

Notes

1. See Beckwith in *Ciba Review*, 12, 21;
   for the tie beams see Creswell, *EMA*, pls. 28, d;
   29, a,b,c,e.

2. Cf. e.g. Berlin, no. 6905 (Wulff and Volbach,
   *Stoffe*, 95, pl. 98), no. 9625 (*ibid.*, 126, pl.
   116); Paris, Louvre acc. nos. X 4524, X 4391
   (*Du Bourguet, Catalogue*, 270-71, F 60, F 64);
   Chicago, Field Museum acc. nos. 173826;
   unpublished clavus, sleeveband and medallion,
   and 173576, pair of clavi in the very finest
   style of wiry candelabra-tree foliage.
No. 109 (53.2.30)

Tapestry roundel with hunting and marine motifs

Eighth century or later

Measurements: 13.0 x 12.4

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Tapestry roundel with a mixture of conventionalized scenes, a hunter with a shield and a hare below; a boy with a duck above; and a nereid at the upper left; there are green vine scrolls on the linen background.
Several of the textiles in this catalogue demonstrate the way in which motifs from different compositions become combined or are used in ways that reveal a lack of understanding of their original meaning, and much of this kind of development can be attributed to the passage of time. Although the mixture of hunting and marine motifs is fairly common on textiles of the purple-and-white group which No. 109 imitates, the curious thing about this textile is the greater degree of complication caused by the use of segments of poorly composed vinescroll as parts of the representation rather than as a frame enclosing it: instead of resting on a sea monster, the nereid, who is frozen into the position of a Victory-angel (see No. 49) is supported by an offshoot of the vinescroll.

Later purple-and-white tapestries (see Chapter 1) included small amounts of other colors among the wefts; but even where color became standard in such weavings, they customarily were still woven on a linen warp, as part of a linen garment. The present
textile is an obvious adaptation of the earlier style of decoration to a wool tunic, and it should be dated no earlier than the late Umayyad period (it may be later) because of the degree of modification in these standard iconographical details.
No. 109

Notes

1. For the common motif of the crouching huntsman or warrior, see No. 12. Textiles with putti holding ducks are discussed in No. 20, and nereids in supporting positions under No. 49, note 14.

2. For example, Paris, Louvre acc. nos. X 4370 (Du Bourguet, Catalogue, 157, D 101), X 4686 (ibid., 167, D 126); Berlin no. 9229 (Wulff and Volbach, Stoffe, 21, pl. 53); Leningrad, Hermitage acc. no. 11299 (Matie and Lyapunova, Tkani, pl. XXXII, 8, no. 143).
No. 110

Tapestry fragment with Coptic inscription between bands of connected leaves

Eighth century or later

Measurements: 7.0 x 59.7

Provenance: Egypt. Formerly in the Crocker Collection.

Unpublished

Wefts: S undyed linen; S undyed light, S dark blue, S medium blue, S medium green, S red, S pink, wool.
1 Tapestry, slit. 12-13 warps, 18 wefts, per cm.

Fragment of woolen tapestry weave containing inwoven inscription, a foliate cross at one end, between sections of a narrow tapestry band of linked spade-shaped leaves or florets, the end next the cross
No. 110

with an attached orbiculus. The inscription has been read and discussed through the kindness of the Reverend Paulinus Bellet, whose remarks follow:

The inscription in D.O. 53.2.3 is Coptic, and it reads:

Translation: "Jesus the Christ, help me. I, Biktor the son of Ermeos the [priest]."

Notes: I take δημά as a verb. Properly it is a noun, and it should be translated: "help to me." But I prefer to consider it as a popular use instead of the verb. Any solution is good. The name ΒΙΚΤΩΡ is very popular. But the ductus of Κ seems to be Η. I suppose a mistake was made by the weaver, unless the horizontal stroke of what seems to be Η is due to a stain; [it is not, D.T.]. So the angular stroke of Κ is the same in ἘΝΟΚ and ΒΙΚΤΩΡ. It cannot be read ΒΙΚΤΩΡ, for
the c of the scribe is different. For the proper name ṭρυεοc is found in Preisigke, under the form ṭρυεοc. Cf. also ṭρυιαc, ṭρυιαc. Absolutely speaking the name could be ṭτεοc. I do not know of any other instance for this form. So, I consider ṭργρυεοc as a popular spelling for ṭγνργρυεοc or ṭγρε ṭΓργσεοc. There is nothing unusual in this hypothesis.

In reply to a further question regarding a proposed dating of the textile in the eighth century, he added:

As to palaeography in a textile, I think we cannot judge on the same basis as for ductus in MSS. I find the ductus of some letters, e.g., c, e, o, rather old and classic; but ñ and, above all, k, definitely point to a Bohairic ductus. The dialect is Sahidic: cf. ɾ, not Boh. Ŧ. But I do not find anything in the palaeography and dialect
opposing your dating of the textile in the eighth century.

The linked, heartshaped, leaves or florets of the textile are relatively unelaborated, the reason for the conservative date suggested.\(^1\) Inscribed textiles comparable with regard to the fiber and degree of simplicity of the ornament are known.\(^2\)
No. 110

Notes

1. See No. 61, also Paris, Louvre acc. nos. X 4582, X 4179, X 4177 (Du Bourguet, Catalogue, 240-41, E 141, E 143, E 144).

2. Cf. esp. Berlin no. 6929, d (mislabeled 'a' on p. 128 of Wulff and Volbach, Stoffe, and pl. 131), similar scheme and decorative units, said to be on linen); and Berlin no. 68266 (ibid., pl. 120); Athens, Byzantinon Mouseion acc. no. 1274 B, 1279 (Apostolaki, Hyphasmata, figs. 156 and 157); London, Victoria and Albert Museum acc. no. 1277-1904 (Kendrick, Catalogue II, no. 329, pl. XI); Brussels, Musées Royaux d'Art et d'Histoire acc. no. (Errera, Collection, no. 268); New York, Metropolitan Museum of Art acc. no. 90.5.877, unpublished, two fragments with inscription, clavus with continuous lozenge
pattern and orbiculus with a bird in the field.

A number of inscribed Coptic textiles are later by reason of style and paleography or differ from No. 110 in being embroidered and containing silk; e.g. Berlin nos. 6926 a, 9037 (Wulff and Volbach, op. cit., 141 and 131, pl. 120), also 9304 from Arsinoe (ibid., 63, pl. 83), an example apparently all of wool, despite the notation to the contrary, in a late 'miniature' style of wool tapestry; Brussels, Musées Royaux d'Art et d'Histoire acc. nos.

(Errera, op. cit., nos. 349, 422, 423 [the last inscribed in Arabic and Coptic]); Athens, Byzantinon Mouseion, acc. no. 1274, A (Apostolaki, Hyphasmata, fig. 154) embroidered apparently on wool and probably not much different in date to No. 110; and London,
No. 110

Notes

- 3 -

Victoria and Albert Museum acc. nos. 1176-1900, 2075-1900 (Kendrick, Catalogue II, nos. 330 and 331, pl. XI).
No. 111

Broad tapestry band with repeating candelabra motifs

Ninth to tenth century

Measurements: 15.8 x 60.8

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished*

Technical description: Warp: S brownish purple wool. Wefts: S undyed linen, S brownish purple, S dark blue, S light blue, S medium green, S yellow, S red, S pink, wool. 1 Tapestry, slit and dovetailed. 7 warps, 19 wefts, per cm. Soumak wrapping.

Clavus cut from the ground of a brownish purple tunic, with a narrow inwoven plain linen clavus with orbiculus beside it. The main background of the

clavus is red, against which occurs the repetition of four-part floral patterns surrounded by many-colored wing-like frames. After each pair of these is a different floral unit of which one complete example remains in the center, a polylobed shape, framed by a dotted border of various connected shapes. There is variation between the units of the pattern but an attempt was evidently made to keep the color areas the same. The outer borders contain yellow and pink angular plant motifs which are roughly spade- or heartshaped.

In No. 111 the various clavus patterns consisting of largescale elaborated spade-shaped leaves set into a diaper of smaller leaves or florets (see Nos. 60-62) are further developed. This development has involved the combination of the former kind of pattern with longitudinal bands patterned by a system of winged candelabra trees (e.g. No. 107). The late tendency to increase the number of motifs and reduce their scale (for which see No. 117) is manifested also in the small shapes dotting the wing-frames with a light ground.
The border elements also appear to derive from the same type of patterns using spade-shaped leaves already cited but these units have become extremely angular with little sense of their original vegetal meaning. Because of the relation of this angular style to some Tulunid forms,¹ as well as to the more wiry outlines of early Fatimid decorative style as it is known in wood-carving,² the textile has been dated in the ninth to tenth century.
No. 111

Notes


No. 112 (72.20)

Two fragments of wool tapestry

Probably ninth to tenth century

Measurements: 6.8 x 10.9

5.7 x 8.5


Unpublished

Technical description: Warp: S tan (undyed) wool. Wefts: S linen; S tan (undyed), S light brown, S dark blue, S medium green. S olive green, S pinkish red, S pink, wool. 1 Tapestry, slit. 9 warps, 20 wefts, per cm.

Fragments from the ground of a wool tunic. On the larger, on a red ground are two addorsed birds with
long white (linen) legs, an inverted heart-shape between them; above the birds is a three-part plant, all at right angles to the warps. On the smaller fragment, an animal, lion or hare, moves left, parallel to the warps, beside a border of notched chevrons.

Among late colorful ornamented Coptic wool tunics there are a number which derive from the repertory of Umayyad-period textiles, but which are no longer truly Umayyad in style (e.g. Nos. 92 and 94). The notched chevrons, as here, familiar from Umayyad tapestries of good style (see No. 77) occur on fragments of wool tunics, some of which are in the same range of muddy colors as No. 112 and that repeat motifs common on the earlier textiles: saints, busts, horsemen, single horsemen, etc.¹

Among these wool tapestry-woven tunics are occasional examples of confronted or addorsed birds with long legs,² as on the larger Dumbarton Oaks fragment; and the last pattern may ultimately descend from Sasanian prototypes such as No. 170 of this catalogue.
No. 112

Notes

1. E.g. Paris, Louvre acc. nos. AC 726, AC 777, X 4892, AC 443, AC 621, AC 429, AC 618, AC 786, AC 383, X 4297, AC 606, X 4580 (Du Bourguet, Catalogue, 457-63, G 287-8, G 293, G 295-98, G 300-G 301. Cf. also acc. no. X 4175 (ibid., 456, G 283) for comparable plant forms. (I have already expressed my disagreement, see p. , with Fr. du Bourguet's dating of the Umayyad examples of this style of textile to a later period.)

2. See, e.g., Louvre acc. no. AC 443 (G 288) cited above, Louvre acc. no. AC 394 (Du Bourguet, op. cit., 426-27, G 213), paired birds in double cuffband, Louvre acc. no. AC 466 (ibid., 507, H 34); also Brooklyn Museum acc. no. 15.427, unpublished; cf. a curious band in New York.
Cooper-Hewitt Museum acc. no. 02.1.76 woven on S linen in early Umayyad style, two birds perched on edge of vase-with-tree; (published but not illustrated in [Washington, D. C., National Collection of Fine Arts. Smithsonian Institution.] Treasures from the Cooper Union Museum [Washington, D. C., 1967], no. 5). This may stand as a stage close to the prototype of Louvre\n\nAC 466 (see above) in which vestigial birds on very long legs (they are used also in the borders) are addorsed beside a very large vase-and-tree.
No. 113 (53.2.39)

Double bands from cuff of red wool tunic

Ninth century

Measurements: 9.4 x 29.4

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished *

Technical description: Warp: S red wool. Wefts: S undyed linen; S grey purple, S dark blue, S light blue, S blue green, S medium green, S yellow, S red, S pink, wool. 1 Tapestry, slit and dovetailed. 10 warps, 32 wefts, per cm. in bands. Both selvage cords of sleeve preserved.

A pair of bands on a sleeve from a red tapestry-woven tunic, the design of each inverted 180 degrees to the

other. The pattern is slightly different on each but uses the same elements: an alternation of frontal schematized short little humans with their arms raised, birds, and animals. The outer borders are of connected lozenges, and the inner border between two bands of polychrome interlocking notched oblongs.

Plied-warp textiles with 'orant saints' and later textiles which maintain the techniques and patterns of plied-warp tapestries of Umayyad style are discussed, inter alia, under Nos. 76, 87 and 98.

Many plied-warp garment decorations attributable to Umayyad style have been found attached to colorful wool tunics, and often appear to have been reused in such contexts. Possibly, in the Umayyad period proper, linen tunics were still more commonly worn by the Copts, and only later were these ornaments applied to the colorful wool tunics that became increasingly popular after the Arab Conquest. In any case, the two have been combined in one weaving on this fragment--the traditional pattern of
the plied warp group, with the type of tunic on which they were later re-applied.

The 'orant saints' and intervening animals are not used as on true Umayyad examples here, but rather in mechanical repetition at a reduced scale. These little men, moreover, have taken on a curious splayed frontal configuration which is a stylistic forerunner of the more reductive figural style of even later textiles (e.g. No. 98). Definite indices of post-Umayyad date are found in the division of the peacocks' bodies into a decorative zone containing a floret, and the elongation of their crests in a manner, if not a style, comparable to the foliations of animals' bodies in early Fatimid art (see No. 194). The outer border is a simplification of a pattern of connected lozenges known on the 'orant saints' textiles (see especially Louvre acc. no. X 4169 cited under No. 76, note 3, and No. 99 for a later version), while the simplified inner border is found on many plied-warp weaves, early and later (see Nos. 76, 77, 88 and 91).
No. 113

Notes

1. Cf. Paris, Louvre acc. nos. AC 261, AC 262, AC 263, AC 264, fragments of wool clavi variously from Antinoopolis, Akhmīm and El Bercha (Du Bourguet, Catalogue. 454-5, G 278-281). Also for similarly embellished birds, Louvre acc. no. AC 413 (ibid., 439, G 245). Another textile in the Louvre, acc. no. X 4393 (ibid., 476, G 331), though not so mechanical as No. 113 and without the developed features of Islamic style seen in the birds, displays an earlier stage in the schematization and repetition of small frontal figures. This example I would not date so late as Du Bourguet, however, preferring to place it in the late eighth century.
No. 114

Band with repeating plant motif

Ninth century

Measurements: 3.8 x 37.0

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S (tight) undyed light wool. Wefts: S undyed, two tones, tan and yellowish, S purple, S blue, S red, wool. 1 Tapestry (with two of paler undyed wefts carried at once), slit and dovetailed. 6 warps, 19 wefts, per cm. Soumak wrapping. Reinforced tapestry at the uncut end.

Tapestry band with a vertical arrangement of the same plant alternating with various dotted or plain medallions; the plant resembles papyrus. It has an outer wavecrest border.
The alternation of florets with animals on bands is found on Nos. 22, 115, 116, 119, 120 and 121 of this catalogue. On the present example, these medallions may represent the rosettes found on some patterns of this type, or they may be reduced forms of animal medallions placed in such a sequence (see Nos. 115 and 151). Two sections of the same pattern of band are preserved in the Abegg-Stiftung.
No. 114

Notes

1. Bern, Abegg-Stiftung acc. no. 1089, left and below, used as the applied border of a weft-looped textile (a pastiche). Cf. two additional patterns of floret-rosette alternation on this same composed piece. While the field of this textile is open to doubt, these borders are all undoubtedly genuine. Cf. also Paris, Louvre acc. nos. X 4462 and X 4757 (Du Bourguet, Catalogue, 238-39, E 134 and E 139) and X 4537, X 4230, X 5216, X 4383, X 4756 (ibid., 219-220, E 82-86); Athens, Byzantinon Museum acc. no. 1733 (Apostolaki, Hyphasmata, fig. 68).
No. 115                  (53.2.28)

Cuffband with vases and animal medallions

Ninth to tenth century

Measurements: 12.0 x 27.1

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed light wool. Wefts: S undyed linen; S undyed light, S purple, S blue and purple mixture, S medium green blue, S yellow, S red, S pink, wool. 1 Tapestry, slit and dovetailed. 8 warps, 20-21 wefts, per cm. Soumak wrapping in linen.

Colorful cuffband from a natural light buff-colored woolen tunic. The outer border is tan beside the
wavecrests, with the next zone in red. In the center are two panels with a purple ground on which are vases placed vertically (i.e. at right angles to the warp), and including areas of pink, in an alternation with small animal medallions (the animals at right angles to the vases and parallel to warp). At the ends of each panel are two small hearts. The motifs of each band were supposed to be inverted in relation to each other, but this inversion is not consistent. Between the panels is a linear blue vinescroll.

On No. 115 appears a late version of a classic pattern on Coptic textiles of the purple-and-white group, the border of vases or baskets of fruit. In the form it has assumed on this textile, influence from other motifs and schemes may be perceived. The vases are alternated with birds in medallions, recalling the scheme of bands patterned by birds and florets (see No. 22). From the latter group probably derive the hearts at the ends, now changed from the embellished oval terminals of vinescrolls which are found in patterns such as No. 22 (see No. 2 for the
The original significance of these terminals). The birds on No. 115 are comparable to Fatimid birds, and the date of the textile probably falls late within the period suggested. Nos. 116, 122, 124, 125 and 126 are fragments from other woolen tunics with late polychrome ornaments in similar colors at Dumbarton Oaks.
No. 115

Notes

1. E.g. Stanford Art Gallery acc. nos. 14719 and 47-14B (Lewis, Early Coptic Textiles, nos. 2 and 3); London, Victoria and Albert Museum acc. no. 650-1886 (Kendrick, Catalogue I, no. 256, pl. XIII); Paris, Louvre acc. nos. X 4733, X 4605 (Du Bourguet, Catalogue, 51, A 5 and A 6); Berlin no. 9673 (Wulff and Volbach, Stoffe, 40, pl. 64).
No. 116  (53.2.41)

Cuffband from a brown wool tunic

Ninth to tenth century

Measurements: 11.2 x 23.2

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S brown wool. Wefts: S dark brown, S undyed light, S dark blue, S green, S yellow (mixture), S red, wool. 1 Tapestry, slit and dovetailed. 8 warps, 28-30 wefts, per cm. Reinforced tapestry at ends of bands.

Sleeve ornament cut from a dark brown wool tapestry tunic, portions of which are preserved: it comprises two parallel bands with a vertical alternation of
small plants or trees, and dotted, crudely shaped crescents; both bands have wavecrest borders.

Earlier cuffbands with composed patterns of florets alternating with animals or rosettes are discussed under No. 22 (see also No. 115). On this textile, the 'crescents' can be crude reductions either of rosettes or of animal medallions. Stylistically and technically this fragment belongs with the group of late woolen tunics in muddy colors (see the examples cited under No. 115).
No. 116

Notes

1. Cf. Paris, Louvre acc. no. AC 788 (Du Bourguet, Catalogue, 274, F 70), a comparable band from a cuff in which are clearly seen the dotted rosettes from which the crescents may derive.
No. 117 (33.12)

Clavus with varied motifs from a wool tunic

Eighth to ninth century

Measurements: 26 x 70.8


Bibliography: Morris Catalogue I, 193.*

Wefts: S undyed light, S dark blue, S dark blue-green, S red, S light brown, wool. 1 Tapestry, slit, a little dovetailed. 9-10 warps, about 23 wefts, per cm. Soumak neck strengthening in tan wool.

Fragment of wool tunic with inwoven clavus. The latter is divided into central medallions linked by groups of four vine scrolls enclosing single birds.

No. 117
-2-

All the birds are at right angles to the longitudinal sense of the clavus. In the medallions are varying motifs: from below, a heraldic eagle; a putto with plants; a basket of fruit; two animals; a bust; and a hunter or Dionysian figure, leaning on his spear or thyrsus.

No. 117 appears to come from the same workshop as a published clavus in The Brooklyn Museum. Like that example, it has soumak wrapping used to strengthen the fabric beside the neckhole (to the right of the clavus), indicating that it was probably the right front clavus or left rear clavus of the tunic from which it was cut. There are minor differences in the choice and direction of motifs and in the colors used, so the two textiles, despite their close relationship, probably did not come from the same garment.

No. 117 illustrates a specific kind of conventionalization of the design repertory that was used traditionally for the purple-and-white ornaments
on linen warps (see Chapter 1). The placement of the bust medallion; a figure from the Dionysian iconography (the man with a spear or thyrsus), a fruit basket; an eagle; and two animals; all originally of different significance and relative importance in equal positions of prominence; and the unvarying intervening pattern of birds, all seem to be late features that characterize this process of conventionalization.

The other main change in the decorative intent of No. 117 and other late tunic ornaments derived from the late pagan repertory is formal and is expressed as a result of this almost archaeological inclusion of so many themes: a reduction of scale has had to take place to permit all of them to be included, to which the term miniaturization is appropriate (see also Nos. 118, 139, 141, 142 and 143). An attractive textile, this fragment from a tunic is related to textiles that exemplify a similar stage in the conventionalization and reduction of traditional patterns.2
Although it has been dated after the Umayyad period because of the type of wool tunic, the tendency to 'miniaturization,' and the style of the birds, it is not dated as late as the tapestries in Paris cited as parallels in note 2 above, because it still seems to express a certain understanding of the individual motifs of the late pagan repertory (cf. No. 140, a, in which these motifs appear to be essentially meaningless).
Notes

1. Brooklyn Museum acc. no. 38.756, see Thompson, *Coptic Textiles*, 78-79.

No. 118

Fragment of wool tunic with clavus and shoulder ornament

Ninth to tenth century

Measurements: 28.4 x 38.8


Bibliography: Morris Catalogue, I, 189; Los Angeles (1954), no. 15.*

Technical description: Warp: S undyed tan wool. Wefts: S undyed tan, S brownish purple, wool. Tapestry, slit and dovetailed; some soumak wrapping for details. 8 warps, 26 wefts, per cm. Soumak neck strengthening; reinforced tapestry at edge of square. Monochrome clavus and shoulder square in a damaged fragment of wool tunic. The clavus (its orbiculus mostly destroyed) is divided into three panels. On

No. 118
- 2 -

the central dark panel is a candelabra tree. Each of the other panels has a light background, with two animals in foliage on either side of a dark medallion containing a vase or basket of fruit below; on the upper panel, one of the two animals is replaced by a swimmer and the dark medallion contains a bird. The shoulder ornament has putti from marine scenes and similar animal and vase motifs in its outer zone. The inner square contains an eight-pointed star filled with a heraldic bird, more birds in the outer framework of the star, with additional vinescrolls and other vegetation. The clavus and shoulder square are rimmed by a wavecrest border.

Deriving stylistically from purple-and-white linen tapestries of late antique style, No. 118 is another example of the tendency towards the multiplication of motifs, leading to their miniaturization, and the combination of different motifs, that characterizes the tapestry ornaments of late Coptic wool tunics (see No. 117). The use of contrasting color areas, with a section of the
pattern in white silhouetted against a dark background, is traditional on linen ornaments in purple-and-white and is seen on No. 1 of this catalogue. On the clavus here, the silhouette is of a candelabra tree, simpler and somewhat changed from Umayyad examples (e.g. No. 80). The paired flanking animals below it, in a delicate almost arabesque-like style are placed decoratively beside a small medallion. In the corresponding panel above, putti as supporters take the place of two of each of these paired animals; there is little sense, however, in their gesture of supporting a medallion containing a duck. The putti of the shoulder square engage in equally confusing gestures; two hold birds in a normal gesture of marine iconography, and one a triangular cup (cf. the cups on the Fayyum tape No. 159). The animals surrounding them in sections of vine scroll bearing a variety of fruit, and the rather imposing dark bordered octagonal star of the center, are other features which, though highly decorative nevertheless in combination produce an effect of
ambiguity when their actions are examined carefully.

A few counterparts to No. 118 in the multiplication of the figures, the ambiguity of the iconography, and even to the proportions of these putti, are found on textiles of the purple-and-white group on linen warps, but the Dumbarton Oaks textile must still be classed as an uncommon type. Because of these stylistic tendencies, which place No. 118 clearly on the road towards the style of Nos. 139, 141, 135, 145 and 143, and the delicate foliation and light panels of the animals' bodies which prefigures the developed decorative treatment of Fatimid animals, particularly in pottery, a date in the ninth to tenth centuries is proposed.
No. 118

Notes

1. E.g., Brooklyn Museum acc. no. 42.438.3 (Thompson, Coptic Textiles, 70-71); still on linen warps, this textile was dated in the eighth century because it does not manifest the multiplication of patterns and their consequent miniaturization. Also, Leningrad, Hermitage acc. no. 12516 (Matie and Lyapunova, Tkani, pl. XLVII, 8) equivalent in the ambiguity of the four erotes' gestures; the latter are arranged around a curious central pattern of four medallions, with other subsidiary medallions comparable to those of No. 118.

2. See A. Lane, Early Islamic Pottery, rev. ed. (London, 1965), pls. 22 and 23 (luster-painted pottery). Also see Brooklyn Museum acc. no. 38.664 (Thompson, Coptic Textiles, 70, fig. 4, which is related by the multiplication and
miniaturization of motifs and is probably contemporary with No. 118, and two wool textiles in Paris, Louvre acc. nos. AC 528 (Du Bourguet, *Catalogue*, 532-3, H 95), square with analogous star containing putto, various small busts, and dolphins, in a similar style; and AC 371 (*ibid.*, 410-11, G 178), tapestry square and clavus with putti, birds and animals with marine and ambiguous iconography. Finally, a cuffband in the Louvre, acc. no. X 4837 (*ibid.*, 361, G 50) with two registers of animals comparable to those of No. 118, could well have come from the same tunic; although Du Bourguet describes it as wool and linen, it has every appearance in the photograph of being woven into a wool tunic.
No. 119

Sleeve with two inwoven bands

Ninth to tenth century

Measurements: 19.5 x 24.0

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Section of tapestry weave with two intact selvages, probably the end of a sleeve. Two identical transverse bands with wave crest borders contain animals with forked, foliate tails in alternation with the same plant; the latter has double stems with
three rounded fruits on each. At the ends are dark oval shapes each containing a small plant or floret with paired side shoots.

This is a late version, from a wool tunic, of the composed pattern—an alternation of animals and florets with the suggestion of a rinceau because of the terminals at each end—that is discussed under No. 22. The use of the flying shuttle on these little animals and their general style, are analogous to the technique on No. 121 and animals of No. 118.
No. 119

Notes

1. E.g. Paris, Louvre acc. no. AC 307 (Du Bourguet, Catalogue, 378, G 95) two cuffbands of linen and wool with the same elements (the plant on the Paris example more closely derives from the original florets however), including the terminals; these appear approximately contemporary with No. 119.
No. 120

Section of clavus cut from tapestry-woven tunic

Tenth century or later

Measurements: 9.8 x 18.9


Unpublished

Technical description: Warp: S dark brown wool. Wefts: S dark brown, S tan, wool. 1 Tapestry, slit and interlocked. 9 warps, 26 wefts, per cm.

Part of a clavus cut from a large woolen tapestry-woven tunic. Within plain brown borders the field is patterned by parallel diagonals consisting of plants with three round fruits; and three larger, almost indecipherable figures, the latter appear either to be
No. 120
- 2 -

fish or schematic swimming humans (?), and once, an animal can clearly be made out. The outer border is a connected arcade or continuous lotus frieze.

This small fragment of wool clavus displays the stylistic tendency towards the multiplication of motifs and their miniaturization that is discussed under Nos. 118 and 119. It differs from these other textiles, however, in deriving from other prototypes of late antique style in which there are no internal compartments and there is, even on early examples, a rather dense filling of the background by many small units, animals and plants (see Text-Figure 1 of Metropolitan Museum of Art acc. no. 90.5.824).

The ecstatic dancers on this relatively early textile present the same effect of parallel diagonals as is found on No. 120, while the prototype of the plants of the Dumbarton Oaks textile occurs on this earlier tapestry as well. A number of parallels exist to No. 120 in other collections, but this cluttered
style organized in diagonals seems to have been less
popular originally and in its later forms than more
standard patterns of the purple-and-white linen group
organized by vinescrolls and various compartments. It
was pointed out above that from the beginning there
was a natural tendency towards the multiplication of
small-scale units in this special style, but even in
this crowded style, the characteristic development of
late Coptic textiles to an exaggerated reduction of
size of all the elements of a design, and their
resulting miniaturization, can be observed.  

Text-Figure , of a tunic front in the Fogg
Museum, acc. no. 1931-48, was evidently woven from the
same clavus pattern as the Dumbarton Oaks fragment.
Its transverse band with arcaded dancers is a late
descendant of the standard purple-and-white linen
pattern seen on No. 6. It is interesting to see how,
many years later, these two formerly separate styles
of design for linen tunics have been combined on one
wool garment.
No. 120

Notes

1. E.g. Paris, Louvre acc. no. X 4931 (Du Bourguet, *Catalogue*, 92, C 24); Gruyères, Coll. M. Bouvier, published in *Essen* (1963), no. 287. The ecstatic posture of the head of the figures on these textiles appears characteristic; see also Leningrad, Hermitage acc. nos. 11335, 11317 (Matie and Lyapunova, *Tkani*, nos. 47 and 93, pls. XXI, 1 and XXII, 7). Also Louvre acc. no. X 4874 (Du Bourguet, op. cit., 141, D 57) on which the ecstatic dancers have increased to the number of sixteen on a square 18 x 18 cm., the foliage having been reduced to one trefoil unit in the center. The first textile in Leningrad cited above is a companion piece to New York, Metropolitan Museum of Art, acc. no. 90.5.873; see V. F. Lenzen, "The Triumph of Dionysos on Textiles
of Late Antique Egypt," University of California Publications in Classical Archaeology, 5, no. 1 (1960), pl. 2.

Text-Figure 1 of Metropolitan Museum of Art acc. no. 90.5.824 is in the red-and-white group of linen textiles, as opposed to purple-and-white weaves, to which it can be regarded as a parallel group or color variant (see Nos. 2 and 3).

2. Harvard University, Fogg Art Museum acc. no. 1931.48, see Text-Figure 1; see also for comparable textiles: Paris, Louvre acc. nos. X 4921 (Du Bourguet, Catalogue, 364-65, G 59), close in iconography with animals, fish, putti and plants; X 4828, X 4837, X 4207 (ibid., G 42, G 50, G 71); AC 371 (ibid., G 178). All of these but the last are described as being wool and linen, but a check of these analyses would probably reveal that they are fragments of wool
No. 120

Notes

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tunics, to judge from their appearance in photographs. See also a textile in Milan, Raccolta del Castello Sforzesco acc. no. 53, a somewhat less stylized band than some of these, with small repeating hippocamps and dancers in a diagonal orientation, interrupted by an eagle medallion (cf. No. 117); see G. Rosa, "Tessuti ellenestici e copti..." Bollettino d'Arte, XXXIX (1954), 168-174, fig. 5,c. Furthermore, New York, Cooper-Hewitt Museum acc. no. 02-1-17, unpublished, also from an S-spun tan and brown wool tunic, a clavus with parallel bands of oblique repeating animals, light, on a field of dots, against a dark ground.

3. E.g. New York, Metropolitan Museum of Art acc. no. 66.132.1, a clavus fragment from woolen tunic with fine-scale, practically indecipherable overall fishes, birds, small crosses, animals, foliage, and a jeweled cross with four confronting doves set into it in a disk. Also, similarly
No. 120

Notes
- 4 -

reduced and indecipherable filling of the field on Louvre acc. nos. AC 635, AC 636, AC 637, AC 650, AC 640 (Du Bourguet, Catalogue, 597-99, I 1-3, I 5, I 6), and AC 638 (ibid., 602-03, I 13) similar to the New York band with the cross; the analysis given of this last textile ("lin et laine") should again probably be checked; it appears in photograph as a typical wool weave.
No. 121 (53.2.40)

Cuffband from a green wool tunic

Tenth century or later

Measurements: 17 x 19.2

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S brown wool. Wefts: S light undyed, S green, S dark red, wool. Possibly goat hair or brushed, because it has a soft nap.

1 Tapestry, slit and interlocked. 7-8 warps, 18-20 wefts, per cm. Flying shuttle.

Fragment cut from the ground fabric of a green wool tunic, evidently a cuffband because of its size and division into two with the same borders and motifs,
in opposing directions. The main zones, in undyed and red (for figures) contain fish and vegetation; details are worked by a flying shuttle. The outer borders of each zone of decoration are half-lozenges projecting from either side, with a geometric inner pattern worked by flying shuttle.

The tapestry style without inner borders, usually with a diagonal orientation, and its late antique prototypes, are discussed under No. 120. The two bands of this cuff, with their fish and plants, are clearly drawn from the same pattern, and it is interesting to see that the undulating, three-part plant illustrated in Text-Figure , continued in reduced form on No. 120, is found also on this weaving.

Borders formed of opposed half-lozenges and derived from diaper bands are discussed under Nos. 57 and 73. The borders of this cuffband are interesting because the flying shuttle has been used to pattern them geometrically (as also the fish).
No. 121

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This reversion to the flying shuttle, as well as the basically red-and-white scheme of the decorative areas, links No. 121 to traditional, early, groups of Coptic textiles on linen warps (e.g. Nos. 2, 3 and 4).
No. 122 (53.2.25)

Tapestry cuffband with fish and other small-scale motifs

Tenth to eleventh century

Measurements: 9.3 x 8.4

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Cuff cut from a light-colored woolen tunic, containing a double patterned band with borders. The two main pattern zones contain, on a tan ground, purple, red
and green fish, and stylized animals and plants. Part of each band is occupied by a cable or interlace containing smaller animals and baskets of fruit (?) . A simplified meander or step pattern appears in the dark band between these two registers; the outer borders of the sleeve decoration are of continuous lotus or arcade derivation, each unit framing smaller animals, birds, fishes, humans, and baskets of fruit (?) .

No. 122 can be compared to the organization of No. 120 in regard to the uncompartmented main decorative zones with fish and the same, now very schematized, three-part plant. It also incorporates elements of late rinceau designs, comparable in their fillers, and the fillers of the arcade borders, to Fatimid ṭīrāz . There is a whole group of wool tunics with multiple bands in rather muddy colors with which the Dumbarton Oaks textile can be placed. Because of the characteristics of this group, particularly the assembling of numerous traditional textile motifs into continuous bands, this group of colorful
tapestry-weaves must be regarded as roughly contemporary with textiles such as Nos. 141 and 142, in which the combination of miniature motifs and whole patterns is achieved by somewhat different means.
No. 122

Notes

1. Cf. No. 115; also Berlin nos. 6886 and 6897
   (Wulff and Volbach, Stoffe, 124, pl. 119) both of
   these said to be on linen; Paris, Louvre acc. nos.
   AC 508, AC 510, AC 511, AC 512, AC 513, AC 514
   (Du Bourguet, Catalogue, 528-530, H 83-H 88);
   also two cuffbands AC 404 and AC 472 (ibid.,
   506-7 and 510, H 32 and H 41).
No. 123 (53.2.38)

Roundel cut out of a red woolen garment

Tenth century

Measurements: 11.2 x 11.5

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Tapestry roundel containing on a light ground a horned animal with elaborate tail, facing right. Light quatrefoils placed in connected dark blue lobes, set against a light ground, make up the outer zone.
The dating of such a relatively coarse textile fragment must be largely subjective. The emphasis and elaboration given the tail of the animal, its appearance, and the great number of the reductive units of vinescroll surrounding it (see Nos. 118-119 on 'miniaturization') have influenced me in placing it in the early Fatimid period. Nos. 16 and 16a illustrate an earlier stylization with less miniaturization, of the kind of vinescroll border seen on this tapestry roundel.
No. 124

Set of tunic ornaments with schematized heads in compartments

Ninth to tenth century

Measurements: 177.5, warp-length of clavi front and back, x 5.0
4.6 x 14.0 sleeve bands

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Wefts: S undyed tan, S undyed light, S dark blue, S medium blue, S green, wool. 1 Tapestry, sometimes 2 in sleevebands, slit and dovetailed. 10 warps, 28-30 wefts, per cm. Reinforced tapestry at neck. Soumak wrapping to define panels and for neck
strengthening. Mounted on a modern reproduction of a tunic.

Set of ornaments cut from a wool tapestry tunic: two clavi connected by transverse bands front and back, and a blue neckband, woven all of a piece; and two small separated cuff bands, the last possibly two parts of the same cuff. The pattern of the clavi consists of schematized frontal heads without necks set in pairs, one larger head above a smaller, in compartments on a red ground. A small frontalized orant figure is in the center of the chest band. The neckband has a medium blue background on which appear squares separated by double pearls. All sections of the ornament have a wavecrest border but on the right clavus (in the illustration) the wavecrests are extremely angular.

The immediate formal prototypes for these tunic ornaments are probably the Umayyad clavus patterns with frontal 'orant saints' or narrative scenes (e.g. Nos. 76 and 78). In the case of the
latter, smaller figures appear with larger ones in the same scenes, a reasonable explanation for the different scale of the two heads in each compartment. The stylized 'orant' whole figure in the chest band derives from these textile patterns if not also from the common dancers of other patterns (e.g. No. 6), and one of the reasons for the date assigned to No. 124 is his schematic, spread-eagled, form; (Nos. 133, 134, 135 are examples of such figures on still later textiles). A comparable stage in the regular compartmentalization of bands is seen on No. 135.

Apart from this immediate source of the pattern, the heads of these tapestry ornaments recall the patterns of detached heads, with or without necks (usually in registers and arranged with palmettes)¹ that are found on Antinoopolis silks of the 'second group'; these are the silks that appear to reflect the design repertory of fifth to sixth century Sasanian art (see pp. ). From these silks, such heads were imitated in Egypt on large hangings of the type of No. 54, on which they sometimes again alternate
with the palmettes of the silk patterns. Patterns using heads seem to have had a continuing appeal in Egypt. A later, heavier, group of tapestries with overall neckless heads, which is datable to the Tulunid period because of its technical similarity to other Tulunid tapestries, uses more stylized heads of the same basic type; on these, the heads frequently appear to be turbaned. Among the plied-warp tapestry appliqués of Umayyad and later date (see Chapter 6), there is a stylistic tendency for heads to become the finials of plants or candelabras, probably through a development from the heads associated with palmettes of the Antinoopolis silks and their tapestry imitations. These heads-as-finials actually resemble the heads of No. 124 more closely than the detached heads of Tulunid style, and it may be possible to distinguish between the head motif done in the taste of the Coptic community (Nos. 124 and 125, and ornaments of the type catalogued in Chapter 6 with heads-as-finials) and in Muslim taste (the tapestries with Tulunid-style heads).
No. 124

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In addition to No. 125 of this catalogue, No. 124 has a few counterparts in other collections. In comparison with the reductive heads of these tunic ornaments, it is interesting to see how the traditional use of jewelry patterns on neckbands in the late antique style endures on the neckband of No. 124 with remarkably little stylistic change (see p. ).
No. 124

Notes

1. See these silks in Lyon, Musée Historique des Tissus acc. no. and Sens Cathedral (/Falke, Kunstgeschichte, vol. I, figs. 40 and 46); and Kitzinger, "Horse and Lion," figs. 7, 8, 10 and 27 (Lyon, Musée Historique des Tissus acc. no. 363; London, Victoria and Albert Museum acc. no. 2086A-1900; Berlin, Kunstgewerbemuseum acc. nos. 311/96 and 312/96 respectively); and Victoria and Albert Museum acc. no. 2113-1900 (Kendrick, Catalogue III, no. 830, pl. XXXI).

2. The specifically Iranian character of 'neckless heads' has been the subject of study (although I am not certain if the ultimate origins of the motif may not be Greek); see especially R. Ghirshman, Bichapour, vol. II, Les mosaïques sassanides (Musée du Louvre, Département des Antiquités Orientales, Série Archéologique, tome
7: Fouilles de Chapour, Paris, 1956), 120 ff.; idem, Art, 296-7, 310-11, fig. 413 (detail only of Kansas City, Nelson Art Gallery acc. no. 35.2), a hanging showing the influence of these imported silks illustrated also in Kitzinger, "Horse and Lion," fig. 47. Hangings or fragments of hangings related to the Horse and Lion tapestry, No. 54, with heads in the borders are, e.g., Boston, Museum of Fine Arts acc. no. 27.566; Washington, The Textile Museum acc. nos. 71.33 and 71.14 (Kitzinger, loc. cit., figs. 4, 45 and 46); and Cleveland, Museum of Art acc. nos. 61.201 and 60.273 (Handbook of the Cleveland Museum of Art [Cleveland, 1970], 31).

3. E.g. Lyon, Musée Historique des Tissus acc. no. (Ghirshman, Art, fig. 415); also these unpublished examples, New York, Cooper-Hewitt Museum acc. no. 1960-1472; and London, British Museum (Medieval Antiquities) acc. no. 1937.7-5.1).
No. 124

Notes

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4. E.g. Brooklyn Museum acc. nos. 38.748, 38.749 (Thompson, Coptic Textiles, pl. XIII and fig. 3) and Athens, Mouseion Kosmetikōn Technōn acc. no. 746 (Apostolaki, Hyphasmata, fig. 125); also New York, Metropolitan Museum of Art acc. no. 90.5.507, unpublished.

5. E.g. New York, Metropolitan Museum of Art acc. no. 90.5.350; Paris, Louvre acc. nos. X 4897, X 4571 (Du Bourguet, Catalogue, 408, G 171 and 172); on the first of these heads are related to those of No. 124 and to Tulumid examples cited in note 3 above; on the second is a sequence of busts, apparently developed from animated candelabra trees of the kind cited in note 4.
No. 125

Fragment from a tunic with pattern of heads and a pectoral cross

Ninth to tenth century

Measurements: 12.0 x 19.3

Provenance: Unknown; probably Egypt. Formerly in the Collection of the Byzantine Institute

Unpublished

Technical description: Warp: S orange-yellow wool. Wefts: S dark blue, S pale green, orange yellow (possibly goat hair because of its fibrous surface), S red, wool, and S undyed linen. 1 tapestry, slit and dovetailed. Soumak wrapping. 7-8 warps, 20-21 wefts, per cm.

Fragment of a wool tapestry-woven tunic consisting of the finished edge of the neckhole, a transverse band below it patterned by two registers of detached, turbaned heads beside a stylized figure with arms extended, flanked by animals, all on a blue ground. The ground of the tunic below is of orange-yellow tapestry weave, with a small jeweled cross pendant from the transverse decorative band, and framed by a jeweled red necklace with another neckless head pendant from it.

This tunic fragment is closely comparable in most of its major details to the complete set of ornaments cut from another woolen tunic, No. 124. Even the 'orant' figure in the center of the transverse band is found again on this fragment. The placement of two animals beside it
suggests that in the reduction of standard iconography to this level of schematization a contribution was made not only by the common image of the orant, but also by the images of the animal strangler (and, somewhat less likely, by the Good Shepherd). The reasons given for the dating of No. 124 apply to this textile also. Note, too, that the association of the schematic heads with a jeweled band at the neck as on No. 124 (here a jeweled necklace), is found on this other fragment in the Dumbarton Oaks Collection.
Tapestry roundel with inhabited tree

Tenth century

Measurements: 21.8 x 24.6 (including the gaps left after restoration)

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection

Unpublished.


Roundel inwoven into light wool tapestry ground, some of which remains surrounding its outer red border. On a dark blue background, from a yellow vase, grows a vine which forms four large symmetrical scrolls. Much of the area within these scrolls is now missing, but two animals, placed sideways to the left and right of the amphora, and two small, barely distinguishable heads, above in each of the lower vinescrolls, can still be made out.

No. 126 is probably one of a set of inwoven wool ornaments from a tunic. Upon restoration, it was found to include fragments with more head and plant forms that did not belong where they had been placed, but which may have
come from the same light woolen tunic.

The motif of the amphora with vine is important in late classical decoration but there are no examples of it on early textiles in the Dumbarton Oaks Collection (see, however, Nos. 77 and 168). The little heads on the present textile are found on other textiles in this catalogue (e.g. Nos. 124 and 125) and it has been shown that this kind of neckless head appears with some frequency on post-conquest Coptic textiles and probably derives from the motif of heads on the Antinoopolis silks. The dating of No. 126 is complicated by its present bad condition; it is based mainly on a subjective understanding of the remaining details and their relation to other tapestry-woven ornaments in this chapter, which also have been cut from woolen tunics.
No. 127 (53.2.21)

Roundel from a wool tapestry, once showing Europa on the bull in the center

Tenth century

Measurements: 14.5 x 13.1

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Badly damaged tapestry roundel cut from a red wool tunic. On a blue ground beside the central medallion are two pairs of stylized animals. These are
separated by short candelabra trees or plants, two of which are placed in interior squares at the top and bottom. The background of the central medallion is red, and this part of textile has now mostly disappeared.

In the old photograph of this textile reproduced here as Figure 4, the central medallion is seen to contain a stylized bull moving left with a frontal rider, both legs exposed, an arched mantle over her head, and the curl of bull's tail visible. It was once evidently a rendering of the Europa story which is known in other versions on textiles at Dumbarton Oaks (see No. 39a and No. 49).

This episode is found on a few colorful tapestry-ornaments originally woven into woolen tunics and judging from the late antique style of No. 39a, it entered the textile repertory early and became a standard theme. On late textiles it is sometimes associated with representations of nereids, a sign of the continuing interplay between
No. 127
- 3 -

representations of Europa and of nereids.¹ As far as the total scheme of No. 122 is concerned, it derives from the plied-warp medallions which were patterned by an alternation of animals and candelabra trees around a center, the latter frequently an orant bust (see Nos. 83 and 89). Small dots in the field around these motifs are probably the vestiges of the diaper grid found on a number of medallions of this group. The basic scheme has been varied, however, by an increase in the number of motifs, a sign of later date (see No. 118 in regard to the multiplication of motifs), and details that have nothing to do with its plied-warp prototypes, e.g., the squares at the top and bottom. These may derive from the square cabochons placed at the cardinal points of textile roundels influenced by the Sasanian tradition; the bust in at least one of them may come from the original iconography with the bust in the center of the roundel. In style, the animals on this tunic ornament have lost the peculiar features and crisp outlines of Umayyad beasts, and approach more nearly to the animals of early Fatimid ṭirāz.
No. 127

Notes

1. E.g. Brooklyn Museum acc. no. 41.800 (Thompson, *Coptic Textiles*, 74-75); Paris, Louvre acc. nos. AC 434, AC 433, X 4664, X 4908 (the last two possibly nereids, see Du Bourguet, *Catalogue*, 208, E 55, E 66 and 190-191, E 16 and E 17); cf. Brooklyn Museum acc. no. 15.429 (Thompson, *op. cit.*, 48-49), a roundel showing Pasiphaë and the bull.
No. 128  (53.2.37)

Roundel with two figures flanking an elaborate tree

Tenth century

Measurements: 12.8 x 13.2

Provenance: Unknown. Formerly in the Crocker Collection.

Unpublished


Tapestry-woven roundel with a border of connected lozenges, the alternate ones containing a bud or floret. On a light blue ground flanking an elaborate candelabra tree are, left, a winged genius, in
flight, extending something to a frontal figure right, who appears to wear a dotted, tailored, garment. The top member of the candelabra tree resembles the object supported by the two men except for its extended arms. The head of the righthand figure is missing, and there is a hole below the winged figure at the left.

A considerable number of late Coptic textiles represent symmetrical schemes of supporters, sometimes with a central tree, and on many of these textiles the significance of the scene seems to have been obscure from the outset: they are late misunderstood reworkings of traditional iconography. The scene on No. 128 has a few features which suggest also the contribution of Iranian iconography. The dotted garments of the man at the right are the subject of remark elsewhere as an apparent sign of Iranian influence in Coptic textiles (see No. 54, note 4). The composition as a whole, two personages at a central member, evokes the standard iconography on the reverses of Sasanian coins, but the fact that the left figure is winged is, of course, abnormal in this context. Two personages at an elaborate candelabra
tree are found also on a textile of the Fayyum group datable in the tenth century, while the daisy-like flower above the right figure is found on other, apparently also provincial textiles, that are contemporary with them (e.g. No. 159). Although the edges of this textile have been carefully trimmed it is likely that, like the Fayyum and related textiles (Nos. 157-159), the ground fabric from which the medallion was cut was dark blue. Very possibly this roundel was contained in a larger circular frame like that of No. 127.

The dating of the textile has been made on the basis of these considerations of style and iconography. The geometricization of the border, comparable to that of No. 99 which was also probably cut from a larger medallion, has also contributed specifically to this dating.
No. 128

Notes

1. E.g. Vienna, Österreichisches Museum für Angewandte Kunst acc. no. T.416 (Egger, Koptische Textilien, no. 43) and another version of the same pattern, in the Bernisches Historisches Museum, number unknown (these two are plied-warp textiles of late or post-Umayyad style); London, Victoria and Albert Museum acc. no. T.240-1917 (Kendrick, Catalogue III, no. 618, pl. II first complete roundel top left); Paris, Louvre acc. no. X 4702 (Du Bourguet, Catalogue, 194-95, E 25); also No. 118 of this catalogue, the putti in the clavus. For textiles with schemes using supporters whose gestures are unambiguous, see No. 49, note 14.

2. E.g. Brooklyn Museum acc. no. 57.120.3 (see Thompson in JARCE, IV [1965], 147-48, pls. XXXIV, XXXVI, 5). Compare also the down-curving volutes
on this tree with the tree on the Dumbarton Oaks textile, and on the Brooklyn textile, the wide and numerous branches of two other candelabra trees with No. 128. As was pointed out in this article, the composition of two men flanking a tree was favored on Fatimid wood and ivory carving. Also see Vienna, Österreichisches Museum für Angewandte Kunst acc. no. T.9821 (Egger, op. cit., no. 51), a tape related to tapes such as No. 159 on which appear Coptic and debased Arabic letters, with a pattern of two men at a candelabra tree with volutes; also Berlin no. 6848 (Wulff and Volbach, Storfe, 99, pl. 104), the same pattern as the textile in Vienna, the tree having been reduced in its elements. Cf. also a curious pattern in late plied-warp textiles other than these tapes, Paris, Louvre acc. nos. X 4749, AC 825 and X 4862 (Du Bourguet, Catalogue, 313-14, F 179, F 180, F 181).
No. 129
(53-2-47)

Fragment from a tunic of wool crepe

Ninth century or later

Measurements: 5.9 x 4.7

Provenance: unknown. Formerly in the Crocker Collection.

Unpublished.


Small fragment of a tunic of crepe tabby weave, possibly from the edge of a sleeve or from beside the open, finished side of an over-tunic. It consists of a band of regular tapestry weave with a normal purple wool weft, then a band of purple tabby with creped wefts, then bands of linen tapestry alternating with bands of crepe tabby.

Although uninteresting in appearance, this fragment bears witness to the perceptive eye of the collector of the Crocker Collection in regard to unusual technical features. The rough date is assigned because of the type of colored wool tunic with stripes which, when decorated, can usually be assigned to the ninth century or later on stylistic grounds. (No. 131 is a fragment of such a tunic with a creped warp).
No. 130

(53.2.46)

Fragment from a red wool crepe tunic with animal band

Ninth century or later

Measurements: 18.7 x 28.5

Provenance: Unknown. Formerly in the Crocker Collection.

Unpublished.


Fragment probably from the edge of the sleeve of a wool tunic, with yellow soumak wrapping. Bands of red tabby crepe alternate with white wool tapestry. Above, between heavy wave-crests in linen tapestry is a linen tapestry animal procession, with touches of yellow wool for soumak details.

Like No. 129, this fragment is chiefly of interest because it is woven in creped wool, which is uncommon even in late Coptic textiles. The animals are hard to distinguish but the small slashes which mark their bellies continue a stylization found on animals in textiles datable to the Umayyad period (see Nos. 75 and 76).
No. 131 (53.2.9)

Double bands with swimming putti, plants and animals

Tenth century or later

Measurements: 24.0 x 23.1

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S very tightly twisted, or creped, mixture of brown wool. Wefts: S undyed linen; S black, S undyed (buff) wool, S dark blue, S light blue, S green, S apricot, S yellow, S pale red, wool. 1 tapestry, slit. 11 warps, 30 wefts, per cm. Corded heading above and below.

Section of striped wool tapestry weaving with two bands containing nereids or putti holding ducks and
No. 131

- 2 -

other vessels; a simple plant or tree form; and two lions above and one in the lower band; on red and apricot backgrounds. The figures above are directed to the right and those below, to the left. It gives the impression of having been woven as the sleeve of a tunic, which was cut off in antiquity for some purpose, and finished at the top and bottom. The main ground of the fabric is black, and the inwoven stripes are of undyed (buff) wool.

See No. 132 a and b for a discussion of late wool tunic ornaments with marine iconography, of which this is an example.
No. 132 a and b (72.7 a and b)

Two sections of red bands with marine motifs

Tenth century or later

Measurements:  (a) 3.6 x 25.2
(b) 4.9 x 24.9


Unpublished

Technical description: (a) Warp: S undyed (buff) wool; Wefts: S undyed (buff) wool, S tan, S dark blue, S medium blue, S light blue (mixture), S blue green, S yellow, S pale red, wool. 1 tapestry, slit. 10 warps, about 25-26 wefts, per cm. (b) Warp: S white wool; Wefts: S linen; S white, S tan, S dark blue, S light blue green, S red, wool. 1 tapestry, slit. 11 warps, about 29 wefts, per cm.
Two fragments of tapestry bands cut from woolen fabrics, of which (a) is coarser in style than (b). On the former at the left is a 'segmented' putto in dark blue and yellow who swims right, holding a light blue bird. To his right is a spade-shaped plant with a green leaf on a yellow stem, followed by a green animal, two more plants and part of another (blue green) animal at the far right. The band was formerly bordered by wave crests, which have now mostly worn away.

On 132 b, from the left, is a sequence of a putto in tan, linen and blue green, outlined in dark blue, with outstretched hands; a candelabrum with an animated top; and a small tan animal (lion?). Two more putti, the first holding a bird, interrupted by a lion, are at the right. The border of this fragment is now missing.

Standard patterns using marine motifs which are commonly found on Coptic textiles are discussed under No. 20. It should be noted, too, that No. 132 a and b maintain the traditional background color and (on
No. 132 a and b

- 3 -

common to
No. 132 a) wavecrest border / red-ground appliqués on linen warps of the type of No. 20.

Among the textiles in the Dumbarton Oaks Collection, Nos. 49 and 50 are examples of marine iconography of exceptional quality and on a larger scale, while Nos. 104 and 106 are late examples on linen warps. The iconography of Nos. 131 and 132 a and b is however conventionalized to an even greater degree than that of the last two textiles mentioned, but on No. 118, another section of late wool ornamented tunic, is found a sequence of nereids or putti in alternation with animals which can be compared to Nos. 131 and 132.

The gay little animals and plants of these tapestry ornaments are found on other band patterns (e.g., Nos. 22, 76, 88, and 119-122) but the animals alone may also derive ultimately from early purple-and-white marine textiles in which hippocamps appeared in alternation with putti and fish.¹

The pose with legs spread far apart of the swimmers, on these late wool tunic ornaments (see also Nos. 118 and 157) has a formal counterpart in the
'spread-eagled' pose of 'orants' and dancers on comparable wool tunics (e.g., Nos. 133, 134 and 135). These various criteria are the reason for the date assigned; possibly of the two, No. 131 may be slightly later than No. 132 a and b, giving as it does an impression of more complete conventionalization, but this sort of judgment depends too much on variables as the ability of individual weavers to be of much worth. The chances are good that both are actually "later" (eleventh century) in the range of time proposed.

A number of parallels in technique and iconography exist in other collections.
No. 132 a and b

Notes

1. E.g. Berlin no. 9020 (Wulff and Volbach, Stoffe, 25, pl. 57).

2. E.g. Paris, Louvre acc. no. AC 816 (Du Bourguet, Catalogue, 281, F 90), acc. nos. AC 229, AC 230, X 4387 (ibid., 297-8, F 139, F 140, F 141), acc. nos. X 4382, X 4365 (ibid., 366-67, G 64, G 65), AC 291 (ibid., 372-3, G 79), AC 226, AC 324, AC 325 (ibid., 382-83, G 106- G 108), AC 285, AC 286, AC 289, AC 290, AC 287 (ibid., 384-85, G 112- G 116), AC 474 (ibid., 510-11, H 43), etc. The sometimes arbitrary distinctions that are frequently the only basis for dating Coptic textiles are well illustrated by these examples, which range from Du Bourguet's 'F' group (ninth century) to 'H' group (eleventh century). The lack of technical detail in the Louvre catalogue
No. 132 a and b

Notes

- 2 -

(the warp fiber is not described separately), and the frequent suspicion that if rechecked, many of the above textiles would prove to be on wool warps with only small areas of linen wefts used for coloristic effect (e.g. F 141, G 64 and 65), make our ability to establish parallels with many of these late textiles less precise than it might otherwise be. Also see Brussels, Musées Royaux d'Art d'Histoire acc nos. (Errera, Collection, nos. 302 and 328).
No. 133

Cuffband with equestrian and other figures

Tenth to eleventh century

Measurements: 15.5 x 20.3

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed light wool. Wefts: S undyed linen (faces); S undyed light, S dark blue, S light blue, S blue green, S yellow, S red, wool. 1 Tapestry, slit. 11 warps, 21 wefts, per cm. Soumak wrapping.

End of sleeve from a light wool tapestry tunic, with two bands of decorative tapestry. The inner compartments are red framed by dark blue, and contain various figures: one bust; two pairs of figures;
one figure evidently derived from an 'orant saint';
one possibly a crouched hunter; and four times, an
orant equestrian. One set of representations runs
downwards in one direction and the other is reversed
180 degrees; there is variation between the images
on the two cuffbands.

The common iconography of plied-warp
tapestries of Umayyad date (see Chapter 6), standing
orant or mounted figures, commonly reappears among
the other images on late wool tapestry tunics. The
spread-eagled, schematized, little figures of No. 133
are quite representative of the group.¹ These
textiles give a curious impression, as of primitive
style, and presumably originated in small isolated
communities which maintained a weakening command of
the traditional repertory of Coptic art (see also
Nos. 135, 136 and 150 in which a similar effect is
observable).
No. 133

Notes

No. 134 (53.2.20)

Clavus fragment with animal and man in compartments

Tenth to eleventh century

Measurements: 4.2 x 11.9

Provenance: Unknown. Formerly in the Crocker Collection.

Unpublished


Fragment of a woolen tapestry band with a little purple tapestry weaving at either side; probably cut out of a purple wool tunic. Two complete compartments are preserved, with another below mostly
No. 134
- 2 -
gone. The uppermost panel has a yellow background on which appears a curious landscape indication (?); on a blue base is a white structure (?) with three red dots, between two drooping plants; below this curious object is a horse with what appears to be a green fish on its back. The lower compartment has an ithyphallic man apparently also wearing a tailored jacket and trousers, his arms and legs akimbo. A crescent-shaped object is over his raised right hand and an object is in the field beside his left leg.

This fragment of a late woolen tunic has an almost mysterious quality because of the clarity of its images and the brilliance of its colors. In fact, the actual motifs are in two cases quite ordinary. The spread-eagled, frontalized personages are almost ubiquitous on late Coptic wool tunics, descended from earlier 'orant saints' (see Nos. 133 and 135), but the suggestion of exaggerated genitalia is not. Similarly, in late woolen tunics there are quite a few ambiguous horsemen motifs in which the relation between rider and mount is confused, with added
sections of other animals having apparently entered into the motif.\textsuperscript{1} On No. 134, a fish tail has apparently taken the place of a rider.

The source of the third motif at the top is less easy to decide. While it may appear to modern eyes as an extraordinary landscape indication, I think it is more likely to represent the misunderstanding of a conventional motif, more elegantly drawn and having therefore a graphic clarity unusual in the wool tunics with shapeless spread-eagled figures with which this and the other images of No. 134 can be compared.\textsuperscript{2} On one of these comparable textiles, paired spread-eagled men project from a similar motif, or stand on it, and in this case it resembles a six-legged animal;\textsuperscript{3} No. 150 may be another version of the same motif, which appears to combine riders and animals into an incomprehensible unit of design.
No. 134

Notes

1. Especially Paris, Louvre acc. nos. AC 387, AC 388 (Du Bourguet, Catalogue, 424, G 206, G 207), also AC 382 (ibid., 420-21, G 199) in which a tree (?) is placed behind the back of a horse similar in pose to that on No. 134. Also an unpublished clavus in New York, Cooper-Hewitt Museum acc. no. 1948-84-1.

2. See, e.g., Louvre acc. nos. AC 379 (ibid., 420, G 198 detail), in which an animal or bird medallion has been entirely transformed, also, for the same misunderstanding and transformation of a similar motif, AC 396 (ibid., 427, G 215), second motif from above.

No. 135

Band with alternating crosslegged men and animals in squares

Tenth to eleventh century

Measurements: 9.4 x 56.7

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed light wool. Wefts: S undyed linen; S undyed light, S medium blue, S dark green, S orange, S yellow, S red, S pink, wool. 1 Tapestry, slit. 9 warps, 21 wefts, per cm. Soumak wrapping.

Clavus cut from the ground of a woolen tunic. The band is divided into squares by soumak wrapping, the squares containing a regular alternation of a
crosslegged man and a stylized animal. Every sixth square is occupied by another stylized animal (?) in a medallion, making a series; in the one complete and one partial series at left, the man's left hand is raised, and in the series at right, his right hand.

The compartmentalization of No. 135 is comparable to, if more mechanical than, the scheme of Nos. 138a and b, q.v., with which this textile is roughly contemporary. Comparisons with the animals of Fatimid tīrāz are valid for this tapestry also. The motif of the crosslegged person appears to have had a particular popularity in Fatimid art (see No. 158), while the pose of these schematized figures suggests also a formal relationship to the common 'orant' figures of an earlier style.

In a sequence that may predate the sixth century, are bands divided into a series of squares (usually containing a quatrefoil or geometrical figure) interrupted by a bird medallion at intervals;
these textiles belong to the purple-and-white linen tunic ornaments. In the same way, another early scheme, the acanthus scroll divided into squares with animals as fillers, stands as another ultimate source for compartmental patterns such as No. 135.
1. Cf. Paris, Louvre acc. no. AC 369, AC 387, AC 388, AC 385 (Du Bourguet, *Catalogue*, 423-25, G 205-208), a series of bands with sequences of splayed figures derived from 'crant saints,' technically similar to No. 135, but less cosmopolitan in style. New York, Metropolitan Museum acc. no. 90.5.741 is a closer parallel to the Dumbarton Oaks textile; it is a band divided into squares containing single figures, which though frontal are not as elegantly stylized as those on No. 135.

2. Oxford, Ashmolean Museum acc. no. 1941.4, unpublished, a relatively early example; Berlin no. 17524 (Wulff and Volbach, *Stoffe*, pl. 83); Paris, Louvre acc. no. X 4622 (Du Bourguet, *op. cit.*, 534, H 97), the last dated by the author in the eleventh century; but by comparison of the
No. 135

Notes

- 2 -

directional patterns with Tulunid motifs, it may
actually be datable in the ninth to early tenth.

3. E.g. Berlin no. 6233 (Wulff and Volbach, Stoffe,
   45, pl. 71); Paris, Louvre acc. nos. X 4202
   and X 4975 (Du Bourguet, Catalogue, 90, C 19 and
   146, D 71); X 4746 (ibid., 233, E 121); and
   Toronto, Royal Ontario Museum acc. no. 910, 125, 32,
a curtain with such a transverse band, to be
published by Veronika Gervers.
No. 136  

Clavus with panels containing figures, and two orbiculi

Tenth to eleventh century

Measurements: 6.6 x 84.5

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Wefts: S undyed linen; S undyed light, S undyed tan, S dark blue, S medium blue, S dark green, S yellow, S red, S pink (faded), wool. 1 Tapestry, slit and dovetailed. 9-10 warps, 33 wefts, per cm. Soumak wrapping.

Long tapestry-woven band with a medallion at each end, cut out of a wool tapestry ground. The outer border
No. 136

- 2 -

is of parallel angular zigzags in groups of different wool colors and undyed linen. The band is divided regularly into panels containing wiry candelabra trees or groups of three figures (the central panel has only two). The latter have bird-like faces, one in each group with long hair and apparently female, and are shown running to the right. The males are bright pink with yellow cloaks, the female white with a blue cloak. The small rounded panels at each end of the clavus depict a conventionalized nereid on a hippocamp. In the orbiculi are stylized animals (?).

While it is not difficult to perceive the source and identity of the motifs on No. 136, these very conventional themes have been given an entirely different aspect by their rendering in what appears to be a late, local style. Likewise, the stylized borders have a known origin, the interlocked notched chevrons of many of the plied-warp Umayyad tapestries.¹ But everything about the scale of the motifs, the figure style and the colors of No. 136 is
special and like the figures on No. 137 it merits the description of 'provincial.' Of the comparatively few textiles in a comparable style, a pair of roundels in the Metropolitan Museum of Art are said to come from Terna.
No. 136

Notes

1. Cf. Paris, Louvre acc. nos. AC 430 (Du Bourguet, Catalogue, 412, G 182), AC 426 (ibid., 430, G 221), AC 432, AC 438 (ibid., 432, G 226 and 227), late textiles with zigzag borders of this derivation. See Nos. 76, 78 and 88 of this catalogue for examples of Umayyad date.

2. E.g. Berlin no. 6876 (Wulff and Volbach, Stoffe, 107, pl. 103), a cuffband with similar borders and division into panels; New York, Metropolitan Museum of Art acc. no. 12.185.2, unpublished. Cf. also the border of No. 154. On one of the New York pieces is an equestrian scene with various putti in the field; on the other a symmetrical composition of supporters and flanking figures. Also see Washington, Textile Museum acc. no. 1969.1.1, 2 and 3, two medallions and a cuffband,
No. 136
Notes

- 2 -

published in Textile Museum Journal II, No. 4 (December, 1969), 41-42; Kanegefuchi Collection, vol. III, pl. 116, a clavus with segments containing different patterns (a manifestation of the 'miniaturization' fragment on late Coptic textiles), fish-like putti and interlocking chevrons; and ibid., vol. II, pl. 65, another textile, on natural wool warps in many colors, with similar fish-like forms and border elements.
No. 137

Roundel with four figures around a central object

Tenth to eleventh century.

Measurements: 12.1 x 12.2

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection

Unpublished*


Garment decoration cut out of a wool tapestry fabric; on a purple background, surrounded by a wavecrest border, four figures flank a central motif, a head on a forked base, below which appears a basket of

fruit. The individual figures are occupied in various ways, most of which are indistinguishable, the boy at the left holding a duck.

No. 137 represents still another style of ornament from a late wool tunic. The ambiguity of gesture and blurring of the original iconography remarked under Nos. 117, 118 and 133 are visible here, as is the tendency for scenes to incorporate a scheme with supporters (see No. 128, note 1 with reference to two textiles in Vienna and Bern on which is found a two-register pattern with supporters that apparently belongs to an earlier stage in the same line of development). While the hairstyles of the putti are comparable to those of No. 118, an otherwise more cosmopolitan design, the putti of this textile are in a curious individual style that is not merely derivative of motifs from the late antique repertory but that, as in the case of No. 136, appears to express a genuinely local style.
No. 137
- 3 -

Like the three weavings in the Textile Museum from a set of ornaments comparable to No. 136 (q.v., note 2), parts of the other ornaments from the same tunic as No. 137 comprised different patterns, leading to the multiplication of motifs (though not, in the present style, their miniaturization), which has been defined as a common hallmark of late Coptic style in textiles (see below).

The standard with cross at top and below in the center of the roundel may derive from the labarum or cross held by 'orant saints' or other personages in tapestries and twills originating in the Umayyad period.¹ This textile gives every sign of being from a set of garment decorations of which four other pieces, two identical medallions and two cuffbands with different central medallions, are in the Abegg-Stiftung.² A few parallels, evidently contemporary but not stylized in exactly the curious manner of No. 137, can be made with the medallions and cuffbands of this set.³
No. 137

Notes

1. E.g., London, Victoria and Albert Museum acc. no. T.34-1917 (Kendrick, Catalogue III, no. 819, pl. XXV), silk twill showing St. Michael (?); and No. 76 of this catalogue.

2. Bern, Abegg-Stiftung acc. no. 587. The central medallion on one cuffband contains a seated putto, and the other a more complicated scene, possibly a horseman. These may be compared with the medallions cited in note 3 below. On both cuffbands are double bands of swimming putti.

3. E.g., Paris, Louvre acc. nos. AC 284, AC 285, AC 289 (Du Bourguet, Catalogue. 383-384, G 111, G 112, G 114), all cuffbands. See also these medallions, Louvre acc. nos. AC 292, AC 294, AC 295, AC 296 (ibid., 372-374, G 80-G 83),
the first from Akhmīm, and G 82 from El Bercha. Du Bourguet places his "G" group in the tenth century.
No. 138 a and b  
(53.2.42)  
(53.2.8)  

Two badly worn fragments of the same red tunic  

Tenth to eleventh century  

Measurements:  
(a) (53.2.42):  27 x 23.2  
(b) (53.2.8):  58.5 x 43.0  

Provenance:  Unknown; probably Egypt. Formerly in the Crocker Collection.  

Unpublished  

10 warps, 22 wefts, per cm.  Soumak wrapping.  
Reinforced tapestry beside squares. Many areas of No. 138b heavily darned. Soumak strengthening along (open) side of tunic, on No. 138b.
No. 138 a and b

- 2 -

Two fragments from the same tapestry woven tunic. The larger piece, No. 138b, comprises the transverse band of a tunic and one clavus and orbiculus connected to it. In the right angle of these two bands is another square, similar to No. 138a. The blue-black contrasting yarn is very badly faded. Both squares are divided into nine connected scroll circles, the center scroll framed by a square. These scrolls contain birds, animals and an elaborate acanthus-type candelabra tree, all now very hard to distinguish because of wear. The two angles of the band are divided into panels containing similar motifs, alternating units of which are contained in vine scroll circles. The border of all pattern areas consists of a continuous lotus-frieze, except for a section of segmented guilloche around the medallion on No. 138b. What may be the base of a largely destroyed Arabic inscription is seen at one side of a narrow border on No. 138a. Long continued use of the tunic is shown by fading, wear, and extensive darning on No. 138b.
Tunics of this late style were often very large, a fact that apparently relates to their opulence rather than to the wearer's size. They were over-garments and the sides were left open, as is shown by the wrapped soumak reinforcement on the side of No. 138b. Though it is hard to make out all the designs of these fragments because of deterioration, what does appear indicates the absence of any human figures, unlike the tunics to which they are technically and stylistically related. This garment may have been made for a Muslim, while the examples with conventionalized mythological figures would have been more acceptable to a Coptic Christian. The style of the horned animal with head reversed on No. 42 should be compared to that of animals on Fatimid linen garments with tapestry bands.
No. 138 a and b

Notes

1. E.g. Paris, Louvre acc. nos. AC 519, 520 (Du Bourguet, Catalogue, 364-5, G 57, 58), AC 542-544 (ibid., 538-9, H 105-7); Munich, Ägyptische Sammlung des Bayerischen Staates acc. no. AS 5433 (Die Ägyptische Sammlung des Bayerischen Staates [Munich, 1966], no. 123, color ill.); Cairo, Coptic Museum acc. nos. 4190-4196 and 3972, unpublished. The traditional scheme of an interlace of squares and circles maintained on these textiles and the gammaton of No. 138b continues that of textiles in a fine late antique style such as No. 39b, c.

2. There are enough examples of Coptic tunics with mythological representations combined with inwoven crosses to indicate the absence of sensitivity by Christians to the pagan heritage; see e.g.
Brooklyn Museum acc. no. 38.753 (Thompson, Coptic Textiles, 82-83).

The use of the pagan heritage, barely transformed, as an equivalent to a Christian meaning is also too familiar to require further comment here; see in this regard No. 8.

3. E.g. Berlin no. KFM '87, 790 and '87, 788 (Kühnel, Islamische Stoffe, 20-21, pl. 6); London, Victoria and Albert Museum acc. no. 245-1890 (Kendrick, Muhammadan Textiles, no. 876, pl. I).
No. 139 (53.2.1)

Part of a dark red wool tunic with inwoven tapestry and embroidered ornaments

Late tenth to eleventh century

Measurements: 1.61 warp, as remounted (sleeve to sleeve) x 1.19 weft, as preserved (length of tunic)

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished *

Technical description: Warp: S red wool. Wefts: S undyed linen; S undyed, S purple, S dark blue (soumak only), S yellow, wool. 1 Tapestry, slit; a few linen wefts carried two at a time. 10-11 warps, 26-28 wefts, per cm. Soumak wrapping. Reinforced tapestry beside squares, under neck, along edges of

No. 139

sleeves, with soumak and button-hole embroidery along open sides. Embroidered knots beside shoulder square, front and back; heavy chainstitch beside clavi and at sleeve edges. Fragments attached to modern dyed linen.

Part of a wool tapestry over-tunic (it was never sewn together under the arms) with most of the inwoven ornaments: a stylized cross at the neck below a square containing an interlace and a smaller cross; clavi with spade-shaped orbiculi front and back, divided into panels containing candelabra trees and small animals and plants in a geometric framework; three squares, two at the shoulders and one above the hem, with an interlace containing small humans, animals and plant forms; cuffbands in two registers of animal and plant medallions interrupted by large central medallions containing an equestrian figure; parallel rows of florets beside sleeve bands; and plain light inwoven stripes beside the open sides of the tunic and sleeve ends. Elaborate heavy
chainstitch embroidered smaller clavi, in imitation of inlaid clavi (cf. No. 103) are on the inside of each tapestry-woven clavus.

The styles of late woolen tunic with inwoven ornaments in various miniature styles derived from standard Coptic motifs and textile patterns are discussed under Nos. 117, 118. No. 118 in particular represents a related and earlier stage in the formation of the style of these tunic ornaments. Features such as the alternation of panels with candelabra trees with an animal frieze interrupted by ambiguous human figures; the wavecrest borders; the type of orbiculus and geometrical division of the shoulder square which contains animals and small figures, establish the common development of this scheme of tunic decoration. The present textile is however in a more advanced style in regard to the greater degree of miniaturization and the consequent disappearance of recognizably natural human forms, as well as in the geometricization of the framework containing the pattern elements and of the elements
themselves. Both of these sets of tunic ornaments probably develop from patterns with wiry candelabra trees in an earlier style.¹ No. 147 a and b are still more elaborate versions of the type of inwoven pectoral cross seen on No. 139.
No. 139

Notes

1. E.g. Berlin nos. 9625 (Wulff and Volbach, Stoffe, 126, pl. 116) an Umayyad cuffband, and 6905 (ibid., 94, pl. 98) a post-Umayyad clavus, typological prototypes for the patterns of No. 139; also No. 108 of this catalogue.

Also see Cleveland Museum of Art acc. no. 72.46, a complete tunic published by Dorothy G. Shepherd in Bull. CMA (June, 1973), 183, with whose sixth century dating I disagree; the published photograph is on much too small a scale to permit comparison and I am indebted to Miss Shepherd for a photograph of the piece. Though somewhat less in the developed miniature style of No. 139 it is almost undoubtedly post-Umayyad and in the same line of stylistic development as the Dumbarton Oaks tunic. Cf. also a late inscribed
textile in Berlin, no. 9304 cited under No. 110, note 2 with remarks on its analysis, with two leaf-shaped ornaments and figures in a late miniaturized style.
No. 140 a and b

Clavi with men and animals

Tenth to eleventh century

Measurements: (a) (53.2.5): 9.0 x 51.6
(b) (53.2.11): 7.4 x 37.3

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished*

Technical description: Warp: S natural tan and brown, mixed, wool. Wefts: S tan, S darker tan (outer ground fabric of tunic), S dark blue, S blackish green (details on animals and people), wool. 1 Tapestry, slit. 11 warps, 17-18 wefts, per cm. A little flying shuttle. Soumak wrapped neck strengthening in tan ground, upper right, of No. 140b.

Two sections of clavi from the same woolen tunic, the blue tapestry ground remaining on one side of each clavus probably having been between the two clavi. On a blue background are sequences of three standing figures of whom one is a female, interrupted by single animals (lions or hares) at right angles to them. Foliage in the form of three joined wavecrests is placed beside the men, and once a knobbed object appears in the same place on No. 140a. The outer borders are rows of small connected octagons with dark centers projecting towards the figural band. There are faults in the design of this border which result in the omission of the stems of the octagons, especially on No. 140b.

The origin of this pattern in purple-and-white tapestries of late antique style is obvious. The latter usually bear dancers, warriors or huntsmen and divinities, interspersed with occasional animals and putti, and have a diffuse, Dionysian, significance. This descent is confirmed by the inclusion of a female on each clavus segment; the abbreviated foliage
derived from the original group; the knobbed object (club of Herakles or column of Dionysos); and even by the possible pedum (fourth from below on No. 140a). But except as an exercise for the modern student, effective significance has disappeared. Variety in this otherwise stiff composition is achieved by variations in the garments of the figures; in this regard, the apron-like detail of the lowest figure on No. 140b prefigures a characteristic soumak-apron found on a still later and more schematic group of Coptic textiles, significantly, also with light bodies, e.g. No. 144. I am not aware of any comparable textiles in the light-figured style of No. 140; a couple of dark-figured linen-ground clavi on which conventional orant figures appear in a purely mechanical repetition demonstrate, however, a similar stylistic tendency. 2

The dating has been arrived at by parallels with animals on Fatimid textiles (see No. 138 a and b, note 3) and because of the degree of conventionalization of the late antique repertory.
No. 140 a and b

Though of a different pattern than Nos. 138 a and b, and 117, these clavus fragments derive from the same kind of woolen tunic and likewise employ elements of the late antique repertory with the same purely decorative intent.
No. 140 a and b

Notes

1. E.g. Leningrad, Hermitage acc. nos. 11342, 11341 (Matie and Lyapunova, Tkani, pl. XXI, 2 and 3); 11295, 11294, 11291, 11293, 11292 (ibid., pl. XXII, 1-6, 7); also see Nos. 6, 7 and 9 of this catalogue.

2. E.g. Brooklyn Museum acc. no. 41.803 (Thompson, Coptic Textiles, 67) and Berlin no. 9027 (Wulff and Volbach, Stoffe, 59, pl. 81).
No. 141  (53.2.26)

Fragment of woolen clavus with equestrian and animals

Tenth to eleventh century

Measurements: 11.6 x 30.4

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed tan wool. Wefts: S undyed tan, S brown, wool. 1 Tapestry, slit and dovetailed. 9 warps, 30 wefts, per cm.

Section of clavus from a tan woolen tunic. A horseman holds a cross between paired animals above and below, the latter set at right angles to him. There is a large medallion vinescroll above containing an animal, and vegetation (?) in a similar medallion
No. 141
- 2 -
below. The outer border is a frieze of alternating buds and lotus blossoms (or acanthus palmettes).

No. 141 represents another, more common type, of the woolen tunics attributable to the Fatimid period, with motifs from earlier Coptic textiles reduced and conventionalized into purely decorative, repeating, devices. The mounted horseman, familiar on many Coptic textiles and in Coptic art in general is here combined with the four unvarying animal fillers as on No. 117, in an alternation with vinescroll medallions containing animals and floral motifs, of a different source of design. The similarity of the animals of these woolen tunics to those of Fatimid textiles has already been the subject of remark (see, for example, Nos. 138 a and b, and 140 a and b).
No. 141

Notes

1. E.g. Berlin no. 9026 (Wulff and Volbach, Stoffe, 60, pl. 81); Paris, Louvre acc. nos. X 4690, X 4688, X 4614, X 4615 (Du Bourguet, Catalogue, 359-62, G 45-48, G 51); Du Bourguet dates his "G" group to the tenth century.
No. 142 (53.2.7)

Clavus from a red wool tunic

Late tenth to eleventh century

Measurements: 14.7 x 84.1

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished*

Technical description: Warp: S red wool. Wefts: S undyed, S very dark blue, S red, wool. 1 Tapestry, slit and dovetailed. 9 warps, 21 wefts, per cm.

Torn between warps halfway in its width (weft measurement).

Mainly monochrome clavus, with a small gap in the center, from a red wool tunic. It is patterned by repeating conventionalized motifs in smaller and larger sections of a vine scroll. These include

No. 142

- 2 -

animals, birds, busts, a curious vase-shaped personage, baskets of fruit and hunters or putti. There are small animals, birds, plants, baskets of fruit; and in the outer vinescroll or arcade borders are small busts.

No. 142 is another of the patterns from a late woollen tunic on which are found a characteristically decorative alternation of many patterns from the repertory of Coptic textiles (cf. Nos. 138 a and b, 139, 141). Its scheme is closest to that of No. 141 g. v.; other comparable late tunics also include rinceaux as frameworks for many small motifs. The curious vase-shaped men apparently develop as a fantasy, in a stylization of a vase at the base of each section of vine; (see pp.  in regard to other instances of the animation of plants in Coptic textiles).

No. 142 is dated slightly later than No. 141 because it exemplifies in a highly developed form the tendency to miniaturation. In addition to a large
choice of motifs from the pattern repertory, the
sequence of vine-scroll in which these motifs appear
is interrupted by medallions which are themselves
miniatures of known types of Coptic textiles, e.g.,
the medallion with four animals placed around vegetal
devices, in the middle of the length of the clavus
(see No. 77 for this motif as a separate textile).
Wool clavus with miniatures of textile patterns

Eleventh to twelfth century

Measurements: 29.8 x 80.9

Provenance: Egypt. Textiles of this type said by dealer to come from Tounah el Gabal, near Mallawi, Upper Egypt. Bliss Collection.

Bibliography: Morris Catalogue, I, 311.*

Wefts: S undyed, S bluish purple, S greyish purple (mixture), S pale red, wool. 1 Tapestry, slit and dovetailed. 6 warps, 20-21 wefts, per cm. Soumak wrapping. Triple selvage cord preserved at hem.

Section of clavus cut out of the ground of a red, tapestry-woven tunic, with conventionalized repeating motifs worked in bluish purple and undyed wool;

lighter purple is used for small details and in the background of the small animal medallions. There are five patterns represented in the eight panels preserved: (from above) two frontal figures, hands raised, in a double arcade (repeated three more times); a square of geometricized vine scrolls surrounding a tiny bust; a curiously striped recumbent personage surrounded by ducks; animals in vine scrolls and putti from marine scenes; a figure in a central medallion surrounded by putti from marine scenes. The clavus has an inner border of a guilloche, and as an outer border, a stylized lotus frieze or arcade.

Among the latest Coptic textiles in the Dumbarton Oaks Collection is this section of a wool tunic. The placement together of a variety of textile motifs which characterizes wool tapestry-woven tunics datable in the tenth century and later (see Nos. 138, 139, 141, 142), is carried one step further on No. 143, to the use of the patterns of whole textiles in alternation. This procedure is called miniaturization in the present catalogue, both in
regard to the inclusion of a variety of motifs and a variety of whole patterns, as here, although this particular tunic is on such a large scale that the segments that copy individual textiles are not actually much smaller than their prototypes. No. 144 represents an analogous, probably contemporary, approach, in which miniatures or geometrically patterned textiles with flying shuttle work are collected in one textile design.

Except for the pattern fourth from the top, the other types of textiles are familiar patterns; see Nos. 6, 11 and 14 for Dionysian figures in arcades; Nos. 16 and 16a for stylized vine leaves; the same textiles and No. 12 for the small central figure and the patterns second from the top and bottom; No. 49, note for purple-and-white textiles with marine scenes. The single anomalous pattern, possibly a reclining nereid because of the jewelry and ducks, appears supported by curious vegetal growths at either side. In its puzzling iconography,
and in the painstaking angular documentation of so many textile patterns and standard motifs, is found a special, possibly local, quality of style. By the time to which this style can most appropriately be dated, Coptic communities in which such visibly Coptic garments were worn (as distinguished from the normal plainer garments of ordinary Muslims), must have been either remote or relatively ingrown. The style and conscious repetition of the traditional repertory of this and textiles such as No. 144 should probably be attributed to such a cultural backwater.
No. 143

Notes

1. See for other examples: Paris, Louvre acc. nos. AC 531 (Du Bourguet, Catalogue, 537, H 104), AC 567, AC 563 (ibid., 546-47, H 124 and H 125), AC 615, AC 616 (ibid., 572, H 180 and H 181), AC 577 (ibid., 550, H 133), AC 601 (ibid., 606-07, I 22); London, Victoria and Albert Museum acc. no. 1167-1900 (Kendrick, Catalogue II, pl. XX, no. 365); Berlin nos. 9025, 6089, 4605 (Wulff and Volbach, Stoffe, 58-59, pl. 81).

Bern, Abegg-Stiftung acc. no. 422 is a longer section of clavus (eleven compartments) from the same tunic.
No. 144 (53.2.12)

Fragment of red tapestry with inwoven purple band

Late eleventh to twelfth century

Measurements: 24.9 x 32.7

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished *

Wefts: S undyed linen; S purple, S dark blue, S medium blue, S medium green, S red, wool. 1 Tapestry, slit and dovetailed. 8 warps, 23 wefts per cm.
Flying shuttle in fine linen used for overall mosaic pattern; soumak wrapping in colored wool yarns for color variations on and around two central figures.

Fragment of faded red tapestry weave with an inwoven purple band which is divided into geometric patterns

worked by a flying shuttle; these patterns feature connected octagons containing various stars and quatrefoils, and bands of zig-zags. In the center, a rectangle contains two frontal schematized figures with flat headdresses and a cross on each abdomen; this central area has polychrome soumak insertions, mostly as zig-zags or chevrons. The outer border is a continuous lotus or arcade frieze.

The style of miniaturization, which characterizes this textile, is discussed under No. 143 in reference to analogous textiles in which many separate textile patterns traditionally made in tapestry-weave were assembled; the present textile demonstrates a similar approach in regard to traditional geometrically patterned textiles on which the pattern is worked by a flying shuttle. (Each of the octagons is elaborate enough to represent a separate textile in the late antique purple-and-white examples of flying shuttle patterns.)
No. 144
- 3 -

The quality of flying shuttle work on this textile and many of its numerous counterparts is so high that, ironically, if it were not for the fact of this miniaturization, the large assortment of patterns, and the characteristic wool of these tunics, it would be hard to distinguish it technically from the best individual early examples of this style. The two little figures worked intricately in an apron-like effect of scumak wrapping are, of course, descended from the arcaded, paired, dancers of Dionysian iconography; (a less stylized, possibly slightly earlier treatment of a figure with an 'apron' is seen on No. 140a). Single or multiple decorative figures of this type are characteristic of this group of textiles and they provide a rare instance in which the designation 'folk art' can be used with justice in reference to Coptic textiles. In their combination with carefully repeated, flying-shuttle patterns of the traditional cosmopolitan, textile repertory, they constitute a curiously effective stylistic group of late Coptic textiles.
No. 144

Notes

1. E.g. Moscow, Pushkin Museum acc. nos. 355, 621, 346, 320, 332 (Shurinova, Catalogue, nos. 51-54, 56); see also our Nos. 1 and 4. Note that Pushkin Museum acc. no. 5193 (Ibid., no. 57) inwoven into wool, with a fairly developed miniature style, can be distinguished from these other examples, and is probably much later than the date given by the author.

Cairo, which I have seen through the kindness of its owner, contains literally thousands of textiles in this style.
No. 145

Tapestry square from a late Coptic tunic

Twelfth century

Measurements: 10.4 x 9.7

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Tapestry-woven square cut probably from a wool tunic of light, undyed, wool. The small-scale purple ornament contains ducks, putti, animals, and
vegetation, which are for the most part undistinguishable. The field is organized into continuous vinescrolls, large and small, framing a central oval, with a small square at each corner.

The 'miniature' style on late tapestry-woven tunics, in which the decoration consists of many repeated whole textile patterns, is discussed under Nos. 142 and 143. This tapestry square is a variation following the same principles in a style more like the former (q.v.). The pearl band of the central medallion probably represents a late rendering of the pearled roundels of Sasanian decorative art, familiar in earlier textiles. No. 145 has a few roughly comparable counterparts in other collections.¹ Its twelfth century date is given because of the extreme reductiveness of this 'miniature' style in comparison with that of No. 142.
No. 145

Notes

No. 146 (53.2.43)

Tapestry square with geometrical and vegetal pattern of late style

Eleventh to twelfth century

Measurements: 15.9 x 12.8

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S mixture of brown wool. Wefts: S undyed linen; S undyed yellowish, S medium brown, S dark brown, S apricot, wool. 1 Tapestry, slit and interlocked. 3 warps, 28 wefts, per cm. A little flying shuttle; soumak wrapping.

Tapestry-woven square cut from the ground of a medium brown tunic. The square is dark brown with a pattern
of four right-angle bands or gammatia worked in an overall geometric design by coarse flying shuttle work and soumak wrapping, around a central square containing vegetal ornament and a vessel in the center. Linen is used for the outlines of gammatia, some of the soumak wrapping and flying shuttle work in the gammatia, and in the central square. The outer border consists of a row of continuous yellowish crosses projecting inwards.

No. 146 is a coarse example of tapestry in the 'miniature' geometrically patterned style of No. 144, q.v. Of this late group there are examples of good quality in which the pattern is achieved by fine flying shuttle work, and crude examples, comparable to the present textile, on which in addition to a limited amount of flying shuttle work, soumak wrapping and tapestry weave (on No. 146 in some borders and the central motif) are employed to make the pattern. The soumak wrapping on No. 146 and equally crude textiles often takes the place of the
flying shuttle work on textiles of better quality, and the yarn used is of a larger diameter.
No. 146

Notes

1. See for examples of good style Paris, Louvre acc. nos. AC 704, AC 728, AC 729, X 4216, AC 730, AC 731, AC 732, AC 744, AC 745 (Du Bourguet, Catalogue, 628-637, I 79, I 85-I 90, I 100, I 101); of these, I 79, I 100 and I 101 are in a quite coarse quality of flying shuttle work, the others being of fine quality. Louvre acc. no. AC 723 (ibid., 628-29, I 81), another square, demonstrates the use of soumak wrapping in addition to coarse flying shuttle and tapestry, in a comparable way to the Dumbarton Oaks textile.
No. 147 a and b

Tapestry-woven crosses cut from a woolen garment

Eleventh to twelfth century

Measurements:
(a) (70.44): 19.1 x 19.5
(b) (70.45): 17.0 x 17.7

Provenance: Unknown; probably Egypt. Formerly in the collection of the Byzantine Institute.

Unpublished

Technical description. Warp: S white (undyed) wool. Wefts: S (undyed) white, S very dark blue, S purplish red, wool; S linen for flying shuttle and soumak wrapping. 1 Tapestry, slit and dovetailed. 9 warps, 17 wefts, per cm.

Two fragments of white wool tapestry containing large blue inwoven crosses. The latter are patterned by
guilloches (the upright in No. 147a however contains medallions), and have in the center of each a medallion containing a smaller cross. They are rimmed by eight purple-red smaller crosses divided into compartments. Soumak and flying shuttle define the geometric patterns on the crosses.

A similar, slightly simpler, inwoven pectoral cross is found on No. 139. The present examples are dated later because they appear to me to be in the fully developed 'miniature' style of textiles with geometric patterns worked by flying shuttle (see Nos. 144 and 146); this judgment is made by parallel to No. 139 and comparable elaborated crosses, and because the smaller crosses surrounding the two large crosses are themselves symptoms of the multiplication of images that characterizes the 'miniature' style of late Coptic textiles. The interlace or guilloche within the cross represents a strong iconographic tradition and has nothing to do with these stylistic criteria (see No. 46).
No. 147 a and b

Notes

1. E.g. London, British Museum (Medieval Antiquities) acc. no. 1902.529.40 large cross with cabochons with similar smaller crosses in each right angle, on S linen cloth with Coptic inscription in blue, said to be from El-Azam. Cf. elaborated crosses in Coptic manuscripts, e.g. Maria Cramer, Koptische Buchmalerei (Recklinghausen, 1964), pl. V, a Bohairic-Arabic MS dated A. D. 1205, with smaller crosses in medallions between the arms and superimposed: also these elaborate stepped crosses with inscriptions between the arms, ibid., figs. 35-34, dated by the author to the fourteenth century.
No. 148 (53.2.14)

Tapestry medallion with central personage

Eleventh century

Measurements: 35.0 x 22.5

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed light wool. Wefts: S undyed light, S undyed tan, S dark blue, S medium blue, S blue green, S red, S pinkish red, wool. Tapestry, slit and dovetailed, 8 paired warps, 32 wefts, per cm. Reinforced tapestry beside medallion to reduce density to tabby with square count of 13 warps and wefts per cm. Soumak wrapped ends below.
No. 148

Fragment of wool tabby containing a tapestry-woven medallion and two plain bands, the two outer red, the inner tan, rimmed by medium blue. The center of the medallion contains two small birds flanking a person with raised hands, its feet symmetrically arranged and possibly crosslegged; the outline of the geometrical figure of which this is the center is polylobed, with plant motifs in its compartments, and the main part of the central design is red. An outer border bears jewels in the forms of crosses.

The multiplication and miniaturization of images discussed as characteristic of late Coptic textiles in a number of styles (e.g. Nos. 117, 133 and 135) are manifest on this fragment of a tunic, which may come from a sleeve. The small personage in the center, like so many of the figures on late tapestry-weaves, probably derives from the common crani figures on earlier textiles; there is also the possibility of influence from the common Fatimid renderings of crosslegged figures and cup-bearers (see Nos. 158 and 159).
No. 148

Notes

1. See, in addition to the textiles cited under No. 133 in reference to spread-eagled little men, Paris, Louvre acc. no. AC 357 (Du Bourguet, Catalogue, 403, G 160), a fragment on which a similarly geometricized man appears on a dark ground with similar dovetailing.
No. 149 a and b

Pair of roundels from a brown wool ground fabric

Eleventh century

Measurements:  (a) (53.2.22): 8.9 x 9.8
               (b) (53.2.23): 9.8 x 9.4

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

                       Wefts:  S undyed linen, S dark brown, S dark blue, 
                       S medium blue (mixture), S medium green, S yellow, 
                       S orange, wool.  1 Tapestry, slit.  8 warps, 21 wefts per cm.  Soumak wrapping.

Two polychrome roundels, woven into brown wool tapestry, probably from a tunic.  The pattern of each
No. 149 a and b

contains a nude man, in right profile surrounded by at least five animals, and surmounted by a lozenge with volutes (the head of another, horned animal or a vase?).

Similar to the woolen tunics with schematized, spread-eagled little men (see Nos. 133 and 134) are representations incorporating traditional textile motifs in which the latter have become squashed and segmented, and are consequently nearly indecipherable.¹ The stylistic tendency of these textiles is comparable also to that described in regard to tunics such as Nos. 142 and 143: towards the multiplication of images and their miniaturization; but while in the latter kinds of textiles a graphic tradition was maintained in which the original patterns remained discernible (even if the actions of figures became meaningless), in tapestries such as Nos. 149 a and b, it is sometimes impossible to make out the original patterns.
No. 149 a and b

Notes

1. E.g. Paris, Louvre acc. nos. AC 365, AC 366
(Du Bourguet, Catalogue, 390, G 128 and 129, both from Fustat), X 4844, X 4661, X 4275 (ibid., 415-16, G 189, G 190), AC 391 (ibid., 425, G 210), X 4863, AC 628, AC 629 (ibid., 578-79, H 192-194); Athens, Mouseion Kosmetikēn Technēn acc. nos. 740, 1367, 754, 744 (Apostolaki, Hyphasmata, figs. 89, 95, 96, 98, respectively).
No. 150  
(72.15)

Fragment of wool tunic containing inwoven medallion

Eleventh century

Measurements: 10.7 x 12.9


Unpublished

Wefts: S undyed linen (for dots of border only); S undyed tan, S light brown, S dark blue, S medium blue, S olive green, S red, S pink (mixture), wool.
1 Tapestry, slit and dovetailed. 11-12 warps, 21 wefts, per cm.

Fragment of tapestry-woven wool tunic with a medallion connected by red stripes to a larger pattern area (now
No. 150
- 2 -

destroyed), as if an orbiculus or shoulder ornament. A small practically indecipherable figure with red face and yellow crown stands before one or two pink-dotted animals below a green area. Linen dots imitate pearl borders.

The remarks under Nos. 133 and 149 a and b, regarding this late Coptic style figuring, in the first of these examples, characteristically spread-eagled frontalized figures, apply also to this fragment in the Dumbarton Oaks Collection. The entry No. 134 should also be consulted, because of the curious shape of the topmost motif, which can be compared to the shape above the man on the present textile and for references to equestrian motifs on this late group. The man on No. 150 may be another one of such curious mounted personages on late Coptic textiles, if his pose is not also influenced a little by the iconography of animal-stranglers.
No. 151 (53.2.27)

Tapestry bands from a woolen sleeve

Eleventh to twelfth century

Measurements: 14.6 x 25.0

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Cuffband from a light wool tunic with an indistinct pattern. The purple borders are patterned by vinescrolls containing small geometric figures executed by a flying shuttle (on one border the
No. 151
- 2 -
vinescroll is omitted and the figures stand alone). In the inner bands is an arrangement of small polychrome shapes, some apparently crosses, some possibly baskets of fruit.

No. 151 should be compared to late textiles with miniature geometrical patterns worked by a flying shuttle (note the zig-zag bands above and below the figures on No. 144) and specifically, to a group of polychrome wool tunic ornaments in which these geometrical patterns are used beside other, tapestry-woven motifs (e.g. No. 121). Its late dating is given because of the indistinctness of the formerly recognizable images in the central bands, but as in many cases, this feature may be indicative of no more than coarser quality or less competence in the weaver.
No. 152

Tapestry roundel with foliage and animal in Fatimid style

Tenth to eleventh century

Measurements: 11.5 x 11.2

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Tapestry-woven medallion from a light colored, woolen tapestry ground fabric. On a brownish-purple ground, a symmetrical, linear elaboration of a candelabra
No. 152
- 2 -

tree type of ornament fills all but the central roundel; the latter contains an angular, highly stylized small animal moving left.

This kind of roundel pattern with a wiry, candelabra tree design is discussed under No. 101.¹ The present example differs from that textile in having been inwoven into a wool tunic (No. 101, on plied warps, was intended to be applied). The slightly later date assigned to No. 152 is given because of the more mechanical treatment of the tree pattern, the cursiveness of the animal, and the elaboration of the border by flying shuttle analogous to the flying shuttle work in other late woolen textiles (see Nos. 121 and 151).
No. 152

Notes

1. In addition to No. 101, two tapestry-woven medallions in New York, Metropolitan Museum of Art acc. nos. 90.5.617 and 618, appear to be slightly earlier versions of the same four-part wiry candelabra-tree roundel; also possibly earlier is Paris, Louvre acc. no. AC 809 (Du Bourguet, *Catalogue*, 274, P 71).
No. 153 (53.2.35)

Square with geometrical pattern from a late wool tapestry

Twelfth century

Measurements: 17.8 x 17.3

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished


Tapestry-woven square probably cut from a tan wool tunic. The borders consist of a linear vinescroll at
either side, and an arcade or lotus frieze above and below, that surround a circular motif. The latter is a more complicated lotus frieze around a small, four-part motif, again in a linear style.

In contrast to No. 144 g.v., most of the decoration of this square (the geometrically-patterned gammatia or other geometric figures) have been suppressed and the center enlarged to fill the space. In this cursory version of the geometrically patterned monochrome style, both flying shuttle and soumak wrapping (the latter already a substitute) have been replaced by tapestry in most of the pattern areas. The central, four-part motif, of which this is a much reduced version, is seen on No. 152. The present textile should be regarded as a cheap version of about the same style and period as Nos. 144 and 152.
No. 154  

Tapestry medallion with zig-zag border

Eleventh century or later

Measurements: 14.0 x 15.1

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed light wool. Wefts: S undyed light, S purple, S dark blue, S medium blue, S green, S apricot, S yellow, S red, S pink; wool. 1 Tapestry, slit and dovetailed. 9 warps, 22 wefts, per cm. Soumak wrapping.

Roundel cut from a light colored wool tunic. On a red background is a linear, simplified candelabra ornament in the center of which is a person in profile. This part of the textile has a purple
No. 154
- 2 -

border, next an outer border of notched polychrome zig-zags against blue.

The type of ornamented wool tunic with muddy colors from which No. 154 probably derives is mentioned under No. 115. By comparison with the border of No. 136, and because of the reductive treatment of the four-part candelabra tree pattern (for which see Nos. 101 and 152), this textile has been dated in the eleventh century or later.
(See also No. 139.)

The entries for the only embroideries in the Coptic tradition now in the Dumbarton Oaks Collection are found in this chapter. Both of these, as it happens, are unpretentious, if interesting, domestic imitations of standard tapestry-weavings. The reader should keep in mind the existence of a small group of Coptic embroideries which also seem to imitate woven patterns but which were evidently made as objects of luxury for less humble surroundings.*

*See, for example, Kendrick, Catalogue III, 56-59 for the embroideries that imitate the bi-color and red-ground silk twills with Biblical iconography, and for embroidered portrait squares, Apostolaki, Hyphasmata, 179-180, and Thompson, Coptic Textiles, 26-27.
No. 155

(53.2.66)

Embroidery of cross in geometrical framework

Seventh century or much later

Measurements: 27.4 x 22.8

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: \( S \) undyed linen; Wefts: \( S \) undyed linen, \( S \) purple, \( / \) red, yellow, wool.

Embroidery in no particular stitch. The stitchery somewhat resembles canvas work, and presumably was worked on a frame. It follows no regular system and consists of a great deal of overstitching and filling to make the desired pattern, the back being left in a very rough state. I am grateful to Mr. Joseph Columbus.
for his help in studying this embroidery. 10 warps, 15 wefts, per cm. in ground fabric.

Fragment of linen tabby with embroidery of purple cross, formed by the continuous paired volutes and framing a small yellow central cross. A geometrical framework in linen is found on the purple segments around the cross. In the outer zone are rows of octagonal stars in linen circles, with geometrical linen stitchery on the purple wool. The outer border is a lotus or arcade frieze. Yellow is used for the small crosses at the corners of the outer square, and green for the trefoils in the spandrels of the central square.

This is an embroidered reflection of the mainly monochrome weavings with geometric patterns in flying shuttle work of which No. 4 is an early example. The method of stylistic and technical classification in which early and later examples of this style can be differentiated is described in that entry (see especially note 4). Although it is not possible to be
certain of the date of No. 155 because it is evidently a domestic imitation of a normally tapestry-woven type, several features lead to the suspicion that it should be placed relatively late (probably quite a bit after the minimum, seventh century, date suggested). Specifically, the appearance of 'miniaturization' in the repeated small geometrically-patterned octagons of the border, as well as the imitation flying shuttle, is comparable to late wool tapestry-weavings of the style of No. 144, q.v. The voided space left around the disk containing the cross, with its four small finials, may also be compared to another late textile with geometric patterning derived from the group with flying shuttle work, our catalogue No. 146. Thus, since the embroidery is on linen, it is likely because of the stylistic parallels to these late wool tapestries, that this embroidered cloth had a function other than as a garment.
No. 156 (70.46)

Child's woolen tunic with embroidered cross

Eighth to ninth century?

Measurements: 51 x 53.5 (weft measurement from edge of sleeve to edge of sleeve)


Unpublished

Technical description: Warp: S tan wool. Wefts: S tan wool. 1 tapestry, 6-7 warps, 12 wefts, per cm. Cross embroidered in S-spun medium blue, light blue, light green, red, pink wool, in apparent imitation of tapestry weave, with some embroidered wrapping, surface darning and running stitch. Narrow tape applied to neckline and remaining at one sleeve-end has S undyed linen warp, S red wool wefts, is in
No. 156

- 2 -

inlay-brocading with 5 spun linen wefts carried in pairs. The wool of the tunic is fuzzy and may possibly be goat's hair. It has many stains, holes, a few dealer's patches, and is in poor condition.

Worn and stained child's wool tunic with narrow tape applied at the neckhole, along the shoulders, and originally down the edges of the sleeves; (much of the last has worn away). On the chest is a cross embroidered in colorful wools, with an oval frame or nimbus above it.

Another example of the home use of embroidery in imitation of tapestry is shown by No. 155 of this catalogue. The dating of this small tunic is given largely by the 'feel' of the tunic—the fuzziness of the wool is similar to some woolen tunics with post-conquest appliqués woven on plied warps (e.g. Nos. 86, 88 and 89)—and because of the cursiveness of the inlaid tapes at the neck and sleeves. In the face of such an obvious product of home industry, one can
however only guess at possible relationships to textiles made in more professional workshops.

The three textiles in this chapter are obviously not the only textiles in Part I of this catalogue which continue traditional patterns of Coptic textiles but have been attributed to the Islamic period. In contrast however, to many such others (e.g. Nos. 59-103, 113-146) they have been discussed here separately because they demonstrate the characteristic metamorphosis of traditional motifs as well as specific units of design (the latter symptom of change is present on the other post-Umayyad textiles and is one important reason for their dating) into specifically Islamic mediaeval formulas. (Among the other textiles of Islamic date, Nos. 75-89, 103, 107 and 108 exemplify the special Umayyad style which is itself a curious reworking of the traditional heritage and a separate early episode in the development of Islamic art.)
Nos. 157-159 are just as illustrative of this important stylistic development of mediaeval Islamic formulations as are more familiar examples in other media, for example pottery and woodcarving. While No. 74 has been placed with the other tapes in Chapter 5 because unlike the tape No. 159 it does not include human figures, this textile too should be kept in mind for the way in which it illustrates the adaptation of a standard pattern into the mediaeval format known on many more sophisticated objects and other textiles.

Although the textiles of the present chapter differ technically from each other (No. 157 appears most likely to be a wool curtain of the type formerly woven in linen, an adaptation of tradition which is itself revealing; No. 158 perhaps continues in the tradition of linen garments with largescale inwoven semis patterns, e.g. Nos. 60-62; and No. 159, as already mentioned, is a tape) one common feature of this metamorphosis into Islamic style is shared by all. Figural position is changed in a way that one recognizes as conforming to conventional Islamic models. In the case of the riders on No. 157, they have become
frontalized, with symmetrical outstretched arms; the figure in the tree on No. 158 assumes a frontal, crosslegged posture, unlike the earlier casual poses of late Hellenistic putti in trees; and the symmetrical cupholders and servants or dancers on No. 159 relate to a large body of comparable images in Islamic art, despite the special, provincial, flavor of this piece.
No. 157

Fragmentary large blue woolen cloth with tapestry oblong framed by a gammanation, probably from a curtain

Late ninth to tenth century

Measurements:


Technical Information: Warp: S dark blue (mixture with a little light) wool. Wefts: S linen; S dark blue (mixture as for warp), S light blue, S light blue green, S yellow, S pink, S tan, wool. 1 tapestry, slit and dovetailed. 10-11 warps, 16-17 wefts, per cm. in tapestry; 8-9 sq. count in tabby. Ground tabby very fragile and fragmentary; tapestry very well finished on the reverse.
Large fragment of a blue woolen cloth with inwoven tapestry decoration consisting of an upright rectangle set into a gammation or right-angle band; the latter terminates at each end in a small medallion containing a putto holding a duck. Within the rectangle is a central oval in which are shown two mounted horsemen represented frontally in tight-fitting tunics over short trousers, and with their arms raised symmetrically; their horses are addorsed with their tails interlaced to form a central vase-shaped ornament, and below each horse is a conical imbricated object. A slender vinescroll surrounds this oval and in the spandrels are four lions facing away from it. The broad outer border of the rectangle contains seated or running putti in medallions holding various objects, and pairs of fish and birds in alternation with single dotted trees. The arcades of the narrow outer border take the form of a row of crosses.

In the gammation are putti similar to those on the border of the rectangle but in the middle of the lower band, one is of a different type: frontal, with arms and legs spread out. Also in the gammation are
the same groups of fish and birds in alternation with trees, and outside it, the same outer border.

In its complete form No. 157 would probably have been too large to serve as a garment, a function suggested by the soft wool of its ground fabric, and it appears more likely to have been a display piece such as a curtain or cover. The highly finished reverse of the tapestry and of No. 157a makes it most likely to have been a curtain which was visible from both sides in use or when it was tied back; furthermore, it was traditional on some earlier curtains of linen to use gammatia to frame squares, as here (see No. 39a-c).

The same very dark blue, loosely woven ground fabric is found on some of the Fayyum textiles with Arabic and Coptic inscriptions which comprise a provincial, transitional group of true and 'anepigraphic' tirāz dating to about the tenth century.\(^1\) This very gauzy and fragile tabby seems to express the taste for luxuriously fine weavings which is known to us in Fatimid linen tirāz with silk tapestry bands,\(^2\) an indication that fits well with the
sum of all evidence in attributing the Dumbarton Oaks piece to a date close to the early Fatimid period.

Stylistically, too, the oval medallion of No. 157 can be compared to a horseman medallion on one of the Fayyum group of textiles in Cairo, which is derived from the same tapestry and silk weaves as are reflected in the horsemen of No. 157 (see further below). The horse of the Fayyum textile in Cairo is characterized by the same small head, angular hocks, body stripes and general incorporeality, while the lion (?) and gazelle of the Cairo textile can be compared to the lions of the Dumbarton Oaks piece in the way that they seem to dissolve into sections of ornament rather than existing as real bodies. Resemblances exist also between the lions of No. 157 and the animal stylizations of Fatimid textiles.

Another indication of the probable date of this important textile is found in the way its pattern is composed of the elements of other traditional Coptic textile patterns, similar to the assembling of textile patterns in late wool tunics (e.g. Nos. 117, 118, 128 and 135). The doubled horsemen in Phrygian caps
No. 157

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descend ultimately from a pattern of early purple-and-white tunic and curtain ornaments on which, however, the two horsemen face in the same direction rather than affronting. ⁵ Possibly the lions in the spandrels of No. 157 derive from the lions placed below the riders on these earlier linen weavings with hunting themes (or the silk twills mentioned below) but they more probably simply continue a decorative convention of placing animals in such spaces (cf. Nos. 8 and 17). On the other hand, the doubled mountain symbol beneath each horse should be reckoned as a misunderstanding of the common pattern (e.g. Nos. 168 and 128) showing confronted animals or personages at a tree growing from a hill. Because the horses are arranged heraldically with a candelabrum or vase element formed by their tails, this roundel pattern shows more immediate signs of descent from the later, Umayyad and post-Umayyad, red-ground silk twills with confronted horsemen in roundels (see No. 167, note 3) and their tapestry counterparts, ⁶ on some of which similar fitted 'Syrian' garments are found.
Mounted horsemen are a common repeating pattern in the plied-warp appliqués discussed in Chapter 6 (see No. 94, note 1), as are 'orant saints.' The symmetrically raised hands of these riders may perhaps influence from the latter scheme upon the former, but two other contributions may be perceived in it. The first is iconographical; these symmetrically raised arms holding objects recall ascension iconography and the holding of 'eagle bait' (see No. 177a-c). Second and perhaps more likely, they characterize the pose of the horseman in mediaeval Islamic art, a common image which apparently developed when a formerly profile bowman was rendered frontally with arms at either side; into his hands objects (frequently hawks) were then placed to provide a logic for this changed pose. 7

The standard marine iconography of Coptic textiles is evoked by the fish and putti, but these elements have also undergone revealing changes. The putti have been separated from the fish and placed in roundels (for compartmentalization in late wool tunic ornaments, see Nos. 118, 134, 135 and 141, on the last of which note the doubled animals comparable to the
doubled birds of the present textile); while the fish are now interspersed with birds and plants, the last two motifs characteristic of another sequence of textile patterns (for which see Nos. 22 and 115). The lack of internal borders and arrangement of the fish and other units in pairs suggests that the prototype recalled by No. 157 was one of the patterns without internal borders, sometimes with marine iconography, which are discussed under No. 120. On this last example and on No. 121 are found fish in association with the same three-part plant.

As was the case of the horsemen in the large medallion, the posture of the various putti reveals distinctive changes. In his spread-eagled pose, the central putto in the left arm of the gammation displays a relationship to similar figures on late wool tunic ornaments (see Nos. 113, 135), while many of the others by their ambiguous gestures, splayed legs and curious 'Hermes' caps (for which see Nos. 118, 77 and 81) show to what degree this apparently archaic design is actually related to styles of tunic ornaments datable in the ninth to tenth centuries and later.
No. 157

Notes

1. Two basic surveys of this group of provincial weavings are: M. S. Dimand, "Coptic and Egypto-Arabic Textiles," *BMMA*, 26 (1931), 89-91 and C. J. Lamm, "Some Woolen Tapestry Weavings from Egypt in Swedish Museums," *Le Monde Oriental*, 30-31 (1936-37), 43-77. For a more recent discussion see D. Thompson, "A Fatimid Textile of Coptic Tradition with Arabic Inscription," *JARCE*, IV (1965), 145-150. No. 157 resembles New York, Metropolitan Museum of Art acc. nos. 31.19.13-17 in the looseness of the dark blue tabby, being more loosely woven than Brooklyn Museum acc. no. 57.120.3, all of which are discussed by Thompson, *loc. cit.*, note 3; (the last of these is No. 38 in Thompson, *Coptic Textiles*). For additional remarks on Fayyum textiles see No. 195.
No. 157

Notes

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3. Cairo, Museum of Islamic Art acc. no. unknown, see G. Wiet in *Syria*, (1935), pl. XLVII center. The silk prototype for the Cairo textile would have been a textile such as No. 164.

4. E.g., New York, Cooper-Hewitt Museum acc. no. 1902-1-143, illustrated in *JARCE* IV (1965), pl. XL, 13, particularly for the stylized figure of a putto and the running animal which resembles the lions on No. 157; and, for the animal style, Berlin nos. 87,790 and 87,788 (Kühnel, *Islamische Stoffe*, pl. 6), both dated by the author to the end of the tenth century.

5. E.g. Cleveland Museum of Art acc. no. 1667.16 (J. Beckwith in *Ciba Review*, 12, 9, right); Berlin no. 6243 (Wulff and Volbach, *Stoffe*, pl. 72); Vienna, Österreichisches Museum für
No. 157

Notes

Angewandte Kunst acc. no. T628 (Egger, *Koptische Textilien*, no. 26); New York, Cooper-Hewitt Museum acc. no. 1902-1-71 (*Christentum am Nil*, no. 302); for a later example of this pattern, see Paris, Louvre acc. no. X 4472 (*Du Bourguet, Catalogue*, 162, D 112).

6. Usually plied-warp appliqués and tapes, e.g.


7. The frontalization of the bowman’s pose can often be attributed to the flattening out of the position of the Parthian shot, a pose found in doubled form on some of the ‘Amazon silks’ which make part of
the same group of silks and tapestries which were prototypes of the present textile; e.g. see No. 167; London, Victoria and Albert Museum acc. nos. 371-1887
817-1903, 558-1893 (Kendrick, Catalogue III, nos. 636, pl. X,
810, pl. XXIII and 821, pl. XXVI); Berlin no. 9269
(Wulff and Volbach, Stoffe, pl. 135). See further in regard to this transformation of the mounted bowman, D. Thompson, "A Fragmentary Stucco Plaque in the Royal Ontario Museum," Near Eastern Numismatics, Iconography, Epigraphy and History; Studies in Honor of George C. Miles, D. Kouymjian, ed. (American University of Beirut, 1974), 83-96,
esp. 92, fig. 6; cf. for another such rider now almost converted into a falconer, a detail of an inscribed ewer dated A.D. 1232 in The British Museum, illustrated in C. J. Du Ry, Art of Islam
(New York, 1972), 117.
8. Paris, Louvre acc. no. 4132 (Du Bourguet, Catalogue, 179, D 158) is another tapestry rendering of this kind of seated putto with a hat, holding a bowl. (One cannot tell if it has wool or linen warps.) The style of this example appears to be somewhat earlier than the Dumbarton Oaks piece, for the body, hat and cloak of the putto are considerably less distorted. Although Du Bourguet places no. X 4132 in the seventh century, the relation of the winged (?) vase below this putto, and the dark blue background, to Umayyad and later textiles, suggests that the Louvre fragment may come from another, slightly earlier, large textile of the type of No. 157.
No. 157a

Medallion, probably from a missing part of No. 157

Late ninth to tenth century

Measurements: 8.4 x 8.0

Provenance: Probably Antinoopolis/Sheikh Abadeh
Formerly in the Collection of the Byzantine Institute.

Unpublished

Technical information: Warp: S dark blue wool.
Wefts: S dark blue, S yellow, S green, S undyed linen, S red wool. 1 tapestry, slit and dovetailed. 10-11 warps, about 17-18 wefts, per cm.

Separate roundel containing a putto in a blue hat and with red wings, and moving to the right with his face nearly frontal, a green duck in his arms. This fragment is similar to the putto from the lower right
of the oblong on No. 157. It is evident from a similar cloth or another section of it, since No. 157 must once have been a very large weaving.
No. 158  (53.2.73)

Tapestry leaf containing tree with a crosslegged figure in it

Late tenth to eleventh century

Measurements: 9.7 x 13.5

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen. Wefts: S undyed linen; S natural tan, S mauve purple, S dark blue, S pale green, S yellow, S red, wool. 2 tapestry, slit. 9-10 paired warps, 35-40 wefts, per cm.

Largescale spade-shaped leaf in tapestry. Within the leaf on a blue background is a tree with various fruits, among them pomegranates and possibly grapes.
and daisy-like flowers. The tree is also inhabited by a frontal, stylized, crosslegged and nimbed personage. Above the tree is a yellowish band containing linen motifs, possibly birds. There is a hole in the upper thorax of the figure.

The formal combination of the inhabited Hellenistic vine, growing usually from a vase, and the symmetrical and ornamental candelabra tree, was a Sasanian contribution, but the tree of No. 158 is unlike the Sasanian or Coptic versions (see No. 77, note 1), or the uninhabited superimposed trees on the other spade-shaped textile leaves in the catalogue (Nos. 60-62). Although there are few tapestries comparable to the Dumbarton Oaks textile, it is clear from objects in other media that the style of No. 158 is Fatimid. It may be difficult to perceive in the stylized form of the figure in the tree a crosslegged person (unfortunately the destruction of the upper thorax makes it even more difficult) but comparison with a large number of Fatimid and pre-Fatimid crosslegged figures, a few in textiles, in wall painting, in the Siculo-Arab ivories, and in wood carving, some of
which are extremely stylized so that the legs resemble paired concentric circles as here, reveals the same identity in the motif on No. 158. On one of these, the last cited, a pair of Fatimid tapestry-weaves in Cleveland and Cairo, the degree of similarity in the legs is quite remarkable. Even the arc over the figure's head echoes the lunette frames of some painted crosslegged figures at Palermo.

Also to be noted as comparable to No. 158 are Spanish Umayyad carved ivories, many of which include crosslegged figures in elaborate inhabited foliage. The varied semi-naturalistic fruits and flowers on this tapestry leaf parallel similar features in the elaborated naturalism of late tenth century Spanish Umayyad style, which it should be noted, is contemporary with early Fatimid rule in Egypt.

The jagged, flamelike shape surrounding the figure on No. 158 raises the further question of possible influence from imported images of the Buddha, a subject which demands attention in any extended research on the crosslegged image in art of the Fatimid period.
While No. 158 does not partake of the provincial character of No. 159 q.v., which also presents iconography familiar in more pretentious works of art, the same angular little daisy-like flowers and blue background are found on both. For this reason and because of all its technical features, the likelihood is that No. 158 is also an Egyptian weaving, and that similarities to the style of Spanish Umayyad art merely indicate the approximate date to which the tapestry leaf should be attributed.

Although the present textile appears to date from approximately the same period as No. 159, it is likely to reflect a more cosmopolitan milieu than the latter. In it are reflected motifs and styles known to us in works of the highest quality: ivories for the Spanish caliphal family; paintings for Roger II of Normandy at Palermo; and ivory boxes for the nobility and very wealthy. Because of the still naturalistic fruits and tree, which display a derivation from Umayyad models, I have dated it earlier than some of the material cited for stylistic and iconographic comparison, e.g. some of the Sicilian caskets and the
Palermitan paintings, the last of which date in the 1140's.
No. 158

Notes

1. E.g. Percy Cott, *Siculo-Arabic Ivories*, Princeton Monographs in Art and Archaeology: Folio Series III, (Princeton, 1939), pls. 34, figs. 77 a-c and 49, fig. 111; Arthur Lane, *Early Islamic Pottery*, revised ed. (London, 1965), pl. 27A; M. Monneret de Villard, *Le pitture musulmane al soffitto della Capella Palatina in Palermo* (Rome, 1950), figs. 178-194 (the last two nimbed, as here, with lunette frames comparable to the shape over the figure in No. 158); E. Pauty, *Bois sculptés d'églises coptes (Époque fatimide)* (Cairo, 1930), pl. VI, 1; also Cairo, Museum of Islamic Art acc. no. 13979, Fatimid ivory of cross-legged ruler, illustrated in *Cairo* (1969), pl. 5a; Textile Museum acc. no. 721.14 illustrated by R. Ettinghausen, "Painting in the Fatimid Period: A Reconstruction," *Ars Islamica* IX (1942), pp. 112-124, fig. 25; also an
No. 158

Notes

unpublished, unaccessioned, embroidery from the Newberry Collection at Oxford, Ashmolean Museum, of repeating crosslegged crowned figures holding "eagle bait"; and two silk and linen tapestry weavings, Cleveland Museum of Art acc. no. 50.541 published by D. G. Shepherd in Bull. CMA 39 (1952), 212 below; and Cairo, Museum of Islamic Art acc. no. unknown, see G. Wiet, L'exposition persane de 1931 (Le Caire, Publications du Musée Arabe, 1933), pl. XXV, above.

2. John Beckwith, Caskets from Cordoba (London, 1960), pl. 15 (A.D. 968), pl. 19 (A.D. 969-970, this figure framed by a howdah), pl. 20 (same casket as pl. 19), pl. 23 (A.D. 1004-5). Possibly the jagged frame surrounding the figure on No. 158 imitates the medallion frames of such objects.

memoriam Ernst Herzfeld, ed. George C. Miles (Locust Valley, N.Y., 1952), 5-20; and Herzfeld, Malereien, 42. Cf. a coin showing Buddha in a three-quarter pose derived from that of Zeus, enthroned with hanging legs but with flaming nimbus, see E. Herzfeld, Kushano-Sasanian Coins (Calcutta, 1930), 31, fig. 22; presumably (since it is dated in the fifth century) this predates the established image.
Tape with seated and standing cupholders in registers

Tenth to early eleventh century

Measurements: 35.6 x 11.9


Bibliography: Morris Catalogue I, 315.

Technical description: Warp: S-spun Z-plied undyed wool. Wefts: S undyed linen, S dark blue, S medium blue, S light blue, S medium green, S light green, S yellow, S orange, S apricot tan, S red, S pink, wool. 1 tapestry, slit. 8 plied warps, 29-30 wefts, per cm. A few slits and missing yarns at lower right.

Lower section of a broad tape on the dark blue ground of which appear registers of confronted seated cupholders, registers of two pairs of connected
triangular units similar to the seats of the cupholders, and registers in which a single standing frontal figure holds cups and birds and is flanked by more birds. There are two small daisy-like flowers and calligraphic-appearing signs to either side of the standing figure; and in the longitudinal space the two registers with standing figures is a stripe of quatrefoils. Across the intact base is simulated repeating Kufic inscription, perhaps derived from the word ġbagai. Possibly the inverted W's at the sides of registers with the standing figure are also stylized renderings of Kufic.

This tape, to which there are a number of close counterparts as well as related textiles, should be compared also with No. 73, another broad tape approximately the same period woven on wool warps. Since the present textile is a tape it differs in regard to its warps and the kind of loom used from the bulk of Fayyum textiles which are tabby with inwoven tapestry (see Nos. 157, note 1 and 195). In other regards it shares a number of features with Fayyum textiles: the very dark blue background; stylized
No. 159

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Kufic; daisy-like flowers; stylized 'calligraphic' signs appearing somewhat like S or Z; small angular birds; and even the triangular form of the 'seats' and interstitial registers (on Fayyum bands, small slightly stepped triangles often appear in the inscriptional band).

At the same time, No. 159 is linked by the iconography of cup-holding to more courtly art of the Fatimid period, in which this was a favorite motif.\(^3\) In particular, the similarity of the stepped triangles, on No. 159 placed below the cupholders, with the same motif, tables or cushions (on Text-Figure , Cooper-Hewitt Museum no. 1902-7-82) is astonishing. Despite the common iconography with works in a cosmopolitan and truly Islamic style, the Dumbarton Oaks tape should be viewed primarily as a work in a special, late Coptic, probably localized, style, like Nos. 136 and 137 of this catalogue.

It is probable that the standing figures on No. 159 and analogous textiles derive from the common orant figures on earlier plied-warp tapestries, from which this textile derives technically. But although
No. 159

the present textile and its close counterparts are described as tapes, on the assumption that they are complete and were woven on a narrow loom for application to other textiles, it would appear from the first example in Paris cited in note 2 that comparable textiles were not always woven separately: the first of these is clearly dovetailed tapestry beside a dark red ground. Possibly in this case (the catalogue by Du Bourguet gives insufficient information in the analyses) the textile was not woven on plied warps, which would make the inweaving of the ornament more natural.
No. 159

Notes

1. Close parallels are: Washington, Textile Museum acc. no. 72.40, complete above with the same stylized inscription and slight differences in the colors of the garments of the standing figure; Baltimore, Museum of Art acc. no. 50.95, without inscription but with narrow border of lozenges and different triangular seats and garments; animals and plants appear instead of birds; and New York, Metropolitan Museum of Art acc. no. 33.17.1, virtually the same as No. 159.

2. Paris, Louvre acc. nos. AC 841 and 840 (Du Bourguet, Catalogue, 286-7, F 109 and F 110; on the first of these are paired standing cupholders with daisy-like flowers, inverted W's or stripes, etc.; on the second, single standing cupholders with many small motifs similar to No. 159; on both, the
No. 159

Notes

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cupholders have lost their hands and on the first the cups have been stylized to resemble wings. Also the Louvre acc. no. AC 839 (ibid., 286 F 107), a very segmented rendering of the pattern of confronted cupholders.

3. See many of the objects cited under No. 158, note 1; and Zaki Muhammed Hasan in Bulletin of the Faculty of Arts, Fuad I University, Cairo, XIII, Part 2 (1951), 91-110, pl. 1 no. 22 and pl. 7, 29, two Fatimid pots with single cupholders.

Important evidence of the use of paired cupholders in profile on textiles in a more cosmopolitan Islamic style is provided by two different silks, New York, Cooper-Hewitt Museum (our Text-Fig. ) acc. no. 1902-1-82 and Chicago Art Institute acc. no. 50.1; of the latter there are several fragments in other museums (see Weibel, Two Thousand Years, nos. 74 and 75). Both of these silks have been attributed, with some doubt remaining, to Spain; on the latter silk the women are in a similar
position and arrangement within roundels, but these
are musicians, equally as common in Fatimid art as
cupholders. Also see New York, The Hispanic
Society of America acc. no. H.909 (Weibel, op. cit.,
no. 76) a slightly later, Spanish version of the theme.
Part II. Other Textiles
Chapter 11. Umayyad and Tulunid fragments of large textiles. Nos. 160 and 161. See also Nos. 75-85, 103, 107, 108 for other examples of Umayyad style, and No. 111 for Tulunid style.

The two entries in this chapter are both examples of large groups of comparable textiles, possibly curtains, hangings or covers since they were woven on a large scale. The stylistic affinities of the first textile are clearly with a multitude of objects in the best Umayyad style, while the style of the second, less well represented in non-textile media, shows a definite relationship to Abbasid painting at Samarra. Added interest is given the Tulunid fragment, No. 161, by the fact that it and its counterparts can be shown to derive formally, functionally, and sometimes even technically, from the Umayyad tapestries discussed in the preceding entry.
No. 160  

Wool tapestry fragment with an elaborate floral pattern

First half of the eighth century

Measurements: 29.4 x 16.8

Provenance: Unknown; probably Syria. Purchase.

Unpublished

Technical description: Warp: Z-spun S-plied white wool. Wefts: S white, S greyish brown, S dark blue, S medium blue, S light blue (mixture), S dark wine red, S red, wool. 1 tapestry, slit and a little dovetailed. 13 warps, 30 wefts, per cm. In poor condition, with small holes throughout.

Fragment of fine tapestry-weave; on a red ground is a circular frame in a pattern of lozenges and half lozenges. Outside this frame is an elaborate frieze composed of continuous lotus blossoms projecting
outwards, and within the frame is a complicated acanthus-lotus blossom with foliated tips on the petals and a trefoil (somewhat destroyed) in the place of the pistil. The textile is of great coloristic subtlety: the flower has dark, medium and light blue leaves, with zig-zag markings in wine red; grayish brown is used for the dots in the lozenges of the circular frame; and the same colors appear in the outer projecting frieze.

No. 160 is a small but elegant fragment of a type of woolen tapestry-weave known in many examples, the largest number accessible to study being at The Textile Museum and including two inscribed examples, one having been made for Marwān II (A.D. 744-749). Most of these textiles include birds within comparable acanthus- and lotus-rimmed frames or roundels, as well as elaborate acanthus blossoms like the present textile, and the larger fragments show that they come from large textiles organized in registers. These registers were composed of an alternation of broad bands of foliage in a loose diaper enclosing acanthus blossoms in circular frames; narrower bands with
No. 160

foliage; and broader sections in which the birds in roundels appeared in parallel rows (see Text-Figure of Textile Museum acc. no. 73.609). Most of the group are woven on S-spun Z-plied or Z-spun S-plied wool warps, have a red ground, and use various Z-spun wool wefts; (a characteristic palette includes undyed, tan, dark and light blue, various greens and red, purple being found on only a few which are not representative of the main body of the group). This description of the type averages the characteristics of fragments; occasionally there are differences as some of the details described in note 1 will establish (e.g. the birds of Textile Museum acc. no. 73.396 are not enclosed in roundels).

Examples of this group in the finest style (No. 160, Textile Museum acc. no. 75.524 the tapestry ṭīrāz of Marwān II, and Textile Museum acc. no. 73.550) express the developed cosmopolitan decorative style of Umayyad stucco, while on others this style has been modified. Among these others, two with inscriptions show definitely that the type was made in Egypt into Tulunid (Abbasid) times. One of these is a
very large complete textile in Cleveland with two registers of birds in double narrow pearled frames, while on the other in the Textile Museum (acc. no. 73.685), the single bird preserved is in a finescale, and stylistically changed, rendering of the more typical lotus frieze.

Because of the elaboration of the outer frieze of blossoms on the Dumbarton Oaks textile, which has parallels in the elaboration of Umayyad stucco at Qasr al Hayr al Gharbi, a site usually attributed to Hishām (A.D. 728-729), as well as in a lesser degree to that of Khirbat al Mafjar (attributed to al-Walid A.D. 743-44), the weaving has been dated in the first half of the eighth century.

The Syrian origin of this group of textiles, which appears incontestable on those of good style because of their relation to Umayyad decorative style, is confirmed by the technique of weaving in wool on this kind of plied wool warp, which is otherwise uncommon; numerous tapestry-weaves of the same technical character were found at Dura, an observation first made about No. 160 by Louisa Bellinger.
1. The following extensive list of examples is given because of the previous neglect of this large body of Umayyad decorative art and the information that can be gathered from it regarding the changes in detail due to its imitation elsewhere (Egypt) or development into Abbasid forms (e.g. No. 161):
Washington, The Textile Museum acc. no. 75.524, the Marwān II wool tapestry ṭīrāz fragment, on Z-spun S-plied wool warps with Z wefts (see Kühnel and Bellinger, TM Tiraz, 5-6, pl. I); acc. no. 73.609, our Text-Figure (S-spun Z-plied wool warp and Z wefts, 48.4 x 29.5 cm.); acc. no. 73.551, fragment with sections of floral border and field (S-spun Z-plied warp); acc. no. 73.550, section with heraldic eagles (?) in acanthus and lotus frames (Z-spun S-plied wool warp); acc. no. 73.724, fragment with bird wearing collar with
No. 160

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three pendants in fine Umayyad style (S-spun Z-plied wool warp); acc. no. 73.396, fragment with various decorative zones and an unframed bird, an exceptional textile, compound weft-faced twill on an S-spun Z-plied wool warp, Z wool wefts, interrupted by slit and dovetailed tapestry-weave in pattern areas; also acc. no. 1965.72.2 said to be from Fustat, which looks like a provincial imitation of the group. Among other things, on this last example, the pendants on the misshapen bird have become projections from its breast, and it is enclosed in a narrow tightly beaded frame; (note that it is woven on a Z-spun S-plied wool warp, with Z wool and Z linen wefts, the linen wefts being a sign of possible Egyptian imitation of a foreign type). There is also a large fragment, 68.5 x 21 cm., which I have not examined but which looks like another provincial or Egyptian example, with two bird roundels, one containing a peacock, the other an eagle, Stockholm, National Museum acc. no. 92/1939; see C. J. Lamm, "Lamm'ska
Textilsamlingens, "Nationalmusei Årsbok" (Stockholm, 1939), 200-204, fig. 94). Another textile,
Textile Museum acc. no. 73.578, a fragment with a
plant roundel showing greater tightness and
'miniaturization' of borders (for which see pp.
), is evidently an early Abbasid example (S-spun
Z-plied wool warp and Z wefts); the roundel on this
example appears also to reflect the tighter
medallion form seen on the silk tirāz of Marwān II
(see F. E. Day cited below), which appears to date
from the very end of the Umayyad period. Textile
Museum acc. no. 73.577, a fragment with a bird
patterned by a checkerboard design, as on the
Cleveland tirāz (see note 2) and a narrower,
tighter, rinceau border, is probably of the ninth
century; (it has Z-spun S-plied wool warp and Z
wefts); and acc. no. 73.685, a fragment with bird
in Tulunid style with inscription on the red ground
above (S-spun Z-plied wool warp with S various
wools and S linen wefts, these wefts being in
agreement with a great many Tulunid
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tapestry-weaves); the fragmentary inscription on no. 73.685 agrees in style with that of Cleveland Museum acc. no. 58.48 (which has a plied linen warp however) and it should probably be read: \[ ... \] [made in...], the \[ ... \] in particular continuing the special Kufic form found also on the fragment in Manchester, the Whitworth Art Gallery, of the silk \[ ... \] of Marwan II (see F. E. Day, "The \[ ... \] Silk of Marwan," Archaeologica orientalia in memboriam Ernst Herzfeld, ed. G. C. Miles (Locust Valley, N. Y., 1952), 39-61, pl. VI, a.).
Additional examples are: Art Institute of Chicago acc. no. 46.72, a sizeable fragment showing broad and narrow friezes of foliage (28.5 x 35.5 cm., Z-spun S-plied wool warp); New York, Metropolitan Museum of Art acc. no. 50.83, a sizeable fragment with two different bands of diaper pattern containing rosettes and acanthus flowers (Z-spun S-plied wool warp); Chicago, Field Museum acc. no. 83.526, fragment with bird in acanthus frame (Z-spun S-plied wool warp); and Boston, Museum of
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Fine Arts acc. no. 47.1040, a fragment of acanthus roundel with an inner border of pearls (Z-spun S-plied wool warp). According to Kühnel and Bellinger, op. cit., 6, a number of the same group of textiles are in the Museum of Islamic Art, Cairo, but since these were not made available to me I can only repeat their mention of acc. no. 15480, with an incomplete Kufic inscription.

See in regard to this group (though she describes them as only Z-spun S-plied), Louisa Bellinger, "Craft Habits, Part II: Spinning and Fibers in Warps," Textile Museum Paper No. 20 (November, 1959), 4.

2. See D. G. Shepherd, "An Early Tirāz from Egypt," Bull. CMA, 47 (January, 1960), 7-14, figs. 1 and 2 (with S-spun Z-plied linen warp, 32=3\frac{3}{4} \times 24\frac{1}{2} inches). For an early Abbasid silk showing the development towards smaller tiger roundels than on the silk Tirāz of Marwān mentioned above in note 1, see M. Hassan al Hawary, "Un tissu abbaside
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de Perse, "Bulletin de l'Institut d'Égypte, XVI
(1933-34), 61-71, pl. I, a, ʿtirāz of al-Muʿtamid,
A.H. 278/A.D. 891.

3. See D. S. Schlumberger, "Les fouilles de Qasr
al-Heir Gharbi," Syria, (1939), 195-238; 324-
373, esp. pl. XLV, 2, a lotus frieze comparable to
the one on No. 160, and pl. XLVII, 4, elaborations
of acanthus palmettes related to the flower of the
textile. Unfortunately, most of the elaborate
stucco reliefs and grills from this site are
unpublished but all of the stucco is on view at the
National Museum of Damascus. Acanthus palmette
blossoms even more comparable to the flower on the
Dumbarton Oaks fragment are recorded on my
negatives Y 7 and Y 35. See for acanthus blossoms
in stucco from Khirbat al Mafjar, Hamilton, Mafjar,
202, panel 20, fig. 146, pl. XLVIII,1 and 208,
panel 28, fig. 153, pl. LI,2. Furthermore, Creswell,
Early Muslim Architecture, pls. 6-9 (Dome of the
Rock), fig. 418 (Dome of the Treasury, Damascus,
Mosque of the Umayyads); and R. W. Hamilton, The
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Structural History of the Aqsa Mosque (London, 1949), pls. II (mosaic), LVIII, 10E, LX, 13W, LXV, 19E (wood panels), all of which shows a stylistic relation to No. 160.

With further reference to the date of Khirbat al Mafjar see R. W. Hamilton in Levant, I (1969), 61-67, and for a discussion of the acanthus (anthemion) and acanthus-lotus palmettes see Thompson, Stucco, pp. [ch. IV].

4. See Pfister and Bellinger, Dura Textiles, nos. 34, 75, 110, 111, 116, 136, 143, 177 and 178, as well as 117 and 142, two fragments of 'rep' or carpet-like tabby having more warps than wefts. See further pp. in regard to plied warps.
No. 161 (73.3)

Colorful crested bird holding a twig

Last third of the ninth century

Measurements: 14.8 x 16.8

Provenance: Egypt. Purchase.

Unpublished

Technical description: Warps: S linen. Wefts: S linen; S medium olive green, S tannish yellow (with variations in intensity of color), S red, wool. 2 tapestry, slit and interlocked. 7 paired warps, 20-21 wefts per cm.; inwoven into linen tabby with about 14 warps and wefts per cm., from which it has been cut. Surface worn, with some areas of broken warps and small holes.

Largescale medallion with a red background slightly edged with tannish yellow, on which is shown a crested
No. 161
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bird whose linen beak continues into a curling linen and yellow twig. The bird's wings, of yellow, green and white (linen) are extended, with another wing over his back, possibly from a now missing adjacent bird (?). His yellow body is striped with green, which extends into a three-pointed tail, and his legs are white with a yellow branch in front of them.

A special group of tapestry weavings on a rather large scale (in addition to the size of their units, their thread count and the diameter of the yarns are indicative of their scale), are usually attributed to Tulunid Egypt. Among them are examples containing bird medallions similar to No. 161 frequently on a blue or blue-grey background, but also sometimes on red as here. Many of the larger pieces of this type are divided into friezes or registers, and figural schemes and are a prime source of reference in the reconstitution of pre-Fatimid painting. ¹

In the case of the textiles with friezes of bird medallions, it is clear that these developed from the red-ground tapestries of Umayyad style with birds and acanthus rosettes in registers, a number of which
are discussed in reference to No. 160. A large inscribed fragment in the Textile Museum (Text-Figure of acc. no. 73.685) illustrates both in style, and by being woven on the plied warps characteristic of the earlier group, this line of descent. Many others of the Tulunid style are woven on multiple linen or wool warps, however, and it appears that this group of tapestries, unlike the Umayyad group from which it developed, presents a less consistent picture in regard to warps. It is possible that Tulunid examples on plied warps may be relatively earlier and reveal themselves by this feature as transitional from the Umayyad tapestries in question.

The bird on Text-Figure is completely softened in outlines, cursive, and with continuous foliation between twig and beak, features characteristic of the bird of No. 161 and other Tulunid examples. Painted friezes with birds in or out of medallions were found on the walls of Samarra, so that unlike the figural fragments of tapestries with seated figures or horsemen, there is no need in this case to postulate a missing scheme of painting from these
No. 161

fragments; one exists in the capital of the caliphs under whose authority the Tulunids came to govern Egypt.  

A number of bird medallions, also detached from their original context like No. 161, are in other museums.
No. 161

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1. E.g. Bern, Abegg-Stiftung acc. no. 27, with a frieze of horsemen; Washington, Textile Museum acc. nos. 3.282, 72.93, 72.95, and 72.37, showing frontal capped figures. See No. 158, note 1 in reference to Textile Museum acc. no. 721.14.

2. Washington, Textile Museum acc. no. 73.685, 38.3 x 15.5 cm.; warp S-spun Z-plied linen; wefts of S wool (medium and light blue, medium green and light green, yellow, red) and linen, the last being used for details as on No. 161. The background of the rinceau register is red; that with linked rosettes is light green; and the inscription is linen with a dot of yellow wool on the red ground.

3. Herzfeld, Malereien, pls. XLVIII-L. These paintings are in a consciously Sasanianizing style which is less cursive and more controlled than the style of
medallions such as No. 161. They reveal a format comparable to Text-Figure and in details such as the reliance on a great many stripes to define the parts of the bird's body (an un-Sasanian approach), their actual ninth-century date would be apparent if they came from an unknown context; cf. in further regard to the use of stripes for feathers and a comparably cursive/fluid line, ibid., pls. XXV, left, XXX, above, XXXIV.

4. E.g. Washington, Textile Museum acc. nos. 73.537, red-ground medallion with doubled beaded border, bird holding twig with foliate branch from back of head; 711.25, large fragmentary roundel with bird on pearled pedestal; 73.705, an eagle in a pearled roundel (wool warp); 711.11 on which a large bird is depicted with a lion and deer on a green ground (cf. the Samarra painting cited supra note 3, with other animals as well as birds), and 711.35, blue and green bird with ribbons on tan ground within pearled frame (plied linen warp); Athens, Mouseion Kosmetikōn Technōn acc. no. 1371 (Apostolaki,
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Hyphasmata, fig. 104); Cairo, Museum of Islamic Art acc. nos. 13022 (large red-ground bird medallion); 9366 (large fragmentary tan bird); 14954/1 (small bird, crested eagle?, on blue ground); 14954/11 (large green and tan bird on striped red and tan ground); 14948 (small roundel, crested tan and undyed birds on blue); 14954/14 (tan and white bird on blue with leaf in beak); 14954/12 (tan bird on blue with wiry foliage from beak and back of head); Cleveland Museum of Art acc. no. 50.517, large striped bird continuous with foliage in narrow beaded frame on red ground, S linen warp (textile 21 cm. high); Boston, Museum of Fine Arts acc. nos. 48.1065, bird in pearled roundel, tan background (2 tapestry on S linen warps); and 48.1066, two birds on a dark blue ground in connected scrolls, linen pearls outside the scrolls (2/3 tapestry on S linen warps); this last example preserves a little of the largescale pattern of the Umayyad prototypes for this group.
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A few fragments of the group show other animals, e.g. Cairo, Museum of Islamic Art acc. no. unknown, a horse or ass grazing, with stripes radiating from its back and defining its shoulder (cf. Textile Museum acc. no. 711.11 cited above); and London, Victoria and Albert Museum no. 165-1949, an inscribed fragment with frieze of quadrupeds in comparable style; see John Beckwith in Ciba Review 12, p. 24 below and A. Mordini in Bull. de Liaison CIETA, 31 (1970/1), p. 51 above.
Chapter 12. An 'Antinoopolis silk.' No. 162. See also Nos. 54, 55 and 163.

Only one silk in the Dumbarton Oaks Collection belongs to the special group of early silk twills of which many were found at Antinoopolis and which were made either in Sasanian Iran or in a place very much under Iranian influence. It is not the only textile in this catalogue with links to the silks found at this important site. A small fragment of tape, No. 55, is related to silks and wool cushion covers from Antinoopolis, while the famous 'Horse and Lion' hanging which may be from Antinoopolis (No. 54) is an Egyptian adaptation on a large scale of silk patterns related to No. 162. The scheme of the 'Samson' hanging also appears to have been influenced by the design principles apparent in No. 162. Finally, a few large hangings at Dumbarton Oaks are unrelated to the problems of the Antinoopolis silks but share the same provenance (No. 49, probably also Nos. 48 and 50).
No. 162  

Two fragments of silk twill with ibexes in small roundels

Fifth to early sixth century

Measurements:

Provenance: Unknown; probably Antinoopolis. Bliss Collection

Bibliography: Morris Catalogue III, 5; A. Geijer, "A Silk from Antinoë and the Sasanian Textile Art," Orientalia Suecana, XII (1963), 21, fig. 9 (larger fragment only).

Technical description: Warp: Z white silk, Main and Binding. Wefts: Unspun blue, white, brownish red (brick color), green, silk. Weft-faced (S) 1,2 compound twill. Warps and wefts used singly. Wefts
No. 162

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pass over five (three Binding and two Main) and under one Main warp. Wefts that do not appear on the surface are carried behind in pairs, e.g. blue and white, two white, blue and red, etc. Fragile, with worn surface.

Two fragments of silk twill with a background formerly blue (it is now very worn) between the roundels. The larger fragment contains one complete and one partial roundel with a brownish red background, in which are a pair of addorsed collared ibexes. The animals are white with blue used for the eyes and for the geometrical indications of the zones of their bodies; they wear green collars. At the base of the roundel is a white vegetal motif, shaped like two small sections of a simple acanthus frieze, and surmounted by a smaller blue trefoil; a similar blue trefoil occurs on the background under the horns of the ibexes. The ibex roundels are not tangent, and a small area of the blue background appears between them. In the register below, which is very worn on the larger Dumbarton Oaks fragment, is a row of large white elaborate (lotus or acanthus) buds, arranged so that the bud is placed below the space between animal roundels. This bud is
better preserved on the smaller fragment; it has a
trefoil top similar to the trefoil in the ibex roundels,
and a small blue trefoil above a red transverse band on
the body, below which is a simple low blue candelabrum.
At the base is a larger repetition of the joined
sections of acanthus set at the base of the ibex
roundels, with an oval termination below it. The
remnant of another register of ibex roundels appears
below the bud on the smaller fragment.

No. 162 contains in its two fragments two-thirds of a
textile pattern which is found also on fragments in
London, Berlin, Boston and Uppsala, the last being the
best preserved of the fragments.¹ Missing from the
Dumbarton Oaks example is the pattern from the third
register of this silk, which consisted of roundels
containing addorsed collared cheetahs with their heads
reversed.

These silks are part of a special group of silks
known to have come from Antinoopolis, the city on the
middle Nile founded by Hadrian in memory of Antinous,
and in less numerous fragments from other sites.
Antinoopolis was excavated by C. Schmidt (briefly) and
A. Gayet in a series of excavations paradigmatic of nineteenth century destructive techniques, which probably constitute the greatest single archaeological setback for the study of Old World textiles because of the unique importance and range of materials from this site. Information that might have been provided by a careful record of the finds in each tomb group (let alone the recording of stratigraphy) was entirely sacrificed to speed and volume, so that the objects could quickly go onto the market. Only careful study of the random publications of Gayet provides a very rough idea of the archaeological background of the Antinoopolis material.

Three groups of silk patterns were found at Antinoopolis: small scale diapers with small fillers, which reflect actual Parthian relief replicas of such patterns (see No. 55, note 2); the type of No. 162 in a number of elaborate variations (these are the 'second group'); and two silks with winged horses, one in a pearled roundel, and a silk with a ram (the third group). The first two of these groups are finely woven with warps used singly while the third
employs a doubled main warp, a technical innovation that resulted in the enlargement of the pattern. For stylistic and technical reasons, Geijer perceived a chronological development according to these three styles (see No. 55), an analysis that makes sense except that, as was pointed out in that entry, it does not take into consideration the possible continued production of such traditional types as the diaper-patterned silks after the development of other patterns. The Antinoopolis silks were all apparently applied to or associated in the same graves with tailored surcoats in the Iranian style.

The ibex pattern, related silks with other patterns in registers (see note 3) and the diaper silks are all characterized by the same smallscale drawloom technique, flat color zones, and by a style and motifs that appear to be mid-Sasanian (i.e. late third to fifth century). The last point is difficult to establish, except by inspired guesswork, because to characterize Sasanian decorative art of the fourth to fifth centuries, as distinguished from late Sasanian and Umayyad art in the Sasanian tradition, is still itself problematical.
The organization of the entire pattern, however, provides another chronological indication; (the scheme preserved on the examples in Uppsala and London has been used for this part of the discussion). Briefly, the scheme consisted of three different registers, the nearly tangent roundels of different motifs in a parallel arrangement, and the complex lotus or acanthus buds between them in a very narrow or tight quincunx. The overall arrangement is not strongly directed towards staggering, and the closest parallel to this peculiar organization of an overall or field pattern by two or more parallel registers of varying motifs is found in Chinese silks which are roughly contemporary with the mid-Sasanian period. A study of the numerous Sasanian field patterns in stucco from various sites fails to discover the same principle, which apparently should be attributed to influence from imported Chinese silks on the weavers of this 'second group' of the Antinoopolis silks. Thus, although it is not certain, because of the westward political extension of Sasanian Iran into Mesopotamia during much of the dynasty, that these silks were woven in
Iran proper, it seems reasonable to find that they came from the Sasanian empire or Iran proper. Their complex smallscale patterns reflect a relatively early stage of drawloom weaving during which it would be especially appropriate to find stylistic influence from textiles imported from China, the source of the fiber in which they were woven. The designs of No. 162 and others of the 'second Antinoopolis group' are experimental also. While very effective, they involved too many elements, on too small a scale for efficiency in the loom set-up as it developed in western Asia. This feature, as well as the peculiar arrangement of these field patterns, make them curiosities, which stand apart from the mainstream of pattern developments in later mediaeval silks. The 'Horse and Lion' hanging (No. 54 of this catalogue) is an imaginative Coptic imitation of this type of silk pattern. It, and other hangings of the same type which include motifs familiar on the Antinoopolis silks or in Sasanian art, also feature cheetahs, which are not found commonly in Sasanian art.

The cheetahs of the London and Uppsala fragments are characterized, apart from their rather blunt faces
with open mouths, by relatively few, large, spots.
The same stylization of a collared cheetah is found on
a third-century limestone relief plaque from
Palmyra, and it is possible that this correspondence
provides a clue to the source of the pattern element,
and perhaps also as to the relatively western location
within the Sasanian empire of the workshop from which
it came. The collared cheetah would have been well
suited for use in hunting on the vast Syrian desert.
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Notes

1. London, Victoria and Albert Museum acc. no. 2182-1900 (Kendrick, Catalogue III, no. 829, pl. XXXI), a drawing of the pattern which is not entirely correct; the same silk is also illustrated in Peirce and Tyler, L'art, vol. II, pl. 52; Berlin, acc. no. 04.65 published in a reconstruction by Lessing, Gewebesammlung, pl. 2a; Boston, Museum of Fine Arts acc. no. 96.347; and Uppsala, Victoria Museum of Egyptian Antiquities, Uppsala University, acc. no. 2752, see Geijer in Bibliography above, figs. 6-8.

2. On the common incorrect appellation of Antinoopolis as Antinoë, by analogy to Arsinoë, see H. I. Bell, "Antinoopolis: A Hadrianic Foundation in Egypt," *Journal of Roman Studies* 30 (1940), 133-147.

The unsystematic and incomplete records of the Antinoopolis excavations are found in the
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following publications, the list of which has been taken from the article by Geijer cited above:

A. Gayet, "L'exploration des ruines d'Antinoë et la découverte d'un temple de Ramses II enclos dans l'enceinte de la ville d'Hadrien," Annales du Musée Guimet, 25 (Paris, 1897); idem, "L'exploration des nécropoles greco-byzantines d'Antinoë," Annales du Musée Guimet, 30 (Paris, 1903); idem, "Ma cinquième campagne de fouilles à Antinoë," Revue archéologique, (1901); idem, "Ma neuvième campagne de fouilles à Antinoë," extract du "Carnet" (conférence à Paris 1904); L'art copte (Paris, 1902); idem, Catalogue des objets recueillis à Antinoë pendant les fouilles de 1898; ibid., for the years 1900, 1901, 1902, 1903, 1906/7.

3. For other examples of Antinoopolis silks with complicated patterns in registers comparable to No. 162 see Falke, Kunstgeschichte I, figs. 40 (Lyon, Musée Historique des Tissus acc. no.); 41 (=Kitzinger, "Horse and Lion," fig. 10, Berlin, no.
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311/96); 44, on which the paired horses in roundels should be compared to the ibexes of No. 162; and 45 (both Berlin, acc. nos. ); Kitzinger, op. cit., figs. 6-9 and 27, variously Musée Guimet acc. no. 1108; Lyon, Musée Historique des Tissus acc. no. 363; London, Victoria and Albert Museum acc. no. 2086A-1900 (Kendrick, Catalogue III, no. 828, pl. XXXI); Paris, Musée Guimet acc. no. 1148; and Berlin acc. no. 312/96.

4. See Falke, Kunstgeschichte I, 39-40, fig. 48 (incomplete Pegasus silk in Berlin, the arrangement of which can be compared to the largescale wool-and-cotton textile with dancers in Cairo, see No. 170, note 2); fig. 49, the Pegasus silk in Lyon with pearled roundel; for the ram silk see Ghirshman, Art, fig. 277; ibid., fig. 278 is another example of the Lyon pattern, which is now in the Louvre, acc. no. MG1148 (formerly in the and different Musée Guimet, from the 'second group' silk cited in note 3 above, despite the same number).
5. Falke believed firmly that the diaper silks derived from Greek vase patterns of the fifth and fourth century B.C. (some of the other patterns he classed as greco-persian; see Kunstgeschichte I, 31-41). The corpus of Sasanian decorative art known to Falke when he made these judgments (e.g. about the absence of busts, Brustbild, in Sasanian art, ibid., 38) was considerably smaller than that now provided by metalwork and excavated stucco; (on the latter, the Brustbild is an important motif). J. Strzygowski originally suggested Iran as the source of these patterns in "Seidenstoffe aus Ägypten in Kaiser-Friedrich Museum; Wechselwirkungen zwischen China, Persien und Syrien in spätantiker Zeit," Jahrbuch der Kunsthistorischen Sammlungen Berlin, (1903).

6. For a discussion of these coats see Geijer, loc. cit., 8-13; Pfister, "Le rôle de l'Iran dans les textiles d'Antinoé," Ars Islamica, XIII/XIV (1948).
7. Few sites with associated decoration can with certainty be attributed to fourth and fifth century Iran, and the excavation of the major one, Kish (itself in the Mesopotamian part of the Sasanian empire) was only partially published; see J. Baltrusaitis, "Sasanian Stucco. A. Ornamental," and A. U. Pope, "B. Figural," in Survey, vol. I., 601-645. An archaeological publication of the site is, however, now in preparation by P. R. S. Moorey of The Ashmolean Museum, and it will probably vindicate the fifth century date which I ordinarily assume for this material; (Dr. Moorey kindly shared his preliminary thoughts in correspondence with me about the dating of stucco). See further for a possibly fifth century site, E. J. Keall, "Qal'eh-i Yazdigird: A Sasanian Palace Stronghold in Persian Kurdistan," Iran, V (1967), 99-121. The choice of motifs and their style on the Dumbarton Oaks silk present certain similarities to the Kish stucco.
Sasanian silver with decorative patterns is hard to date, and the vessel shapes which are believed to be early have relatively little decoration on them in comparison with late Sasanian silver.

With regard to late Sasanian decorative style, the textile patterns in relief at Taq-i Bustan are almost certainly of the early seventh century. The stucco of Ctesiphon is due to receive full publication at last by Jens Kröger of Berlin and one will then be able to decide what part of it is late Sasanian and what part of the Umayyad period. That of Chal Tarkhan-Eshqabad is all of post-Sasanian times; see Thompson, Stucco, for further remarks on late Sasanian decorative style.

For a different view of Sasanian textile design and technique, one that does not take into consideration the existence (and problem) of an early and mid-Sasanian style but which, correctly I believe, conceives of the patterns with large single
pearled roundels, part of the 'third group' of Antinoopolis silks, as coming late in the Sasanian period, see J. F. Flanagan, "The Figured Silks," in The Relics of Saint Cuthbert, ed. C. F. Battiscombe (Oxford, 1956), 487-491 and esp. 490, note 1. In regard to these patterns, also see No. 168, note 3.

8. See M. W. Meister, in Ars Orientalis, VIII (1970), figs. 19 (an excavated silk from Astana, pre-A.D. 541), and 20 and 21 (another excavated silk from Astana, pre-A.D. 551). Both of these feature an alternation of three pairs of different beasts, the first has confronted paired deer with heads reversed, feng huang and kinnaras; as a fourth motif it includes a bust-like human figure, which is obviously related to the Antinoopolis silks with busts (see note 5 above). The second of these Astana silks incorporates a largescale diaper into its pattern and therefore itself varies from the basic patterns. Ibid., fig. 28, a warp-faced compound twill excavated by Stein at Astana, which
is possibly of the later sixth century, repeats the same system of field decoration by varying motifs in parallel bands or registers.

An earlier stage in the arrangement of roundels in parallel bands with a complex intervening vertical pattern (on these silks not even a tight quincunx is suggested) is found on Han silks; see ibid., figs. 5 and 6, excavated at Palmyra (= R. Pfister, Textiles de Palmyre, vol. I [Paris, 1934], 43-44, pl. 11); and for further examples, A. Stein, Innermost Asia (Oxford, 1928), vol. I, 233-234, vol. II, 674, pls. XXXV, Toy.111.293, Ast. viii.1.01, XXXVI, Ast.1.7.04 and XL, L.C. vii.09.

The design principle in which overall field patterns were determined by several varied registers without strong longitudinal definition continued in some later Chinese textiles; see Jacques and Flemming, Encyclopedia, pls. 238 and 240, two brocaded Chinese silks at Krefeld, Gewebesammlung acc. nos.
9. See Thompson, *Stucco*.

10. E.g. Boston, Museum of Fine Arts acc. no. 28.18 and Washington, The Textile Museum acc. no. 71.51 (Kitzinger, "Horse and Lion," figs. 49 and 48 respectively); also Cleveland Museum of Art acc. no. 61.201, a hanging very much like the fragment in Boston.

11. Philadelphia, University Museum of the University of Pennsylvania acc. no. CBS 8907, 35 cm. H x 39, unpublished to my knowledge. This cheetah is framed against an acanthus border and is shown lying down; it wears a collar with a leash that hangs down and is caught under its belly. Red paint remains on the border, collar and leash. See *The New York Times* of Sunday, May 24, 1970, Section 10, p. 1 for a fine illustration of a mature cheetah, which shows the characteristically great number of small spots in nature.
Chapter 13. Red-ground and bi-color silk twills.
Nos. 163-169.

Except for the large fragment of the famous 'Samson' silk, No. 163, which is likely to have been made as a hanging or display piece of some kind (and possibly also No. 164), the textiles in this chapter were probably all woven to be cut into sets of garment ornaments. Only No. 165 represents the silks of this type which were intended for use as clavi or cuffbands— all the rest in the Dumbarton Oaks Collection happen to be roundels. Again, only No. 163 is stylistically different in details from the rest of these silks and is accorded a slightly earlier date in the sixth or early seventh century; the others, for reasons connected with the style of ornament and iconography, have been attributed to the Umayyad period.

As is well known, these red-ground and bi-color silks for the most part share a common design
The patterns of both groups frequently are found reflected in plied-warp tapestry appliqués of the kind discussed in Chapter 6; (the latter were often woven in the large piece or as tapes to be cut apart and attached to garments, in the same way as the silks). Only No. 169 in the Dumbarton Oaks Collection has a 'scaled' pattern; that is, it was woven on a four-harness loom in a more expeditious fashion. The resulting angularity of the pattern has occasionally led to a later dating for the 'scaled' versions of these patterns. Unless, however, the 'scaled' patterns exhibit the stylistic mannerisms of a later style,* this later dating is not justified, since scaling is known on excavated textiles from sixth-century contexts.

The origin of the red-ground and bi-color silks has often been the subject of controversy, and Alexandria, Constantinople and Syria have been variously defended as their source. The iconography

*See No. 169, note 7, and No. 166, note 2.
of silk patterns such as No. 165 was shown by Dorothy G. Shepherd to have specific Egyptian associations, and for reasons discussed under No. 168, it is perhaps more likely that the latter pattern originated in Syria. But, as is pointed out under No. 164 and elsewhere, it is not really possible in the light of available evidence to localize the origins of most of the patterns. Emphasis is laid on patterns in these remarks, because it was always possible for the weavers in one locality to copy fabrics woven in another.

Many of the patterns discussed in this chapter are restricted to this special group of textiles and have no relation to later textile patterns; but Nos. 164 and 168 are related in iconography to numerous important later mediaeval fabrics.
No. 163

Large silk fabric of 'Samson and the lion'

Sixth to early seventh century

Measurements: 94.2 x 38.4

Provenance: Unknown; formerly in the Cathedral of Chur (Switzerland). Bliss Collection.

Bibliography (Note that the numerous publications of other fragments of the same silk have been excluded as much as possible):

J. Burckhardt, "Beschreibung der Domkirche von Chur," Mittheilungen der Antiquarischen Gesellschaft in Zurich, XI Heft 7 (1857), 163-164, pl. 14; J. H. Hefner-Alteneck, Trachten des christlichen Mittelalters, I (Frankfurt/Darmstadt, 1857), pl. VIII; idem. Kunstwerke I (1879), pl. V; Ch. de Linas, in Revue des Sociétés Savantes, (1857), 63; E. Molinier,
No. 163

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idem, Coptic Art, 206, fig. 129; Handbook (1967), no. 371.

Technical description: Warp: Z red silk, with a few Z tan silk warps. Wefts: Unspun white, dark blue, red, golden yellow, medium green, all very intense colors, silk. Weft-faced (S) 1, 2 compound twill. Single wefts pass under one Main warp, and over 2 Main and 3 Binding warps. Weave very uniform.

Large piece of a heavy, colorful silk twill containing four registers of a pattern. On a red ground are confronted pairs of heroes who grasp rampant lions by holding them through the eye sockets, their far knees thrust against the animals' backs. The men are white with short white tunics, and wear a fluttering green chlamys with yellow tips, and there is one complete pair of them at the left, with part or all of the left side of the next pair preserved at the right. The lions are yellow with dark blue collars and have dark blue markings on their paws. Pairs of small white-and-blue flowers appear beneath the chest of each lion. The registers are defined by undulating
ribbons containing red squares alternating with red and green foliage; on either side of this are narrow blue bands with white pearls.

Some of the patterns of the 'five color' or red-ground group of compound weft-faced twills are discussed under No. 164. As is well known, the red-ground silks were for the most part, more luxurious versions of the same kind of patterns that are found on the bi-color silks (see Nos. 165-169). The 'Samson' silk is, however, somewhat anomalous in comparison with other red-ground twills (its pattern is not found on bi-color silks), and it has been dated a little earlier than the other silks for reasons that are discussed below.

While technically in the same weave structure, No. 163 appears under microscopic analysis (of the Dumbarton Oaks example only) to be an extremely well woven silk of unusual uniformity. Though naturally a little faded, the colors of this large twill are still more brilliant than those of other red-ground silks; and in this regard, the few tan warp ends were
probably tan originally because there is so little serious fading elsewhere. However, No. 163 differs from the usual (unscaled) red-ground and bi-color silks of the kind discussed in this chapter because its twill is in an S direction (see No. 169, note 3); (the twill on the representative unscaled silks is in a Z direction).

With regard to overall design, the Dumbarton Oaks silk, which is one of the largest of many pieces of the same textile associated with church burial treasures, is also unusual in relation to the red-ground and bi-color silks. The scheme, which is probably of Far Eastern origin, is related to that of the 'Horse and Lion' tapestry and silk with ibexes from Antinoopolis (Nos. 54 and 162 q.v.). As on these other textiles, it consists of registers containing parallel units, on the present textile without any longitudinal connections at all between registers, or any effect of a staggered or alternating pattern.
No. 163
- 5a -

An original adaptation of roundel borders into continuous shallow arcs, the latter containing the traditional two narrow edges and the center with spade-shaped leaves found on other red-ground and bi-color twills, is used to define these registers. A few later mediaeval silks with eagles also employ
continuous arcs taken from roundel borders as a horizontal pattern element, but it never becomes a popular motif; indeed these borders may occur only coincidentally on the 'Samson' and later eagle silks.  

The character of the foliage in the main border differs from that on related twills and their tapestry counterparts (see Nos. 164-168, 75 and 76). These spade-shaped leaves are depicted as simple, flat objects, without superimposed secondary motifs or embellishments such as indentations or open work. There are comparably flat small spade-shaped leaves on an Antinoopolis silk in Berlin, but without the main design and other details, this feature would not be enough to draw a connection to the Antinoopolis material. Likewise, the rest of this border is simpler than customary on red-ground and bi-color silks, the squares from which the leaves grow, and the larger squares at the junctions of the arcs, apparently having been inspired by the square cabochons at the cardinal points of pearled roundels (see Nos. 54 and 170). The junctions of red-ground
and bi-color roundels with spade-shaped leaves in the border are usually made by interlaced or superimposed small circles of the same border patterns (see Nos. 164, 167 and 168). Another feature, the little twisted daisies below the lions, repeats comparable little daisies used as interstitial devices to separate animals on several of the Antinoopolis silks.

The hero of the pattern, who has variously been characterized as Samson, Daniel, David or Hercules, cannot be firmly identified. In pose he is unlike representations of Daniel and the traditional wrestling figure of Hercules, while he lacks the weapon characteristic of David. The pose is influenced by that of Hercules with the Ceryneian hind, as well as by the common formula of Mithraic sacrifice (with the hero's hands in the beast's nostrils), the last similarity having been pointed out by Kendrick (see note 1). It is unlike the paired standing huntsmen in roundels of the red-ground silk group, who merely aim downwards with bow
and arrow or sword (see No. 164, note 1). There is likewise no reason to suppose that the pairing of the heroes on the 'Samson' silks derives from these roundels with standing hunters, which in any case appear somewhat later on the basis of the style of the vegetal motifs of their borders, like the bulk of the red-ground twills (see above). The heroes on the 'Samson' silks are each contained in a single arc, so that they may as easily be derived from a single roundel pattern showing a hunter; like the two silver plates mentioned in note 7, their heraldic opposition may reflect the common pairing of elements on Antinoopolis silks, or merely, as seems more likely, the mechanical enlargement of the pattern by use of the point repeat. 6 A superficial resemblance created by the placement of the huntsman's foot at the lion's neck on these red-ground silks with paired standing huntsmen is not the same as the strong knee pressure on the lion's back shown in the 'Samson' pattern.

The Mithraic posture and the scheme derived from the iconography of Hercules and the Ceryneian
hind influenced other heroic representations of
hunting in late antique and Sasanian art. Often it
is not possible to know whether the significance of
the original image was understood by the artist or
patron in the final, adapted form of the iconography.
As far as the silk pattern is concerned, the fact
that unlike Hercules, the hero is clothed, perhaps
indicates that the pattern originated in a
representation of David or Mithras, or even in a
generic hunting scene already adapted from the
original motif.

A date in the sixth or very early seventh
century seems most appropriate to the 'Samson' silk
because of the greater simplicity of its decorative
elements in comparison with the other red-ground and
bi-color silks; the similarity of the pose of the
heroes to the sixth century Byzantine plates with
David and Hercules in New York and Paris (see note 7);
and the relationship of its total scheme to silks and
tapestry hangings associated with Antinoopolis. The
question of its provenance raises the knotty problem
of Alexandria or elsewhere (see No. 164, note 1), and in the present state of our knowledge unfortunately cannot be answered.

If we could be sure that silks of the Antinoopolis patterns were known at Byzantium and in Syria (as seems likely because their wide distribution resulted in the numerous examples at Sens), one would be as justified in attributing it to one or the other as to Egypt. The links of the total pattern to the Antinoopolis silks may predispose the reader to Alexandria. However, the greater probability that the motif of the heroic figure with lion is related to the motif of David and Hercules in combat with the lion, which is known on Byzantine silver but not so far in the same format in an Egyptian context, may make Constantinople almost more logical as a solution.

A silk of this weight and size seems almost certain to have been woven for use as a hanging, a function which was suggested by Sigrid Müller-Christensen in reference to the largest fragment of
the 'Samson' silk, the so-called Mantle of Saint Alexander at Ottobeuren, which received secondary use as a cover for relics; similarly, the suggestion has been made that the luxurious Annunciation and Nativity silks in the Vatican, and other comparable silks with Biblical scenes, were intended as choir hangings. As is suggested under No. 164, it is possible that the first or primary group of red-ground or 'five color' silks were actually woven for use as hangings, and only later cut up for garment ornaments, while later less well woven and lighter weight examples of the group (see No. 164, note 3) were woven to accompany appropriate clavus patterns and to serve as garment ornaments in their primary use, in imitation of the bi-color twills.
No. 163

Notes

1. Lyon, Musée Historique des Tissus acc. no.
   (Henri d'Hennezel, Le musée historique des tissus
   Soieries d'art, 1st ed. (Paris, 1914), pl. 21,
   III;
   London, Victoria and Albert Museum acc. nos. 7036-
   1860, 8558-1863 (Kendrick, Early Medieval Woven
   Fabrics, 16-17; 23-24, no. 1001, pl. 11; a fragment
   at Chur (Jacques and Flemming, Encyclopedia,
   pl. 21, below); one
   in the Vatican, Museo Sacro acc. no. 1247 from the
   Capella Sancta Sanctorum most recently published by
   W. F. Volbach, I tessuti del Museo Sacro Vaticano
   (Città del Vaticano, 1942), 38, no. T103, pl.
   XXVIII; Berlin no. (Lessing, Gewebesammlung,
   pl. 7c); Paris, Musée de Cluny acc. no. Cl. 3.055
   (C. Diehl, Manuel d'art byzantin [Paris, 1910], I,
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Notes
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267); a fragment in the Treasury at Aachen (Lessing, op. cit., pl. 7a; Ottobeuren (Sakrale Gewänder, no. 2, the largest fragment, 80 x 116 cm.); Vienna, Österreichisches Museum für Angewandte Kunst acc. no. T.724 (Egger, Koptische Textilien, no. 57); Nürnberg, Germanisches Museum acc. no. ; Florence, Bargello acc. no. and Maastricht; there is also a fragment from a binding, see G. Gerola, "Il sacramentario della chiesa di Trento," Dedalo, II (1921), 221.

2. See L. Bellinger cited in No. 180, note 2 and Kendrick, Early Medieval Woven Fabrics, 23-24. For examples see Berlin nos. "[and] (Falke, Kunstgeschichte, vol. II, figs. 249, 247); and Cooper-Hewitt Museum acc. no. (Chronicle CUM, I, no. 10 [December, 1943], fig. 2).


4. Cf. in regard to these roundel connections, the somewhat simplified account of J. F. Flanagan, loc. cit. under No. 54, note 11, 491.
No. 163

Notes

5. E.g. Lyon, Musée Historique des Tissus acc. no. 268B and (Kitzinger, "Horse and Lion," figs. 3 right and 43 respectively); Boston, Museum of Fine Arts acc. no. 27.566, a tapestry imitation of Antinopolis silk patterns (Kitzinger, loc. cit., fig. 4); No. 54, the 'Horse and Lion' hanging, where paired opposing daisies grow from the curled half palmettes; Berlin no. cited in note 3 above, another silk with single daisies above pairs of birds; and a silk in Sens of the same stylistic group, with daisies contained in scrolls (Falke, Kunstgeschichte, vol. I, fig. 42).


7. E.g. the marble relief plaque of Hercules with the Ceryneian hind from Ravenna (Volbach, Early Christian Art, 346, pl. 180, where it is dated in the fifth or sixth century and attributed to Byzantium); and the Byzantine silver plates in New York and Paris of David and Hercules cited under
No. 163

Notes
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No. 54, note 9. For Sasanian plates showing a comparable scene see an example in the British Museum (K. Erdmann in Jahrbuch der Preussischen Kunstsammlungen, LVII [1936], fig. 2) and one (whose authenticity has been questioned) in the collection of Désiré Kattaneh (Ghirshman, Art, fig. 254). Further in regard to the confusion of motifs derived from classical heroic themes, Thompson, Stucco, pp. and R. Ettinghausen, From Byzantium to Sasanian Iran and the Islamic World (Leiden, 1972), 5-10.

8. Note that No. 75, an Umayyad plied-warp tapestry appliqué of the style related to the majority of red-ground and bi-color silks, also has a central motif known so far only in silver and other media of roughly the same period; perhaps this is an indication of a non-Egyptian (Byzantine or Sasanian) source for the motif.

9. See Sakrale Gewänder, 13; cf. also "Probleme der mittelalterlichen Textilforschung; Wissenschaftliche
Arbeitstagung des Zentralinstituts für Kunstgeschichte in München..." Kunstchronik, 8. Jahrgang, Heft 11 (November, 1955), 308-310, with the opinions of various experts regarding the dating of the 'Samson' silk; and a paper given at the same meeting by W. F. Volbach, "Byzantische Seidenstoffe und ihr Verhältnis zu den Sasanidischen," loc. cit., 322-324, esp. 323.

Note that the dating of the 'Samson' silk given above differs from the implied eighth to ninth century association (and dating) of the red-ground silks discussed by Donald King, in loc. cit., under No. 164, note 8. King cites further, in regard to the Ottobeuren silk, Sigrid Müller-Christensen in Ottobeuren 764-1964, 1964, 39-44.

No. 164  
(37.29)

Mounted archer and lion in roundel

Second half of seventh to early eighth century

Measurements: 24.0 x 30.0


Technical description: Warp: Z red silk Main and Binding; Wefts: Unspun red, white, blue, brownish orange, green, silk. Weft faced (S) 1,2 compound silk twill. Main and Binding warps are single, wefts carried singly on surface; under one Main, over two Main and three Binding warps. Surface very worn, the whole has many slits and is in weak condition. The edges were once folded under. The textile may have
been stretched horizontally when it was applied to another fabric, which would have caused the now permanent distortion of the pattern.

Rectangular fragment of silk twill containing one slightly flattened roundel and a little of the interstitial motif at each corner. The roundel frame contains a continuous garland of flowers, some nearly heart-shaped, some with two symmetrical offshoots, with green leaves on a white background; there are two narrower borders on either side of it. In the roundel is a mounted rider, whose garments are unclear because they are worn away, but with a fluttering cloak, and a nearly frontal head bent back who is in the position of the Parthian shot. Below his horse is a supine brownish-orange lion which faces right. The archer and horse are now white with the rider's hair, the horse's mane, and the lion orange; the field of the roundel is blue. These colors only describe the textile in its present state; with the surface better preserved, much of the area described as orange probably would be red.
No. 164

This textile and No. 163 are the only examples at Dumbarton Oaks of the luxurious 'five-color' or red-ground silks that have frequently, since von Falke, been attributed to Alexandria. Their actual origin cannot be determined from the information available, and with textiles, it is always possible that weavings from one center were 'dissected' and copied at another. One textile with the same pattern is in London and there are a few comparable textiles in the same color scheme with doubled horsemen; (later examples of the heraldic pattern of doubled horsemen are in a more angular style). Also part of the group contemporary with No. 164 are the famous Annunciation and Nativity silks in the Vatican, and a few other silks with Christian iconography. The fact that the roundel pattern of this silk and the Vatican and some other silks is single is almost certainly a sign of the luxury of these weavings, or of the continued use of the single-horseman prototype, and not of a primitive stage of weaving. Variety was probably achieved in the garments for which these single-unit roundels were
woven by their alternation with other patterns, the case with bi-color silk twill ornaments (see No. 165 and note 2 thereto). For the most part, the red-ground silks repeat the patterns and style of the latter group and should be regarded as more expensive weavings with the same locus of use and which, regrettably, raise the same questions about origin. Probably fewer of them survive because, as luxury goods, fewer were originally made. A fragmentary silk clavus in the Victoria and Albert Museum with single horsemen above and below a roundel containing an eagle represents the sort of pattern with which No. 164 could have been applied to a tunic. The patterns of the 'five-color' and bi-color silks appear on many Umayyad plied-warp tapestries, and it is probable that these tapestries imitated the brilliant colors of the former silks (see Nos. 75-81). The possibility remains that unlike the bi-color silks, the red-ground textiles as opposed to the bi-color silks, were woven primarily as hangings (see No. 163, note 9). Because of their extra wefts they are much heavier than bi-color versions of the same pattern, and this extra weight
would indeed make them suitable to be suspended in the
loom piece. A secondary use as garment ornaments,
once the hanging had deteriorated, would explain the
present condition of the Dumbarton Oaks fragment.

Except for the 'Samson' pattern (No. 163),
which can be differentiated stylistically in small
details from the red-ground fabrics such as No. 164
and the examples cited in note 2, and which is
therefore dated slightly earlier on stylistic
grounds, there is no good reason to place these
textiles in any but an Umayyad context. The character
of the foliage, with its superimposed shapes and
various indentations, the character of the elaborate
acanthus or lotus palmettes in the intervening spaces,
are clear indications of this style (see Nos. 75,
note 2; 76, note 2; and 165 in regard to indentations);
and so is the eclectic subject matter in the whole
group. Examples of this tendency are the occurrence
of both late classical dress and fitted 'Syrian'
garments on various examples (both types with cloaks
derived from the fluttering diadem ties of Sasanian
art); the presence of the single and double horsemen
motif in a comparable style, demonstrating an impartial command of different prototypes; and the textiles with ascension and mythological iconography showing the possible influence of Sasanian art as well as the Christian scenes already discussed. As was stated above, following von Falke, these silks were commonly attributed to Alexandria of the sixth to seventh centuries, but a recent study by Donald King of the European church burials and translations containing silks of this group tends rather to confirm their dating in the Umayyad period. The examples he lists in his 'red group,' which include the Cologne silk (see note 2), the Annunciation and Nativity silks (see note 4) and one of the silks with mythological renderings (see note 7), are mostly associated with contexts of the early ninth century. It is reasonable to assume an eighth-century date for many of them, since some of these silks were probably treasured objects when they were placed in the tomb.

The particular image of the single mounted huntsman on the Dumbarton Oaks fragment is in a line of development from late Sasanian models but it may
also have been influenced in details such as the hair style and garments by Byzantine tradition (also see No. 157, note 7). Although it is difficult to be precise in dating Sasanian silver plates with hunts, the evidence of stucco and the internal stylistic evidence of the silver itself tends to establish the Parthian position in such conscribed hunting scenes as a late iconographic feature.
No. 164

Notes

1. See, inter alia, Falke, Kunstgeschichte, vol. I, 31-43; Peirce and Tyler, L'art, vol. II, 44-53; 127-130; Schmidt, Alte Seldenstoffe, 33-46; L. Longman in The Art Bulletin, XII (1930), 115-130; Kendrick, Early Medieval Woven Fabrics, 14-23; Volbach, Il tessuto, 87-97; Volbach, Katalog... Mainz, 42-43; and most interestingly a private exchange of letters entitled "Pro Alexandria," on file at Dumbarton Oaks between Otto von Falke and Hayford Peirce and Royall Tyler (Peirce and Tyler taking the position that it is not possible to narrow their origin and style to Alexandria and suggesting Constantinople as an equally good possibility). Mrs. Elizabeth Bland kindly provided me with a copy of this correspondence. Another stylistically comparable group of twills contemporary with the 'five-color' or red-ground
and bi-color twills has a blue and sometimes pink background, e.g. the Milan silk cited in note 3.

2. London, Victoria and Albert Museum acc. nos. 560-1893 (Kendrick, *Catalogue III*, no. 823, pl. XXVII), a single horseman roundel without the distortion in width of the Dumbarton Oaks example (this textile seems, on the contrary, to have been stretched longitudinally); 559-1839 (ibid., no. 822, pl. XXVII and Peirce and Tyler, *L'art*, pl. 184a) is a similar single horseman roundel with the horse directed to the right. Close examination of these two silks reveals small stylistic and technical differences, and only the first is probably by the same weaver or from the same cloth as No. 164.

For the stylistically comparable doubled horsemen in roundels, see Peirce and Tyler, *L'art*, vol. II, pl. 185 (silk in St. Ursula's church, Cologne, a large uncut textile); Victoria and Albert Museum acc. no. 558-1893 and 107-1887 (Kendrick, *op. cit.*, no. 821, pl. XXVI and no. 820 unillustrated); and an example at Maastricht
(Volbach, *Il tessuto*, fig. 47). Both Victoria and Albert Museum acc. no. 558-1893 and the Maastricht silk are also illustrated in Falke, *Kunstgeschichte*, vol. I, figs. 72, 73. One like the Maastricht example (a copy?) is in New York, Metropolitan Museum acc. no. 37.53.1 (Weibel, *Two Thousand Years*, no. 49). In regard to copies made at Krefeld of this pattern see D. G. Shepherd in *Survey*, vol. XIV, p. 3097.

Silks with two standing huntsmen can be classed with these paired horsemen, e.g. one in the Kofler-Truniger Collection, Lucerne (Volbach, *Il tessuto*, fig. 50) and another at Aix-la-Chapelle (Jacques and Flemming, *Encyclopedia of Textiles*, pl. 21 above).

3. E.g. half a roundel in Düsseldorf (Falke, *op. cit.*, fig. 80); the example in San Ambrogio, Milan (*ibid.*, fig. 89); Cambridge, Fogg Art Museum acc. no. 1917.115; and these two, possibly from the same cloth: London, British Museum acc. no. 86.7-23-2
No. 164

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and Cleveland Museum of Art acc. no. 59.124 (see D. G. Shepherd in Bull. CMA, 46 [December, 1959], 222). These patterns increase the number of subsidiary animals in the field below, a feature of the still more elaborate rider silks discussed under No. 173, note 2.

4. See for the Annunciation and Nativity silks Falke, Kunstgeschichte, vol. I, fig. 68; Peirce and Tyler, L'art, vol. II, figs. 181, 182; and Volbach, Il tessuto, fig. 51, 52. It was once suggested that these two patterns were cut from the same weaving, a most luxurious wearing procedure if true. But while they may have been used to decorate the same garment, Pfister proved by dye analysis of the red silk in each that they had been woven separately; see R. Pfister in Atti del XIX Congresso Internazionale degli Orientalisti [1935] (Rome, 1938), 663. Comparison between the two (cf. Falke, op. cit., fig. 68 where they are illustrated together) reveals tiny differences in detail also. Examples of other single-image Christian textiles
i _,

No. 164
Notes

- 5 in this color scheme are:

London, Victoria and

Albert Museum acc. nos. 2064-1900 (Kendrick,
Catalogue III, no. 825, pl. XXVIII), two roundels
in a vertical arrangement (a clavus?) showing the
Virgin and child; and 2065-1900 (ibid., no. 826,
pl. XXIX), a small roundel containing an orant
:figure.

5.

By the time to which these silks are datable the
point repeat was surely a :familiar procedure :for
western weavers.
Repetition o:f the pattern in reverse may
have been attempted as early as the third century,
in possible :formal imitation o:f Chinese warp-:faced
tabby (Han weave) and warp-:faced compound twill
textiles with heraldic and :four-part patterns in
roundels, because it a:f:forded an easy way o:f
enlarging and diversi:fying the pattern.

(This

procedure would also appeal to the design sense o:f
near eastern weavers because it would thereby
produce the traditional and ancient near eastern
heraldic images.)

The actual weaving method in

j

i


warp-faced fabrics was quite different, however. See for a Chinese silk found at Palmyra, R. Pfister, *Textiles de Palmyre* (Paris, 1934), 43-44, fig. 10, pl. XI; *ibid.* (Paris, 1940), 75-84; and M. W. Meister in *Ars Orientalis*, VIII (1970), 255 ff., and figs. 5 and 6. In regard to these doubled roundel patterns also see Kendrick, *Early Medieval Fabrics*, 21-22.

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Notes

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7. E.g. Falke, Kunstgeschichte, vol. I, figs. 74, 77, an ascension and triumph theme, on a textile in Brussels, and the so-called Dioscuri motif on a textile in Maastricht (the last possibly to be dated a little earlier, like the 'Samson' pattern, No. 163); the latter pattern was copied at Krefeld at the end of the last century, and modern versions of it are found in many collections; see note 2 above.


9. The only Sasanian silver plate of undoubted authenticity that can be dated as early as the fourth century (it apparently represents Shapur II) on which the hunter is in the Parthian position is in the Hermitage; see Orbeli and Trever, Orfèvrerie, pl. 6. The early date of this plate has
recently been questioned because of variations from the norm in trace analysis research by Professor Adon Gordus of the University of Michigan. Stylistically it has always been a rather extraordinary example. Possibly it was made later to represent the crown of Shapur II, or in a peripheral region.


In further regard to the Parthian position as an index of relatively late date, one should note that it is found in Chinese art of the T'ang period but not apparently earlier; see \textit{The Chinese Exhibition; An Illustrated Handlist of the Exhibition of Archaeological Finds of The People's Republic of China}, National Gallery of Art, Washington, December 13, 1974-March 30, 1975; \textit{The Nelson Gallery-Atkins Museum, Kansas City, Missouri}, April 20-June 8, 1975, no. 324.
No. 165 (56.2)

Fragment of silk twill inscribed "Joseph"

Seventh to eighth century

Measurements: 26.4 x 17.2

Provenance: Said to be Akhmim.


Technical description: Warp: Z dark brown silk, Main and Binding. Wefts: Unspun dark gray blue, unspun white, silk. Weft-faced (Z) 1, 2 compound twill. An effect of iridescence is created by the passage of grey blue wefts over dark brown, and by the binding in dark brown over grey blue.

Fragment of silk twill divided into four compartments, with the upper two in an antithetical arrangement beside a stripe of dark pomegranates against a white background, and the lower two as their mirror image.
No. 165

- 2 -

It has irregular edges with large areas missing from the lower compartments and the upper right side. Partial inscriptions remain (in mirror writing in the right compartments) to indicate that the four compartments were once inscribed "IWCHΩ." Each compartment contains a mounted rider on a horse rearing towards the central stripe. The rider is trousered with a long oval strap or pendant on the chest, and a narrow fluttering cloak. His outer hand is raised and holds a missing object. (On a fragment in London this is seen to be a disklike object, perhaps a labarum). There is a narrow plant or tree on either side of the figural composition, and below the horse a helmeted hunter in military dress and directed in the opposite direction, thrusts his spear between the rider's horse and the head of an ostrich; it is not certain from the design whether he aims upwards and sticks the horse, or downwards at the ostrich. At the top of each compartment, beside the stripe with pomegranates, is a small nearly heraldic bird with its head reversed.

The pomegranates of the central band each are marked by three large white disks and have a trefoil
No. 165
- 3 -
cap. The outer border is largely destroyed but its pattern once consisted of a stylized frieze of foliage of the type better preserved on No. 166.

No. 165 is one of the bi-color silk twills of which Nos. 166-169 in the Dumbarton Oaks Collection represent other patterns. It is one of a small group that bears an inscription, here, "Joseph," or sometimes "Zacharias." It was suggested by Falke that these names were weavers' signatures, which are otherwise unknown on early mediaeval silks, but their more probable meaning, as two specially honored saints in Coptic Egypt, was explained convincingly by Dorothy Shepherd: Joseph was venerated as the father of Jesus Christ, and Zacharias as the father of John the Baptist. Of the bi-color silks, this pattern is most likely to have originated in Egypt. This is not only because of the Egyptian significance of the two saints' names, but also because of the inclusion of an ostrich as the main prey in the hunting scene. The form of the bird above (an eagle?) echoes that of similar representations on Coptic reliefs and
textiles. The upper rider, too, probably is not a hunter but is one of the common representations of rider-saints in Coptic tapestry-weaves, who has been combined, not very successfully, with the lower hunting scene. The eagle may have to do with the imperial connections of the basic pattern of the mounted horseman. Thus the total scene of this pattern is a hybrid combination taken from at least two separate scenes, and which is only given significance by the inscription.

Apart from the various pattern elements with specifically Egyptian associations, which makes it likely that this pattern was an Egyptian formulation, dating on stylistic grounds must also be considered. First, the combination of disparate iconographical features in each panel, and the inclusion of documentary detail in the form of an ostrich (see note 6), suggest a certain distance from straightforward representations of rider-saints and of the triumphant mounted emperor. In regard to figure style, the horse-and-rider are comparable to many of the other silks of this group, an indication of their
contemporaneity (see No. 167, note 2, and No. 164, note 2). Many of the other bi-color (and red-ground) silks include borders with foliage in Umayyad style (e.g. Nos. 164 and 168); these same borders are found also among the plied-warp tapestries (e.g. No. 75). Another clue is provided by the pomegranates of the central stripe. Study of late Sasanian and Umayyad stucco indicates that one of the few definite indices of date that help in distinguishing it from earlier material can be found in the tendency to stylize the body of fruit by a variety of incisions, dots, holes, ribs, etc. The stylizations on the pomegranates here are indications of the same tendency at work. Taken together, these features of style make most reasonable the attribution of No. 165 to the Umayyad period.

Since the Dumbarton Oaks textile and its close replicas share the same attribution, by dealers or excavation, to Akhmim, it is possible that this is a pattern which originated in one workshop of that city. A tunic in London with a complete set of garment decorations provides the explanation for the
inversion of the pattern above and below a plain band of twill (see note 2). This section of the weaving was meant to be cut into two cuff ornaments, which in the complete state were completed by a broad band of foliate ornament. Loom pieces in the pattern of No. 166 show how such fabrics were woven to be cut subsequently into appliqués for garments.

In fact, on the same tunic in London, there are four such orbiculi at about knee level, two on the front and two on the back, and since they are in the same style as No. 166, we are justified in assigning a common date to these two textiles and regarding them as parts of sets of different but related silk patterns, that were customarily used together, to decorate the same garments.
No. 165

Notes

1. Missing, inter alia, from the Dumbarton Oaks holdings of these silks are examples of the following patterns: silks with two crowned personages holding crosses, sometimes in roundels or clavi with borders interrupted by crosses at the cardinal points, e.g. London, Victoria and Albert Museum acc. no. T.34-1917, a clavus (Kendrick, Catalogue III, no. 819, pl. XXV); clavi with saints in compartments, e.g. Berlin no. 9283 (Wulff and Volbach, Stoffe, 150, pl. 134); floral designs associated with the "Joseph" cuffbands (see note 2 below), and the variation of 'candelabra' roundels (e.g. No. 166) that includes two little men, e.g. Victoria and Albert Museum acc. nos. 2178-1900, 301-1887 (Kendrick, op. cit., no. 807, pl. XXIII, no. 795, pl. XXIV). Also missing are compartmented clavi with plant
forms that were evidently part of the same sets of garment ornaments that included Nos. 165 and 166; these are seen with difficulty on the illustration of Victoria and Albert Museum acc. no. 820-1903 (see note 2), but are more clearly visible on Victoria and Albert Museum acc. no. 770-1893 (Kendrick, op. cit., no. 818, pl. XXIV).

Ernst J. Grube called the entire group "Zachariou-silks" in a discussion of the problem of their date (in JARCE, 1 [1962], 75-81).

2. Cleveland Museum of Art acc. no. 47.193 (D. G. Shepherd, in Bull. CMA, 34 [November, 1947], 216 and 237, ill. facing 216); London, Victoria and Albert Museum acc. no. 820-1903 (Kendrick, op. cit., no. 794 and frontispiece) a tunic with a complete set of silk ornaments; the oblongs on the cuffs comprise a floral band and two panels with the same scene as No. 165, inscribed ZAXARIOY; also Victoria and Albert Museum acc. no. 303-1887, a fragment of Zacharias silk with two compartments and foliage (ibid., no. 800,
pl. XXII); Berlin no. KFM 9262 (Wulff and Volbach, Stoffe, pl. 135), a Zacharias example; and Bern, Abegg-Stiftung acc. no. 186, a section of compartment showing the upper righthand rider and part of the name Joseph in mirror writing. A textile of this group is known definitely to have been excavated at Akhmim (R. Forrer, Römische und byzantinische Seiden-Textilien aus dem Gräberfelde von Achmim-Panopolis [Strassburg, 1891], pl. V, no. 1).


4. For references to eagles in Coptic textiles (they are not, however, a common motif) see Thompson, Coptic Textiles, 58-59 (our No. 117 is a late wool textile with a heraldic eagle). For examples in reliefs, see, e.g., London, British Museum acc. no. 1790, a stele from Edfu, and Recklinghausen, Ikonen-Museum acc no. 519, a limestone pediment from Antinoopolis (Wessel, Coptic Art, figs 85 and 91 respectively).

6. Compare, for example, the combination of the two motifs--lion attacking ungulate, peaceful animals beside a tree--in the Bath mosaic from
Khirbat al Mafjar (Hamilton, Mafjar, frontispiece).

7. See Thompson, Stucco. For mosaics with dotted or perforated fruit, see Creswell, EMA, 2nd ed., I (Oxford, 1969), pls. 9 below, 11, a and c, 13, 14, b and c, 15, a, and 16, from the outer and inner face of the octagonal arcade of the Dome of the Rock.
No. 166 (53.2.126)

Large roundel with candelabra tree

Seventh to eighth century

Measurements: 19.9 x 20.2

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished


Roundel cut from a larger textile, with a large hole above, a few smaller ones, and areas missing at the edges. On a dark blue ground, a 'candelabra tree' rises from a narrow base with two pairs of slender half-palmette offshoots. The latter consist of
symmetrical, curving, pointed petal-like offshoots, each rimmed by small pearls and containing overlapped hearts; the lower heart segment bears two blue dots (preserved at the left only). At the top, framed by the upper pair of offshoots, is an eight-lobed blossom with small plants in the compartments within it. The outer border consists of an undulating ribbon of stylized sections of acanthus or lotus frieze. Even after its recent restoration, the surface of No. 166 remains encrusted in places.

This is the most widely represented in museums of the patterns in the bi-color group of "Zacharias silks,"¹ and it is found either in the present drab color scheme (originally white and dark purplish blue) or in a rosy coral with white; (the various published descriptions of buff, yellow and tan must all refer to the discolored original white).² The pattern exists in a stylized version that has been translated, so to speak, into the idiom of the beveled stucco style of Samarra, and of Tulunid architectural ornament;² and this is one clear case in which the continued use of a pattern over a considerable period can be inferred
No. 166

on very strong stylistic grounds. In addition to this purely ornamental variation on the theme, the tree on No. 166 or a very similar one, appears in a variation as an inhabited candelabra, a form that was reflected in later Spanish Ummayad ivory carvings. ³

Roundels of this pattern were found on a tunic with "Zacharias" bands applied to the wrists, and related purely floral ornament on the clavi (see No. 165). As the Zacharias and Joseph textiles are presumed to be an Egyptian pattern on strong grounds, so must this particular version of the 'candelabra tree' be assumed also to have originated in Egypt.
No. 166

Notes

1. London, Victoria and Albert Museum acc. nos. 355-1887, 2066-1900, 2180-1900, three roundels, purple and buff (Kendrick, Catalogue III, no. 798, pl. XXI); the roundels on the tunic, Victoria and Albert Museum acc. no. 820-1903 with Zacharias bands on the cuffs (see No. 165, note 2); Berlin no. 9255, roundel in yellow and purple (Wulff and Volbach, Stoffe, pl. 135); Brussels, Musées Royaux d'Art et d'Histoire acc. no. , purple and buff (Errera, Collection, no. 249); Boston, Museum of Fine Arts acc. no. 15.385, a large rose and tan fabric with six roundels (Weibel, Two Thousand Years, no. 51, with illustration of four roundels); another large section with four complete and four half-roundels, now in the collection of William R. Tyler (formerly in that of Hayford Peirce), rose and tan, measuring 32 x 94 cm. (Peirce and Tyler,
No. 166

Notes

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L'art, vol. II, pl. 189, a, partial illustration); Paris, Musée de Cluny acc. no. 12870; and Cleveland Museum of Art acc. no. 52.102.

2. London, Victoria and Albert Museum acc. no. 118-1891 (Kendrick, op. cit., no. 799, pl. XXI, also E. J. Grube, in JARCE, 1 [1962], pl. XI, fig. 8); Brussels, Musées Royaux d'Art et d'Histoire acc. nos. (Errera, op. cit., nos. 250, 251), the first a stylization like the piece in London, the second still another variation which though appearing Tulunid, is of a coarser style; Bern, Abegg-Stiftung acc. no. 476 (unpublished), pink and white; and Cleveland Museum of Art acc. no. 52.101, roundel height 16.1 cm. Still another variation of the pattern is in Paris, Musée de Cluny, acc. no. unknown, a smaller roundel, 10.5 x 9.3, on which the upper leaves have been turned into pointed shapes, while the lower pair display a simpler and more naturalistic form.
3. See No. 165, note 1 in reference to Victoria and Albert Museum acc. nos. 2178-1900 and 301-1887; John Beckwith, *Caskets from Cordoba* (London, HMSO, 1960), 13, in reference to the development of the Spanish ivories from patterns such as Victoria and Albert Museum acc. no. 2178-1900; and *ibid.*., pl. 5, for an ivory in the Metropolitan Museum of Art.
No. 167 (46.15)

Silk roundel enclosing Amazons as mounted bowmen

Late seventh to first half of the eighth century

Measurements: 22.4 x 18.9 (with edges folded under)

Provenance: Unknown; said by dealer to have been found in Middle Egypt. Purchase.


Technical description: Warp: Z tan silk, Main and Binding. Wefts: unspun white, unspun bluish purple, silk. Weft-faced (Z), 1,2 compound twill; (single wefts pass under one Main and over two Main and three Binding warps). A silvery iridescence is created
not only by the contrast of white and purple wefts but by the binding of the tan warp.

Roundel from a larger twill fabric. A pair of addorsed Amazons in the attitude of the Parthian shot aim downwards at two rampant leopards, or cheetahs, with heads reversed, that press their upper paws against the bounds of the roundel. The Amazons wear a short chiton and a chlamys stylized as an upward-pointing ribbon with a U-shaped end, and have frontal heads. The horses wear interlaced breast bands and breeching straps with pendants. All patterns are worked in white, with purple details, against a purple background.

The main border is a garland of connected heart-shaped florets with small markings on them, interrupted at the cardinal points by small superimposed disks, the original connections to adjoining roundels; these small disks contain a similar floral pattern. The main floral border is rimmed on the outside by a fine guilloche, and on the inside by tiny hearts; hearts border the small disks also. The interstitial motifs, which are mostly
missing, probably consisted (on the basis of other silks) of a small medallion rimmed by a lobed vinescroll framework bearing trefoil projections.

The problems of the dating and origin of silks of the bi-color and red-ground twill group are discussed briefly under Nos. 164 and 165. While there is no example at Dumbarton Oaks of the red-ground silks with doubled horsemen (see No. 164, note 2), the present textile actually represents a bi-color variation on the same theme. The quality of the foliage places it (or the pattern from which it was woven) firmly with decorative Umayyad art, and there are no stylistic indications or misinterpretations of that style to support a later dating. This floral border, with its markings or perforations in the heart-shapes, is the same as that found on No. 164, and on plied-warp tapestry reflections of the style (e.g. No. 75), with strong connections to Umayyad style.

The Amazonomachy was represented as a generic image in classical and late antique art, but except
for the female identity of the bowmen on the Dumbarton Oaks textile, nothing of this classical iconography is preserved on the silk (in the Amazonomachy, the female warriors wield swords or axes). One can suppose that Amazons were substituted for the common mounted bowman of generic hunting scenes on textiles (see No. 164, note 2 thereto, and No. 79, note 3) as a bravura variation on the basic scene, the whole effect being characteristic of the iconographic eclecticism of Umayyad art. This combination of two iconographic images is comparable to that of the hybrid scene on No. 165.

Although the artists who worked in this style obviously intended to display a broad command of different thematic material, their work was not supported by a knowledge of archaic details. In particular, the (originally Sasanian) system of breast band and breeching on the horses is hopelessly confused (compare the reasonably accurate rendering in the horseman roundels of No. 54); while the upcurved mantles of Sasanian derivation are combined with a very strange version of the chiton. It is
not certain, but this chiton seems to be spotted; has a broad border (like a tape) at the hem; and leaves both breasts bare. Armbands are found on various females in late antique art (see the nereids of No. 49 and even the Amazons on the mosaic cited in note 1) but these are curious, too, in comparison with the normal type. Their jewelings may reflect the pearl borders of textile roundels, or it may stand as evidence of the Islamic type of armband (see p.).

In confirmation of the hybrid nature of the details, and total scene, of No. 167, and its likely attribution to Umayyad art, on at least two examples of this pattern (which is found in a number of collections), Arabic inscriptions replace the stylized cloaks above the Amazons' heads.

Unlike the silks with Joseph and Zacharias inscriptions, which can only have originated in Egypt (e.g. No. 165, q.v.), the source for this pattern in the bi-color silks, and related red-ground silks with single and double male horsemen, cannot really be determined. The temptation is strong to locate the originals for these silks in Syria,
because of the relation of the floral borders to Syrian Umayyad patterns—in the Dome of the Rock, the al Aqsa Mosque, the Mosque of the Umayyads, Khirbat al Mafjar, etc. (see No. 75, note 1). But it is not impossible that the same patterns were woven in Egypt after Syrian originals. We are also hampered by the lack of Egyptian architectural monuments of Umayyad date comparable in decorative richness with the Syro-Palestinian buildings, in which we would probably find equally applicable comparisons of style. Thus the problem of origin must still remain.
No. 167

Notes


2. London, Victoria and Albert Museum acc. no. 817-1903 (Kendrick, Catalogue, III, no. 810, pl. XXIII); New York, Metropolitan Museum of Art acc. no. (Los Angeles [1944], no. 16, pl. 5); Berlin nos. 9286 and 9254 (Wulff and Volbach, Stoffe, 148, pls. 135 and 133); Los Angeles County Museum acc. no. (E. J. Grube, in JARCE, 1 [1962], pl. XIV, 1); an example formerly in the C. Cote Collection (Peirce and Tyler, L'art.
vol. II, pl. 186); Paris, Musée de Cluny acc. no. Cl 21.840, the same size and colors as No. 167 but more fragmentary and worn; and Cleveland Museum of Art acc. no. 52.104. See for the two inscribed examples, E. J. Grube, _loc. cit._, pl. XIV, 3 and 4. New York, Metropolitan Museum no. 51.57 and a silk in a (private?) collection.

The inscription, as read by Grube (_loc. cit._, 78) is from the Koran, 9th Sura, verse 129, "God is sufficient for me."
No. 168 (39.32)

Silk roundel containing heraldic goats (?) with sucklings at a tree

Late seventh to first half of the eighth century

Measurements: 21.4 x 22.9


Bibliography: Morris Catalogue III, 33; Los Angeles (1944), no. 14, pl. 4; and Handbook (1967), no. 370.

Technical description: Warp: Z undyed silk. Wefts: Unspun rose-pink, unspun white, silk. Weft-faced (Z), 1,2 compound twill. Single wefts pass under one Main and over two Main and three Binding warps. About 38 warps per cm. The four edges of the fragment were once folded down, when it was applied to a garment.
No. 168

Roughly square section of compound silk twill with pattern in white on a pink ground. The pattern consists of a roundel containing paired animals, goats, or possibly antelopes, at a tree. The animals' heads are reversed and they each hold in their mouths a bifurcated branch with two vine leaves; intersecting this branch is a twig from the tree that appears to pass in front of their bodies. The animals are delicately spotted, have the off-foreleg raised to the tree, and suckle each a spotted calf (the latter are thus placed in the opposite direction and addorsed). The narrow tree has a single vineleaf finial and branches with leaves at the pedestal-and-vase base.

The roundel borders are the same as on No. 167, and consist of a main band of connected heart blossoms with offshoots, rimmed on the outside by a guilloche and on the inside by small hearts. In the corners are small sections of the same lobed stem with projections found on other textiles of the group.
No. 168

No. 168 represents another pattern of the bi-color silk twills discussed under Nos. 165-167 and variously attributed to Egypt and Syria. It has counterparts in other collections but it is a rare pattern in comparison with the Zacharias' and Amazon silks.¹ As is the case of many of the other bi-color and red-ground silks, parallels to this roundel pattern are found among the contemporary plied-warp tapestries, although there are none yet known with sucklings.²

While the pattern of the present textile presents a superficial resemblance to patterns of inhabited trees (see No. 77, notes 1 and 2, and No. 158), in fact it belongs with another line of patterns. These are the designs in which paired animals flank a central tree, and which had a very long life in the Near East.³ Among the objects cited, the most immediate ancestors to the pattern of the Dumbarton Oaks silk are Sasanian; for technical reasons, these are all somewhat less perfectly symmetrical (it is natural to find variety in details of stucco,
metalwork and gemcarving that would be absent in the mechanical repetition of the pattern in drawloom weaving). The vase at the base of the tree on the silk and related patterns are variations on the basic scheme, borrowed probably from the late antique iconography of amphorae-with-vines; its pedestal may, however, still symbolize the ancient image of the mountain from which the central tree grew in this iconographic scheme; a comparable pedestal is seen on the Sasanian (or slightly post-Sasanian) ewer cited in note 3.

Although there are no intermediate examples to allow us to define a distinct line of descent, Phoenician ivories with the motif of a single, non-heraldic, cow with calf may represent the ancient source of the pattern of animals with sucklings.⁴ It is possible also to explain the presence of sucklings as a natural space-filling device, since the earliest examples of confronted beasts at a tree have subsidiary animals in this position; sometimes, moreover, these animals appear to be the young of the main pair.
Near Eastern and archaic Greek rendering of animals with sucklings provide an indication of the earlier existence of the motif. There appear to be no examples of the motif in the intervening periods, but it recurs on late Sasanian seals. While it is possible to explain the presence of sucklings as a natural space-filling device in heraldic patterns with registers of large and small elements, the nature of Umayyad art, in which there seems to have been a conscious utilization of a varied body of images from the existing art of different areas, suggests that this motif derives from the late Sasanian repertory.
No. 168
- 5 -

With regard to the development of Islamic style, the indeterminate relation of the branches in front of the goats and in their mouths to the outlines of their bodies, probably indicates the development of foliate arabesques continuous with the forms of animals, of which No. 161 presents another example. In the delicacy of its pattern, the silk has parallels in the roughly contemporary confronted animals of Mshatta; in these reliefs, however, the elaborated foliage belongs as much to the tradition of inhabited trees or vinescrolls as to the scheme of antithetical beasts at one tree.

The scheme of confronted beasts at the tree was important in mediaeval decorative art and variations on it are found on later silks in the present catalogue (e.g. Nos. 176 and 179, and see also No. 74). A version that retains the basic iconography of Middle Assyrian seals (see note 3) is found in a twelfth-century bestiary, an astonishing indication of its continued vitality in every essential detail. Because the origin of the iconography of No. 168 can be firmly traced in Near Eastern art, with an
No. 168
- 6 -
immediate line of descent from Sasanian Iran, it may seem more logical to postulate a Syrian rather than an Egyptian origin for this pattern. The last textile cited in note 1, excavated by Flinders Petrie at Lahūn and in which the pattern has been modified, appears as was once suggested by Frances Morris (see Bibliography), to be an Egyptian or provincial version of the pattern. The borders of No. 168, and the delicate spotting of the goats' bodies are found also on the Amazon silk pattern, No. 167, to which for the present, it may also seem more reasonable to assign Syrian provenance. But as in the case of that entry, it is simply not possible with the present evidence to resolve this question.
No. 168

Notes

1. E.g. Cleveland Museum of Art acc. no. 47.192 (Dorothy G. Shepherd, in Bull. CMA, [Oct. 1947], 196-199); London, Victoria and Albert Museum acc. no. 412-1890 (Kendrick, Catalogue III, no. 808, pl. XXV), excavated by W. M. Flinders Petrie, in orange (sic) and white; on the latter, the lines of the foliage have become blurred and the animal forms linear and less elegant.

2. E.g. Berlin no. 6907 (Wulff and Volbach, Stoffe, pl. 98); Berlin no. 17529 (ibid., pl. 101), and Berlin nos. 6938 and 6941 (ibid., pl. 104).

3. See H. Frankfort, Cylinder Seals (London, 1939), pl. XXXI, 1 and 1, Middle Assyrian seals with paired ibexes and bulls. On the first are two smaller ibexes below, not suckling, but with their feet on the mountain; the larger ones have their
mOUTHs neAR ITS foliage. ON THE second, THE tree
IS tri-paRTIte AND Beneath THE bulls ARE TWO
birds. See also ibid., pl. XXXII,c, another
Middle Assyrian seal with two registers of paired
bulls at THE tree. FOR a Neo-Assyrian (Phoenician)
example in ivory, two ram-headed sphinxes with
birds in THE small spaces below, at a magical tree,
see M. E. L. Mallowan, Nimrud AND Its Relains
(London, 1966), fig. 467. FOR Sasanian versions
of THE scene, see K. Erdmann, Die Kunst Irans zur
Zeit der Sasaniden (Berlin, 1943), 80, pl. 38
(stucco plaque in Berlin with ibexes, probably
from Susa); pls. 75 and 76 (silver plate with
mouflons, AND ewer with lions, Leningrad, State
Hermitage Museum); AND Bivar, Catalogue, pl. 17,
1-5, seals in THE British Museum with confronted
mouflons, except THE first WHICH has a mouflon
confronting an ibex.

4. Professor Edith Porada has kindly helped me in
determining THE origin of THE suckling calf
motif; see Dark Ages and Nomads c. 1000 B. C.,
Studies in Iranian and Anatolian Archaeology, by
R. Ghirshman, Edith Porada, R. H. Dyson, et al.
(Istanbul, Nederlands Historisch-Archaeologisch
Instituut, 1964), 18-19; also the following,
taken from her notes: E. D. Van Buren, Symbols of
the Gods, Analecta Orientalia, 123 (Rome, 1945),
36-39; for seals, Iraq, XVII (1955), pl. XXVI, 3
N. D. 3464 with incorrect date of 108 B. C. on
p. 120, a printer's error, instead of 666 B. C.;
and for examples in ivory, F. Thureau-Dangin
et al., Arslan-Tash, Haut-Commissariat de la
République Française en Syrie et au Liban, Service
des Antiquités et des Beaux-Arts, Bibliothèque
Archéologique et Historique, XVI (Paris, 1931),
pl. XXXVII-XLII. Also cited by Porada, Greek
geometric bronzes of reindeer with calf, and
horse with calf; see B. Segall, "Greece and
Luristan," Bull. MFA, Boston XLI (1943), 74,
fig. 8 and 75, fig. 14.
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See also for ivories of a single cow suckling her calf M. E. L. Mallowan, *Nimrud and Its Remains*, vol II (London, 1966), p. 520, pl. VI and fig. 426; *ibid.*, fig. 514 is an illustration of an Egyptianizing ivory of the Cow of Hathor found at Nimrud; it is probable that the iconography of the suckling in Syro-Phoenicia is ultimately of Egyptian origin.


6. British Museum Roy. 12 CXIX, late twelfth century. Two goats with their forefeet on the mountain confront each other as they nibble at the tree; foliage from the tree passes behind the left goat and curls in front of the right goat; photo Courtauld Institute 9/4 (37) in the Index of Christian Art.
new note

4a. See Luotonin, Gemii, no. 734, and Richard N. Frye, ed., Sasanian
Remains from Casr-i Abu Bazar, Seals, Sealings and Coins (Cambridge,
1973), D. 307-309, 313, 314. These sealings show a variety of real
and possibly one imaginary (D. 309, a griffon?) animal.
Silk twill with dancing girls in roundels

Late seventh to eighth century

Measurements: x (larger fragment) x


Unpublished

Technical description: Warp: Z tan silk, Main and Binding. Wefts: unspun tan, unspun medium blue (faded) silk. Weft-faced (S) 1,2 compound twill. An extra heddle has been used to manipulate the warps in groups of three ends (see below). In very fragmentary condition, with large areas missing even from the whole roundel.

Two fragments, each with holes, of the same textile, consisting of one roundel with sections of interstitial patterns beside it, and one half-roundel.
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There are two dancing girls in the complete roundel, nude except for necklaces with pendants and narrow streamer-like cloaks, and with short curly hair. They raise their hands and hold, in the outer hand, a castagnet (with trefoil top), and on the inside a similar smaller castagnet. Below their feet at the center of the roundel is a symmetrical linear base. The roundel border is a vinescroll enclosing highly geometricized leaves. The interstitial motifs beside the roundel apparently consisted of a geometrical border with projections around an inner figure, also with projections. The half-roundel shows another of the righthand dancers.

As is the case of the other bi-color compound silk twill patterns, silk and tapestry parallels to No. 169 are found in other collections. But the loom set-up of this twill differentiates it from the other bi-color silks at Dumbarton Oaks. An extra heddle has been added by which the binding warps, (i.e., the warps used for the pattern) are manipulated in groups of three rather than singly (this is
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sometimes called 'scaling'). The result of this is to make the weaving of the pattern quicker, while following the same basic principle as all 1, 2 twills, and to produce the angular or jagged outlines that characterize the pattern. The four-harness loom apparently was used for late Sasanian silks with large roundels, and the technique was therefore already in existence by the sixth century. No. 169 and its counterparts differ from these silks in one respect, however, for on them the same technique was not used to enlarge the pattern repeat.

Several of the features of No. 169 are found on other textiles in the Catalogue. The rinceau borders of the textile differ from those of the other bi-color silks already discussed but they are of a style known on plied-warp Umayyad tapestries (see No. 94, especially note 3); on the latter their animation is more distinctly represented. While dancers are very familiar on a large number of Coptic textiles, particularly of the purple-and-white group (see Nos. 6, 10 and 11), they are usually paired males and females, unlike the figures on the silk.
The jewelry—triangular necklaces with pendants, bracelets and anklets—are found on the Dumbarton Oaks nereids, hangings with nereids in other collections, and Coptic reliefs (see p. No. 49, especially notes 3 and 12). Even the angular base between the two dancers can be interpreted as a development from the foliate base with trefoil below the ibexes of No. 162.

The motif itself, of the two virtually nude female dancers, seems to me to be the best source of an understanding of the context from which the pattern of No. 169 derives. Nude or partly draped dancing girls with instruments appear very commonly on numerous Sasanian silver bottles and lobed vessels, and as well, on one largescale wool-and-cotton twill which is probably also Sasanian (see No. 170, note 2). Nearly complete nudity is also common in Coptic woolen hangings datable to the late fifth to early seventh century and Coptic relief sculpture, as was pointed out above in reference to the similarity of the jewelry of nereids and the dancers of the silk. In Umayyad stucco reliefs of dancers or servants, the
body is covered below the waist, while the famous painted dancing girls of Samarra, paired as here, sometimes wear skirts, as in the Umayyad reliefs, and sometimes are completely clothed. The early instances that show the modification of female nudity in art by Muslim taste (at Khirbat al Mafjar and Qsar al Hayr al Gharbi), plus the presence on No. 169 of the nearly animated foliage characteristic of a number of plied-warp tapestry-weaves, and jewelry of the style common on Coptic hangings and sculpture, make more likely an Egyptian rather than a Syrian, source for the pattern. Of course, a certain influence from Sasanian models can be inferred also because of the paired female dancers and the foliate base between them, but this diffuse Sasanian influence is present on many Coptic textiles associated with Antinoopolis, and it should not be taken as strong evidence for a foreign provenance.

Because of the numerous relations of this pattern with the iconography and details of Coptic and Umayyad art, it would be a mistake to be misled by the reductive style caused by technique, and to date this
pattern significantly later than silks of a more cosmopolitan, Umayyad style. The style of the present textile is a function of its more rapid fabrication, and No. 169 should simply be regarded as a piece of lesser quality than the other bi-color twills in the Dumbarton Oaks Collection (Nos. 165-168).
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Notes

1. See the following silks: Athens, Benaki Museum acc. no. (E. J. Grube, in JARCE 1 [1962], pl. XIV, fig. 9); also an example formerly in Berlin (Schmidt, Alte Seidenstoffe, fig. 20); and Cleveland Museum of Art acc. no. 51.87 (unpublished), an example woven without the four-harness loom, with border like that of No. 166. A plied-warp tapestry counterpart to No. 169 is Berlin no. 6848 (Wulff and Volbach, Stoffe, pl. 104).

3. That the size of some repeats of twills in the Sasanian style was intentional and obtained by the control of the binding (i.e., pattern) warp in threes, was remarked by J. F. Flanagan, loc. cit., note 2 above, 172. Also see idem, in The Relics of Saint Cuthbert, C. F. Battiscombe, ed. (Oxford, 1956), 487-488, and 487, note 3. (Flanagan's observation that the 'scaled' two-color silks [e.g. No. 169] have the twill direction S, while the non-scaled versions have Z twill is borne out by the Dumbarton Oaks silks.)

For the famous boar's head silk from Astana see Sir A. Stein, Innermost Asia (Oxford, 1928), ch. XIX, iv-vi, pl. LXXVI; also Ghirshman, Art, figs. 281 and 275, the Astana silk and a silk found with the relics of St. Lupus, Paris, in the Musée des Arts Décoratifs, acc. no. ; the width of the latter roundel is roughly 38 cm.

4. See Orbeli and Trever, Orfèvrerie, pls. 44-47, 58; Lukonin, Persia II, figs. 181-189; Sasanian Silver,
nos. 18-23. The probable Dionysian associations of these Sasanian dancers have been discussed by R. Ettinghausen, "A Persian Treasure," Arts in Virginia, 8 (1967-68), esp. 36-39. Ultimately, they are thus loosely equivalent despite the absence of men, to the dancers of the purple-and-white textiles; also see idem, From Byzantium to Sasanian Iran and the Islamic World (Leiden, 1972), 5, 9, 65, which reached me after this entry had been written.

5. See Hamilton, Wafjar, pls. LV, 2 and LVI, 6-9; D. S. Schlumberger, "Les fouilles de Qasr el-Heir Gharbi," Syria, (1939), 354, fig. 25.

6. See Herzfeld, Malereien, pp. 29-32, pls. I, II, X, XVIII-XXII, and XXV. There can be little doubt that some of these dancers are only half-dressed in the Umayyad fashion, contrary to the opinion of Ettinghausen, op. cit., note 4 above, 9; see esp. Herzfeld, op. cit., pls. XXI and
XXII, the latter, photographs of two fragments of paintings, showing bare breasts.

7. This is done, for example, by Grube, *loc. cit.*, note 1 above, 81, and it is due probably to a lack of information about the technique of scaling. Grube rightly perceives the development towards Tulunid *style* in some of the scaled bi-color silks, but it is not correct to date examples like the present textile later *just because* of scaling; in regard to examples datable later on grounds of style also see No. 166, note 2.
Chapter 14. Sasanian wool-and-cotton twills. Nos. 170 and 171. Also see Nos. 55 and 162.

The two fabrics in this chapter resemble some of the largescale textile patterns represented in the late Sasanian reliefs at Taq-i Bustan, near Kermanshah. The latter have variously been presumed to represent silks, embroideries or tapestry-weaves, or to have consisted of bracteates, and there is no reason to suppose that all these techniques were not represented. Indeed, since they are all luxurious techniques, it is likely that they figured in a courtly setting. While less luxurious than these other technical groups, Nos. 170 and 171 represent a quite considerable corpus of similar textiles, as is shown by the abundant citations of comparative material. This group of wool twills, most of which contain some cotton wefts, probably represents the largest extant group of true Sasanian textiles.

Largescale patterns comparable to those worn by the court could have been woven for the lesser
nobility and landholders in the less expensive medium of wool twill. The latter, with its greater weight and warmth, would have had undeniable utility during the cold Iranian winter. Thus, it is even possible that courtiers wore wool during the winter, and that this is the reason for the similarity of patterns on the twills and the reliefs of Taq-i Bustan.

The problems inherent in the subject of Sasanian textiles, and which are not mentioned in this brief introduction, are discussed under the first entry in this chapter. Under Nos. 55 and 162 are discussions of textiles found at Antinoopolis which probably also were made in Sasanian Iran or its western empire.
No. 170  

Two cranes in a large pearled roundel, a twill fragment

Sixth to seventh century

Measurements: 45.1 x 48

42.5 diam. of roundel including border

Provenance: Egypt; probably brought from Iran. Bliss Collection.


Technical description: Warp: S undyed yellowish wool, Main and Binding. Wefts: S purplish red (mixture of purplish with lighter) wool; S white cotton. Weft-faced 1,2 compound reversible twill. Z face (with pattern in white): single wefts pass under 1 Main, over 2 Main and 3 pairs of Binding warps; S twill (reverse): wefts pass under 2 Main,
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over 1 Main and all Binding warps (also see note 3 below). Cotton wefts badly broken and worn; it is thus mounted to show the reverse. 15 warps per cm.

Fragment of largescale twill with an incomplete roundel, the frame of which contains round well-spaced pearls with square cabochons within it at the four points of the compass. The parallel frame from another roundel remains above (it is not tangent). Within the roundel are confronted cranes, each holding a small trefoil in its beak. Between them is a narrow tree surmounted by a round object with two openings, and further by a symmetrical, almost winglike trefoil, its top a small separated dot. The crane at left (on the face of the twill) stands on the remnant of a narrow base with a downward projection. On what is presumed to be the face of the textile (because of the greater detail of the representation), the motifs are woven in white cotton on a dull purplish red background.

This is an example of a group of heavy reversible wool compound twills containing cotton
wefts, with largescale patterns that are comparable to the textiles carved in relief at Taq-i Bustan.¹ Examples of these textiles are quite numerous² (also see No. 171), and the group as a whole has been well described by Lamm.³

The subject of Sasanian textiles, which judging from other decorative Sasanian art and the few fragments remaining, had a profound influence upon the development of mediaeval textile art, has always been difficult. This is because of the scarcity of specimens with a definite or probable attribution to Sasanian Iran, and because of the problem of defining late Sasanian as opposed to mid-Sasanian style.⁴ The few rare silks of the 'third group' of Antinoopolis silks, and their largescale patterns within or out of roundels, are manifestations of late Sasanian style which, to scholars outside the field of Iranian studies, have come to epitomize Sasanian textile art. In point of fact, it is probable that this style originated in Central Asia (also see p. ...).

Silk fragments of this group were found by Sir Aurel Stein, as well as in more recent excavations, in
Central Asia (see No. 54, note 4.) Despite the ravages of a temperate climate, a few Sasanian or post-Sasanian textiles have survived to be excavated in the Caucasus, just as some later mediaeval silks have been excavated in the area of Rayy (see Chapter 15). Such continuing finds will eventually help in putting into reasonable order the study of the early silks without provenance in this style.

Both the presence of patterns closely comparable to late Sasanian patterns in relief and in other media, and the use of cotton wefts, make logical an Iranian provenance for the group of wool textiles under consideration. (Cultivated cotton is a fiber of Indian origin whose occurrence in Egypt would be unexpected before the Mamluk period except in anomalous cases.) Perhaps such wool twills were made for winter use, or as less expensive garment fabrics than silks.

The underlying scheme of these Sasanian wool twills remains to be commented upon. Some of the pattern elements are unframed (see note 2 and No. 171) and some are contained in roundels with vinescroll
borders; on other textiles, the roundels have pearled borders with square cabochons or octagonal jewels at the cardinal points. But there is no actual interlacement of the roundels beyond an occasional simple joining by the cabochons; they are not, as is the case of some later textiles, circles in an overall ribbon design. The roundels of these textiles are set in bands, not in a quincunx, just as they appear on the rock reliefs at Taq-i Bustan. Quincunxes, or the staggering of alternating pattern elements of almost equal importance seems to derive from diaper (grid) patterns, in which the framework disappears, leaving a pattern of staggered elements; (for a fragmentary example, see No. 176). At the period of Taq-i Bustan, these two design procedures were still separate. Far Eastern roundel patterns were also treated in parallel rows no matter how numerous the intervening elements, until the development of the staggered roundel pattern with interstitial devices of nearly equal size. Quite possibly this last pattern development occurred in Syria, where the distinction between grid patterns with (suppressed)
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borders and parallel roundel patterns might have become blurred, and the obvious advantages of the staggered pattern suggested themselves.

Cranes (sometimes herons or storks may be meant) are represented in Sasanian seals and metalwork, on the latter usually in alternation with other birds and animals. A textile pattern of unframed paired, confronted cranes is rendered in relief at Taq-i Bustan on so large a scale that they are partly obliterated on a woman's garment by two applied sections of another pattern. They do not hold twigs or confront a tree but the presence or lack of such minor variations in the pattern is not enough to suggest that No. 170 should be given a dating other than the most acceptable dating for Taq-i Bustan, in the late sixth to early seventh century.
No. 170

Notes

1. See Herzfeld, *Am Tor*, 121-139 and Ghirshman, *Art*, 226-237; the assumption that all of the textiles represented at Taq-i Bustan were silks should, of course, be discounted by the reader of these two general discussions, which are otherwise the best introduction to the subject. The dating of some of the textiles illustrated by Ghirshman is open to doubt. For a summary of the controversy regarding the date of the establishment of the royal Sasanian silk industry, see Thompson, *Stucco*, chapter III, notes 37 and 39.

2. The following are textiles I have examined:

Paris, Musee de Cluny acc. no. 22,477 (confronted ducks on the rinceau-pedestal of a tree); acc. no. 22,478 (crane from the right of a pair, differently patterned than No. 170 and without twig in beak); acc. no. 22,480 (single lefthand
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...crane, very worn); Washington, Textile Museum acc. no. 72.87, fragment of crane in roundel, like our No. 170; London, Victoria and Albert Museum acc. no. T.129-1937 (confronted unidentifiable birds on branch of tree); acc. no. T.89-1937 (small single birds in roundels confronted across roundel frames); acc. no. T.125-1935 (fragment of bird); acc. no. T.126-1935, T.74-1934 (two fragments, one with rinceau border, one with pearled border); acc. no. T.75-1934 (righthand crane, of pattern of No. 170); Cairo, Museum of Islamic Art, acc. no. 12120, large fragment with dancers (Lamm, op. cit., fig. 20) and acc. no. 12121, another exact parallel to No. 170, 79 x 23 cm. These last two I was able to examine through the kindness of Madame Wafiyya 'Izzi, Director of the Museum. Also, Brooklyn Museum loan no. L.64.13.1, a fragment of weft-faced compound twill with four smaller (19 cm. high) roundels containing confronted cranes.

Two fragments of exactly the same pattern as No. 170 are discussed by C. J. Lamm, Cotton in...
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3. Lamm, op. cit., 17-18 (for a description of the 'polymita' structure of these two-faced or reversible twills), and 33-47. Also see I. Emery, The Primary Structures of Fabrics (Washington, D. C., 1966), 146 in regard to supplementary twill, and esp. 147 and 159, with regard to integrated compound weave.

4. See esp. pp. , and No. 162, note 7. Note that in a minor demonstration of the continuity of pattern elements, the trefoil finial of the tree between the cranes resembles the smaller trefoil between and below the ibexes on the silk No. 162, which is probably of mid-Sasanian ('second group') style. Likewise, the smaller roundels in Brooklyn Museum L. 64.13.1 may indicate that it should be regarded as transitional between the earlier, smaller scale 'second group' (of
Antinoopolis silks) and this largescale, late Sasanian style.

5. See A. A. Ierussalimskaya, "Le tissu de soie au Ba$hram Gour du sépulcre de Mochtchevaja Balka," Trudi Gosudarstvennogo Ermitazha, V (1961), 40-50; idem, in Soobscheniya Gosudarstvennogo Ermitazha, 24 (1963), 35-39; idem, "The 'Chelyabinsk' Fabric, a Post-Sasanian Silk," Trudi Gosudarstvennogo Ermitazha, X (1969), 99-109; (on a caftan from this grave are horizontal rows showing the large figure [ca. 50 cm. high] of a stirruped horseman with a crown of Sasanian type); idem, "A Newly Discovered Silk with the Senmurv Pattern," Soobscheniya Gosudarstvennogo Ermitazha, 34 (1972), 11-15. For excavated silks from the same region that because of their choice of colors and strongly spun warps are attributed to Byzantium of roughly the same period, see idem, "Trois solérie$s byzantines anciennes découvertes au Caucase septentrional," Bull. de Liaison CIETA,
24 (July, 1966), 1-39; the last of these, the "tissu aux boucs," is dated by archaeological context and style to the seventh century and provides hope that 'late Sasanian' textiles of the Sasanian period proper will also come to light under archaeological conditions. For a general discussion of Sasanian textiles, see N. Diakonova, "'Sassanian' Textiles," Trudi Gosudarstvennogo Ermitazha, X (1969), 81-98.

In regard to the probable Central Asian origin of late Sasanian silks with largescale motifs, see A. A. Ierussalimskaya, "On the Formation of the Soghdian School of Artistic Silk Weaving," Gosudarstvennyi ordena Lenina Ermitazha - Sredniaia Azia i Iran (Leningrad, 1972), 1-56.

1970), 1-2, to whom I am indebted for references to: Pliny, Historia naturalis 35, II, Claudius Aelianus, De Animalium Natura IV, 46; a correction to Pfister's interpretation of Pliny (see above); and a paper about cotton excavated at Mohenjo-daro (A. N. Gulati and A. J. Turner, "A note on the early history of cotton," Bulletin no. 17, Technological Series No. 12, Indian Central Cotton Committee, Bombay, 1928). (The passage by Claudius Aelianus describes the popularity of colorful Indian textiles among the Achaemenid Persians.) Also see F. Ll. Griffith and G. M. Crowfoot, "On the Early Use of Cotton in the Nile Valley," Journal of Egyptian Archaeology, XX (1934), 5-12, where the specimens are found to be of a wild Nubian cotton from the region in which they were excavated.

9, and 13, figs. 40-42, a selection of fabrics ranging from many excavated from late Han, through Sui, to early T'ang. The only example of a staggered textile pattern illustrated in this interesting article is a painted pattern from Toyok, which dates well after the introduction of this scheme in the Far East, in the T'ang period proper. Also see pp. in regard to patterns in registers.

8. E.g. Orbeli and Trever, Orfèvrerie pl. 40, in a diaper grid on a silver bottle, with senmurvs, an eagle holding a ruminant, another bird, a dog; and pl. 41, a bottle with small pearled roundels including birds of various species, one a crane or heron feeding; the roundels here are not in absolutely parallel bands but neither are they properly staggered, and their arrangement seems to be a somewhat random effort to achieve parallels on a rounded surface. Also see ibid., pl. 38, cranes alternating with other birds (some in
confronted pairs at a tree) and animals in a schematic rendering of landscape; K. Erdmann, *Die Kunst Iran zur Zeit der Sasaniden* (Berlin, 1943), pl. 78, bottle in Berlin, cranes flanking candelabra tree; *Sasanian Silver*, no. 35, cranes and other birds in a diaper grid containing roundels; no. 36, a single crane holding a half palmette, both narrow bowls; no. 62 a gold medallion. For seals with cranes, see Bivar, *Catalogue*, pl. 21 HD 1-5.

9. Herzfeld, *Am Tor*, 126, no. 9, fig. 34; fig. 40; pl. XLIX, on the garment of the woman carrying arrows in the king's boat, boarhunt panel.

10. For K. Erdmann's dating of the later reliefs at Taq-i Bustan to Peroz (A.D. 457-59; 483) see * Ars Islamica* XV/XVI (1951), 87-123 and for E. Herzfeld's opinion in favor of Khusraw II, *Archäologische Mitteilungen aus Iran*, IX (1938), 91-158. For a discussion of garment features in the reliefs that make the earlier dating unlikely
(apart from the fact that the broken reign of Peroz constituted an historical disaster for Sasanian Iran) see Thompson, *Stucco*, pp.
No. 171 (36.43)

Twill with confronted eagles holding gazelles

Seventh century

Measurements: 46.4 x 45.2

Provenance: Egypt; probably brought from Iran. Formerly in the Matossian Collection. Bliss Collection.

Bibliography: Cairo, Musée Arabe [Museum of Islamic Art], Exposition d'art persan (Cairo, 1935), no. T.1, 1; C. J. Lamm, Cotton in Mediaeval Textiles of the Near East (Paris, 1937), 41, fig. 21 (drawing of face); New York, Exhibition of Persian Art, The Iranian Institute, 1940, cat. no. 60, p. 359; Morris Catalogue I, 329; Phyllis Ackerman, in A Survey of Persian Art, A. U. Pope, ed. (London and New York, 1938-39), vol. I, 707, fig. 248; Handbook (1946), no. 258; Weibel, Two Thousand Years, no. 35; Handbook (1967), no. 368.
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Technical description: Warp: S yellowish natural wool, Main and Binding. Wefts: S natural tan, S olive green, S brownish red, wool; S white cotton. Weft-faced 1, 2 compound reversible twill; S twill (reverse, illustrated) single wefts pass under two Main warps, over one Main warp, and over all (3 pairs) of Binding warps. Cotton wefts badly worn in places with holes, and some narrow lines of destruction as from ancient creases.

Fragment of textile with largescale pattern of two confronted, now incomplete heraldic eagles, heads in profile, each grasping a quadruped, apparently a gazelle, in its claws. Above them is a stripe, now badly damaged, of alternating green and tan chevrons. The eagles and gazelles are brownish red on the reverse side which is shown because of its better preservation; on the face of this reversible fabric, the areas shown dark in the photograph are light (i.e. with cotton wefts). On the bodies of the eagles are shown small motifs in roundels; the same motif is without roundels on the outer shoulders; and the tops of
the wings between the birds are each decorated with a curious lozenge having two extended sides. Secondarys of the outer wing are striped, of the inner wing imbricated. The divisions of the birds' bodies, between the zones of the wings, chest, and belly, are marked by pearled bands.

From the same group of largescale textiles as No. 170 *q.v.*, this example is one of the patterns without roundel borders; it is also slightly more colorful than the latter because of the addition of green in the horizontal stripe above the birds. I am not aware of any other fragments of this pattern, or of eagles, in the same group of wool-and-cotton twills. The subject is found simply, without heraldic doubling, in Sasanian metalwork, seals, and, in a related form, in stucco.¹ It is a scheme which had the greatest influence on mediaeval textile patterns, in which the birds of prey with a smaller animal commonly served either as a main or subsidiary design element.² The iconography of the motif is analogous to that of No. 75 *q.v.* and it undoubtedly projects,
possibly in only a conventional half-understood version, an image of (royal) victory. The distinction between the crest-like motifs at the shoulder of each wing (like anchors in the outer wings, and a lozenge-shape on the inner), and the same anchor shapes in roundels on the birds' bodies, suggests that another, more explicit, level of meaning may have been intended. Possibly, the specific 'crests' and their arrangement identified the family or individual for whom the textile was woven, and his preeminence was asserted by the two victorious eagles. The greater surface detail provided by these symbols (anomalous in metalwork eagles), and the somewhat greater complexity of design compared to No. 170 suggest that No. 171 may date a little later than the Dumbarton Oaks twill with cranes in roundels.
No. 171

Notes

1. For metalwork examples, see Orbeli and Trever, *Orfèvrerie*, pl. 39, pl. 40, and pl. 31 (an example in a flat geometrical style possibly made outside Sasanian Iran). The absence of heraldic doubling in these examples has no bearing on the Sasanian or other origin of No. 171. There are plenty of doubled patterns in metalwork and other media (see e.g. *ibid.*, pls. 52, 38; the arrangement of senmurvs on the king's coat, Taq-i Bustan, for which see Herzfeld, *Am. Tor*, pl. XLIX; and seals, see No. 168, note 3). The arrangement here is a reflection of such patterns, or just as likely, it derives from the point repeat used in setting up the loom (see No. 164, note 5). See for seals with eagles and prey, Bivar, *Catalogue*, pl. 24, HI 9-16. For the related iconographical scheme in stucco, see No. 75, note 10.
2. For some of these mediaeval silks, see Falke, Kunstgeschichte I, figs. 184 (Lyon), 185 (Quedlinburg silk, Berlin), fig. 200 (Siegburg), 202 (Berlin), all double-headed eagles with prey.


Considering the date at which all the silks in this chapter but No. 175 were collected by Mr. and Mrs. Robert Woods Bliss, their quality and interest are of a high order. One of the more interesting acquisitions made by the Blisses was of No. 179, a variant of the beautiful mono-color Byzantine silks with some unusual technical features.

Most outstanding collections of mediaeval silks are found in church treasuries and museums and were assembled in the nineteenth century from material that originated in Christian burials. The explanation for the number and variety of the Dumbarton Oaks silks lies in the discovery of a varied group of silks in a tomb tower (identifiable from contemporary news accounts as Naqāreh Khāneh in the pre-Mongol Conquest cemetery near Rayy), not far from Teheran. From these silks as they came on to the market, the Blisses were able to purchase some of the more extraordinary and important pieces in the Dumbarton Oaks Collection (e. g. Nos. 173 and 177). Other examples in the chapter associated with these finds are Nos. 174-176, 178 and 180. Two tiraz from the same source are discussed in Chapter 18 (Nos. 215 and 216).

The circumstances surrounding the discovery of these silks and the subsequent publication of some of them deserve special description and discussion because of the controversy that has been endemic to this subject.¹
Nine tenths of all profit in this world is made in textiles.

If there was trade in Paradise, I would become a cloth merchant there.

Allāh wishes to see the favors he bestows on a man apparent on him.

...The problem of luxury in personal appearance was so central during the first two centuries of Islam that we read in literally hundreds of places in the old biographies about the costly attire -- or simple, as the case many be -- of the ancient Muslims, their way of perfuming or dyeing their hair, their wearing golden -- or iron -- rings and jewellery, etc. The general impression left by the perusal of the relevant literature is that many of the early Muslim religious men indulged in luxurious dress to a far greater degree than the religious law, which became fixed later on, deemed permissible.²

These quotations were chosen to introduce this section because there is a general and usually acknowledged lack of understanding among specialists in European silks of the cultural and economic background in which Islamic textiles originated, and in which they were products of one of the most important branches of manufacture and trade.
The discovery and the commercial excavation of silks from a pre-Mongol tomb tower in 1924-25 and their subsequent study, from the start almost until the present day, has presented a perfect case history in the unfortunate handling of unfamiliar material. The bungled and semi-clandestine excavation, which was typical not only of the period but continues to be characteristic in the field of Iranian antiquities, was followed by a series of unsatisfactory publications in the literature of textiles.3

In the publication of the first few silks from Rayy in 1930 and 1931, no doubt was expressed concerning their genuineness. What confused the issue subsequently, however, and may have led to the doubting and critical remarks by three Islamic scholars, was the almost unprofessionally flowery language and poor quality of iconographic study in the further publication of these and other silks with the Rayy attribution, particularly by Dr. Phyllis Ackerman and Arthur Upham Pope. (It is always sad when a new body of material finds its way into the literature in the writing of those who are also the purveyors of it). Thus, the sweeping treatment given a large corpus of silks by Ackerman, for example, in the Survey of Persian Art and Masterpieces of Persian Art,4 probably contributed directly to the doubts of reviewers of later books, who resented her tone, had misgivings about the adequacy of her technical, iconographical, and historical discussion, and doubted the silks further because there had been no published documentation from the Iranian press to prove there
had actually been an excavation. 5

A further and continuing reason for their doubt, and for the cloud that has subsequently hung over the silks with the Rayy provenance, is that different types of silks continued to come to light that were said to be from the same finds during the 1930's and 40's, and even after the Second World War. The most important demonstration of the enlargement of the Rayy corpus was in the publication of the former Matossian collection by Gaston Wiet in 1948 (Soieries persanes, Mémoires de l'Institut d'Égypte, vol. 52), of which no examples could actually be shown to have been known in the exact period of the excavation at Rayy. Ackerman included many silks in her catalogue in the Survey, which, though genuine, may have come from other tombs or excavations. She herself acknowledged the advantage to the trade of assigning the same source to silks with other provenances, and the likelihood that this would be done (Survey, vol. III, 1998). Some of the silks in her catalogue (e. g. No. 178) from a technical and stylistic standpoint could not have been made before the Mongol destruction of Rayy and its environs in 1220. They may represent still unfamiliar types of post-Mongol Conquest silks from Iran, but dealers' attributions to Rayy seem to have almost permanently clouded our ability to judge their genuineness. However, the first silks from Rayy were so astonishing that there may have been efforts to produce equally unknown types of silks; at least the natural temptation existed, and this possibility has added to the doubts
of many, particularly of those who are technically inexpert with regard to weaving. Since the critical reviews of Dimand, Aga-Oglu and Miss Day (see note 5), there was, however, a period in which the dust began to settle.

Acquisitions of silks attributed to the Rayy finds continued to be made by museums and private collectors; among the former, the Cleveland Museum of Art and its textile curator, Dorothy G. Shepherd were firm in believing that the later additions to the corpus would eventually receive recognition, as new technical and art historical studies continued to be made. Published analyses by the late Félix Guicherd and Gabriel Vial of the Centre Internationale d'Étude des Textiles Anciens, Lyon (hereafter referred to as CIETA) tended to clear the air by indicating that their weave structures were of the period corresponding to their style, and were of a complexity (including faults of an expected nature and an absence of later technical characteristics) that would make it unlikely to them to be forgeries. In the same period (the 1950's and 60's) Miss Shepherd continued to publish new additions to the Cleveland collection, in which she established the historical background for the types.

The present excursus on these silks would not have been written had it not been for the publication in 1973 in the Bulletin de Liaison of CIETA (37, 1973) by Mechthild Lemberg, Gabriel Vial and Judith Hofenk-deGraaff of a study of thirty-nine textiles in the Abegg-Stiftung Bern with the Rayy attribution; (in fact they included one, acc. no. 1521, that
is not from these finds at all, having been part of the literature for over seventy years, and omitted another, acc. no. 378, which on the basis of the article by Leigh Ashton cited in note 1, No. 180 must be from these finds. Their publication reopened the controversy with a bang. They judged all but eight to be dubious, even though some of their reasons were inconsistent with their previous publications (Vial, see note 7), or were final judgments made by a conservator (Miss Lemberg) about avowedly inconclusive chromatographic tests (by Dr. Hofenk-de Graaff). All three worked in relative ignorance of the social, historical and economical history of Islam of the high mediaeval or pre-Mongol period, and of much of the bibliography concerning the silks. Thus there occurred Miss Shepherd's angry reaction to what she felt was an unconsidered and hasty publication of a very partial approach to the problem, and a tempestuous and inconclusive General Meeting devoted to the problem of the "Buyid" silks (see note 3).

In the monograph cited as "Persian Silks" that Miss Shepherd devoted to a rebuttal of the study by Lemberg et al. (she calls the latter the "Riggisberg Report") she performed a number of great services that clarify this confusing situation. She finally published the documentary evidence in which the original find is described, and pointed out that the portmanteau word "Buyid," which frequently describes all the Rayy silks should not be given chronological or historical significance. Some of the silks may have been imports
(as Ackerman acknowledged); a few may be late Abbasid; some
are Buwayhid because of their messages and calligraphic style;
some are Seljuq; and some may be later still (e.g. No. 178
is quite possibly Il-Khānīd).

The different character of the silks studied in the
"Riggisberg Report" makes the remarks by Vial on the inconsistencies
he discovered in the preparation of the warp inappropriate,
if not completely confusing.7

Dorothy Shepherd's monograph on the Rayy silks has done
much to present the background from which these silks derive
and we are all in her debt for this. The technical and epigraphic
material in its appendices, particularly the photomicrographs
of warps, constitute a major contribution to the literature of
mediaeval silks. The critiques by Meryl Johnson and Max
Saltzman of the dye study by Dr. Hofenk-de Graaff are
indispensable for a non-scientist in order to appreciate the
deficiencies of the most damaging part of the "Riggisberg Report,"
and the sensible remarks by Harold W. Glidden as to the
probability of large-scale forgery do much to
Miss Shepherd has been studying the various silks with the
Rayy label since the 1940's and has amassed what is probably
the largest collection of information relating to them. It
is unfortunate that she was persuaded by the confident tone
of the "Riggisberg Report" to reply in the form of a direct,
passionate (and poorly edited) rebuttal. The rebuttal form
dictates a peculiar and repetitive organization of the argument.
Thus the tone of her reply continues the angry mood adopted by Miss Day in her reviews of *Two Thousand Years of Textiles* and *Soieries persanes*, two of the most damaging attacks on the corpus, which have had a far greater effect on the opinions of connoisseurs than they merit (see note 5).

What has been needed since the first obfuscatory publications of these silks is a reasoned, point-by-point presentation of all the material, containing the dates at which the various silks first came to light and their respective sources so far as they are known. The kind of stylistic and technical progression which Miss Shepherd traces for individual silks in her Table I is of real merit, but it has only limited value in the absence of the balance of the 175 Rayy silks that she is aware of. It is asking a great deal of someone who has already devoted so much time and trouble to what she has had to perceive as a defense, but there is no question that she already has much of the information for such a study.  

Various reasons have been offered in conversation by Islamic scholars over the years to doubt some of the Rayy silks. In fact, most of the doubts cast on the silks have been conversational innuendoes; as Shepherd points out, there are very few published critiques. The majority of these doubts are treated by Miss Shepherd in her monograph, "Persian Silks" (see especially the section on mediaeval dyeing in Persia, 60-73); some of these causes for uneasiness are
mentioned in the entries on Dumbarton Oaks silks. A few
general areas of doubt are mentioned here, however, to give the
reader examples of the questions that have been raised.

The busy crowded effect of some Rayy silk patterns, which
has bothered some connoisseurs, is discussed briefly under
No. 178 in reference to the patterns of Ayyubid silks.
The very large scale of some eagle silks from Rayy is
discussed briefly in reference to the smaller eagle silk No.
177 a-c (see note 5 in that entry); it is another feature
that has alarmed connoisseurs unfamiliar with the scale of
the Byzantine eagle silks or of late Sasanian wool-and-cotton
twills. Other questions concerned the likelihood of finding
textiles in a reasonable state of preservation in Iran.
Although we cannot expect large numbers to survive as they
have in the dry climate of Egypt, occasional documented
excavations of tombs contain textiles. The hundreds of
fragments found by the Rayy Expedition, the Caucasian
excavation cited in note 7, and other Soviet excavations,
indicate that if they are protected from the worst effects of
moisture and recurrent freezing and thawing, silks can survive.

Another objection voiced by Islamic scholars to the
author is that luxurious princely burials are not sanctioned
by traditional Muslim law. The special and luxurious funeral
practices of the Daylamites, which are discussed by Miss
Shepherd in "Persian Silks," (23) indicate that as in many
other aspects of life (such as the prohibition against wine),
traditions in Iran differ from those in the more orthodox, or
SUNNI, PARTS OF ISLAM. There are known to have been a variety of tricks in the weaving of mediaeval fabrics of silk and other fibers, to increase the weaver's profit. Some of these ancient frauds may be taken by contemporary analysts as evidence for forgery. Among them was the use of inferior dyes that discolored quickly; the skein-dyeing of raw silk, to increase its weight; and finally, "in the manufacture of veils...and turbans...of twisted silk...they make them of raw silk..., dye them...and pour gum...on them. That is fraud and trickery, because when worn a little, the threads give, and the fabric becomes like a net...." Caution is obviously called for in confronting the occasional antique silk that appears to be especially flimsy.

The inscriptions on four Rayy silks at Dumbarton Oaks (Nos. 174, 175, 177 and 178) have been read and discussed by Harold W. Glidden, who has also been kind enough to confirm the citations of textual material in note 2. Mr. Glidden's collaboration in the publication of the Arabic inscriptions on textiles is described on p. 

Unlike the practice in the rest of the catalogue, the bibliographies given for Rayy silks in the entries refer to all fragments, not only to the specific fragments at
Dumbarton Oaks. Since the Rayy silks were cut into many pieces before being sold, to exclude the fragments in other collections would be to eliminate most of the pertinent bibliography.
1. In this discussion of the Rayy silks I have had to be very frank in describing what appear to me to have been the various stages in the controversy; I hope that this frankness will not cause further offense because much of the controversy has arisen because of the acrimonious style of both critics and defenders of various silks. I am grateful to Dorothy G. Shepherd and Mechthild Lemberg, who have been extremely helpful in supplying information about silks in their care and others with the Rayy attribution. Other persons who have replied to queries are acknowledged in the notes to specific entries.

Florence E. Day, the author of two of the reviews in which serious doubts were raised about some Rayy silks, spent several years studying the large number of silk fragments excavated by the Rayy Expedition of the 1930's under Dr. Erich Schmidt. These fragments are now in the University Museum of the University of Pennsylvania. (One of Schmidt's excavated textiles is a fragment of No. 177 a-c, and is discussed in that entry). A copy of Miss Day's notes about these textiles is in the Department of Far Eastern Art of the Philadelphia Museum of Art, but it is not available for consultation. At the suggestion of Miss Jean Gordon Lee, Curator of Far Eastern Art, I wrote to Miss Day and asked if she would like to add her comments to this Introduction, in an effort to make it a more thorough mise au point of the controversy. The absence of a reply indicates that this part of the story must remain unaccounted for.
2. The first two sentences are from S. D. Goitein, Studies in Islamic History and Institutions (Leiden, 1966), 222, n. 3, who quotes from the Kanz, a document describing early Islamic trade, which was published by H. Ritter as "Ein Arabisches Handbuch der Handelwissenschaft," Islam (Berlin, 1916), esp. 28-31. The third quotation is also cited by Goitein from the Traditions, Abū Dā'ūd, chapter "Libās," para. 14, Timidht, Chapter "Adab," para. 54. The final historical quotation is by Goitein himself (op. cit., 224-25). For further details on the great importance of the textile trade in pre-Mongol Islam, see Goitein's essay, "The Rise of the Middle-Eastern Bourgeoisie in Early Islamic Times," op. cit., 217-224, and R. E. Serjeant, "Material for a History of Islamic Textiles up to the Mongol Conquest. Ars Islamica, 9 (1942), 54-92; ibid., 10 (1943), 71-90 [all districts of Iran]; ibid., 11-12 (1956), 98-135. The last study supersedes and completes the various historical references to the textile trade given in Guy Le Strange, The Lands of the Eastern Caliphate, reprint ed. (London, 1966). Serjeant deals in other chapters of this monograph, not cited here, with the literature of textiles in other parts of Islam, e. g. Spain, the Maghreb, India, Egypt.


The fields of Sasanian and Achaemenid metalwork have also suffered contamination as a result of this kind of commercial excavation.


5. The most damaging critiques of the whole corpus of Rayy silks are the following: M. S. Dimand, review of Arthur Upham Pope, Masterpieces of Persian Art, in Gazette des Beaux-Arts, 32 (November-December 1947), 187-88; Mehmet Aga-Oglu, review of the same book, in The Art Bulletin, 29 (1947), 58; Florence E. Day, review of Gaston Wiet, Soieries persanes, in Ars Islamica, 15-16 (1951), 231-44, to which Roman
Ghirshman replied in *Artibus Asiae*, 14 (1951), 246-48, and
Day further replied, *Ars Islamica*, 15-16 (1951), 250-51; and Florence
E. Day, review of Weibel, *Two Thousand Years*, in *Ars Orientalis*,
I (1954), 241-42.

6. The form Buwayhid is preferred in the present work in conformity
with the explanation of Harold W. Glidden:

I have used the form Buwayhid because I have followed the
policy of transcribing Persian names according to the
way they are spelled and pronounced in Arabic, not in
Persian. I have done this because we are dealing with
texts written in Arabic, not Persian. In Arabic
the name Buwayh is written usually vocalized as
, and so I have followed that. The form
Buwayhid is an attempt to take the name back to its
original Persian form (which was Bōē in Middle Persian),
but in that case the final "h" disappears and it does
not reflect the way it is written in Arabic.

7. The method of warp preparation is essential to the under-
standing of the source of the weaving tradition of different
silks, and in estimating their date. Thus the strongly Z-spun
warps of the silks in Chapter 3, and of No. 173 which appears
to be a descendant of the same tradition, probably developed
from a wool-weaving tradition; see A. A. Ieroussalimskaja,
"Trois soieries Byzantines anciennes découvertes au Caucase
regard to the character of the Chinese warp, in having two ends
with a slight Z-twist (the character of some of the Rayy warps doubted by Vial in the "Riggisberg Report"), see Harold B. Burnham, "The preparation of silk yarns in Ancient China," Bull de Liaison CIETA, 27 (1968) 49, 51-52. Vial himself became familiar with barely twisted warps containing two ends in his extensive analyses for Mission Paul Pellot, XIII, Tissus de Touen-Houang, by Khrishna Riboud and Gabriel Vial (Paris, 1970), e. g. 63, EO. 3660; 81, EO. 1193/D; 91, EO. 1193/H; Miss Shepherd pointed out this inconsistency in "Persian Silks," 38-39; 226-29. For some reason he felt that characteristically Chinese techniques were inappropriate to Persian silks, but there is every reason to expect that the Iranians learned much from the Chinese as a result of their intermediary position on the silk routes (see p. 000).

8. If it were done in conjunction with a disinterested analyst such as Miss Kajitani, who has already studied a few silks with the Rayy attribution (see note 3), this would constitute the definitive treatment that the subject demands.


The quotation is from a Spanish source (al-Jaqafi) of the eleventh century, and the other practices are from an Egyptian source (Ibn al-Ukhwaa, *Haflim al-Qirba*) of the second half of the thirteenth century; it can hardly be doubted that similar practices could be observed in Persia. In the other passages discussed by Serjeant (note 2 above) there are occasional references to mislabeling of goods and to fraud. A reference to defective goods from Tus at the end of the Buwayhid period (according to Ibn al-Balkhi) is given by Serjeant in *Ars Islamica*, 10 (1943), 81.
No. 172 (36.50)

Confronted peacocks in roundels, a modern copy of an east Iranian silk

Date: Ancient silks of this group should probably be dated in the eighth to ninth centuries.

Measurements: 24.4 x 20.5 cm.


Technical description: Warp: Unspun tan silk, Main and Binding. Wefts: Unspun dark purplish blue, unspun blue green, unspun apricot, unspun white, silk. Weft-faced (Z) 1,2 compound twill. Wefts pass under
No. 172

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one Main, then over two Main and three Binding warps on surface. See further below.

On a tan ground, two registers of two roundels each, with scalloped borders, contain confronted peacocks. The pattern is very geometrical, and the edges of the roundels are green above and below, and dark brown at the sides. These roundels are arranged in horizontal bands and are nearly tangent at their sides. In the intervening spaces are smaller oval medallions containing each green eight-pointed stars with white and tan centers. The peacocks are dark brown, with tan and green at the tops of their heads.

This is the only example at Dumbarton Oaks of a group of heavy silk twills with geometrically patterned animals and birds in a curious range of colors, as here, greens and browns, and in others, blues and tans, or red tones. A silk in the exact pattern of No. 172 is in the cathedral treasury at Sens, and there are others in different patterns, some of which are very large pieces. One of these, in the Collegiate Church of Notre Dame at Huy (Belgium)
No. 172

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has an inscription. These silks were the subject of a study by Dorothy Shepherd and W. B. Henning in which a late seventh-century dating was proposed, largely on palaeographic grounds; since then Miss Shepherd has dated some of the material later, a chronological revision that appears reasonable and which is supported by Donald King's more recent summary of the Carolingian associations of the silks in this group with church burials. The pronounced angularity and geometricization of the style appears to develop in a straight line from angular (scaled) patterns of probable Central Asian provenance, such as the famous boar's head silk found by Stein at Astana (see No. 54, note 4 and No. 170, note 5). But the scale of these roundels is much smaller. The pattern itself, may however derive from late Sasanian fabrics with paired birds (without angularity) such as No. 170 (see esp. Brooklyn Museum L. 64.13.1 cited under that entry in note 2). T'ang textiles with paired birds derived from the same late Sasanian and Central Asian patterns are contemporary Far Eastern parallels to the simpler silks of this pattern group.
In the organization of this group of textiles, many of which have subsidiary motifs such as paired heraldic animals in the interstitial motifs, and in the invariable doubling of the animals in roundels, one can perceive a stylistic evolution towards staggered patterns which is comparable with that of the many-register doubled hunting silks with a more western provenance (the so-called 'Bahram,' 'Yazdigird' and Prague silks, see No. 164, note 3); these appear to be contemporary with this east Iranian group (see note 4). For the rest, the overall tightness of some of the patterns of the east Iranian group of silks, particularly the non-representational examples, links them to Abbasid non-figural textiles with roundels. All of this suggests the appropriateness of an eighth to ninth century date.

Various copies of these 'Sens-type' silks have been offered to museums, and study pieces are known to have been made at Lyon. Because of the technical character of No. 172 (its warps, main and binding,
are unspun, in contrast to the Sens piece), and its general appearance under magnification, there is little doubt that the Dumbarton Oaks piece is a modern copy of the Sens textile. This view was first put forward by the late Louisa Bellinger, who studied the textile at least twice, and compared it to known copies offered for sale and to the Sens piece. The more recent discussion of it by Dorothy Shepherd in relation to other copies made at Lyon of this group of silks is a strong confirmation of her views.
No. 172

Notes


2. E.g., see Falke, op. cit., figs. 138-145. The Huy silk is *ibid.*, fig. 141.

3. See D. B. Shepherd and W. B. Henning, "Zandaniji identified?", *Aus der Welt der islamischen Kunst, Festschrift für Ernst Kühnel*, R. Ettinghausen, ed. (Berlin, 1959), 15-40; see 36-37, a chart of the variously known examples and their dating by various authors, and bibliography, 38. To this should be added Schmidt, *Alte Seidenstoffe*, 100-106. Miss Shepherd, it should be noted, now
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Notes
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dates the Sens textile with peacocks in the eighth century. To the examples she lists should be added a related fragment of silk twill with two 'post-Sasanian' cocks in a geometricized roundel, New York, Metropolitan Museum of Art acc. no. 41.119; and the textile in Bern cited in note 6 below.


5. See The Silk Road, Fabrics from the Han to the T'ang Dynasty (Peking?, 1972), pls. 29 below, 35, and 36.

6. See especially the rosette silk in Liège (Shepherd, loc. cit., figs. 15 and 16) which should be compared to an inscribed tiraz cited under No. 66, note 2; and Bern, Abegg-Stiftung acc. no. 53, unpublished, another rosette example in red tones.
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Notes

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Like the bird patterns, these Abbasid and East Iranian roundels have their T'ang counterparts; see The Silk Road, pl. 38 (note that the description in the English list of illustrations under this number actually describes pl. 37 ).

7. See Dorothy G. Shepherd, loc. cit., in Bibliography above, 3097, 3099, note 35, and pl. 1515,A. Also see Shepherd, loc. cit., note 3 above, 28-30, regarding the typical weave of this group of silks.
No. 173 (27.1)

The "Elephant-tamer" silk twill

Late tenth to early eleventh century

Measurements: 19.9 x 35.4

29.5, estimated diameter of roundel from outer border to outer border
6.7, height of hero's head from top of crown to chin
3.8, width of roundel border

Provenance: Iran; from the textiles excavated near Rayy in 1925. Acquired from Rowland Read. Bliss Collection.

letter of Leigh Ashton published in shortened form; 161, no. 3.

Technical description: Warp: Z dark tan silk, main (single) and binding (paired). Wefts: dark blue, medium blue green; white, golden tan, unspun silk. Weft-faced (S) compound twill, of slightly uneven weave; sometimes the wefts pass under one main warp, then over two main plus three pairs of three pairs of binding warps (i.e. 1, 2 twill), but sometimes they make longer floats, e.g. in the areas of golden tan. In the hair of the hero, all the warps are paired, and one of the pair is used as the binder. Joseph V. Columbus has kindly collaborated in this analysis.

Fragments of a compound weft-faced silk twill with an incomplete portion of a complex pattern; the fragments have been correctly placed together, with the left third in worse condition than the righthand two-thirds. What remains of the repeat is the upper half of a roundel with tangent sections of adjoining roundels, linked at the cardinal points by superimposed small ovals containing crescent or anchor-shaped motifs against a golden tan background. Within the large roundel, a frontal crowned figure, his hair in symmetrical curls, grasps the backward-curling trunks of two elephants that flank him. These elephants appear to have been winged, for the tips of two extended wings are seen at the waist of the hero.
There is a great deal of intricate patterning of the trunks, thorax, arms and crown. The fine outer borders of the roundels and small ovals at the intersections contain small beads which from close up appear as crosses; within the roundel border is a continuous vinescroll which bears alternating trilobed palmettes and buds. The hero wears narrow armbands with the same motif of small beads or pearls as in the outer border. In the background outside of the linked roundels was a secondary, symmetrical, floral motif, possibly including birds. The pattern stops below the level of the hero's waist and there are many holes and areas of damage and wear in what remains. The hero's flesh is white, the background of the roundel dark blue, and medium blue green only slightly lighter than this dark blue is used for the elephants and garments. As mentioned above, golden tan appears in the background of the ovals connecting the large medallions.

The Dumbarton Oaks textile and a fragment in the Victoria and Albert Museum (acc. no. T. 185-1930), both acquired at about the same time from the finds near Rayy are all that remain of this extraordinary textile pattern. Possibly so little of the pattern is left because what was buried was already worn and older than the bulk of the silks with which it was found, for this silk is more archaic in other respects than the other silks with the same attribution, which appeared on the market at about the same time.
In this regard, the compound weft-faced twill, with pronouncedly Z-spun warps, in which it is woven is characteristic of early mediaeval silks such as are discussed in Chapter 13 (in these, also, the S twill direction is characteristic of the scaled versions of patterns, see No. 169, note 3); thus technically speaking, No. 173 is less developed, or of an earlier technical stage, than other silks with the Rayy provenance. The longer floats made by some of the pattern wefts are, however, a sign of development towards lampas weaves: such variations are not found on silks such as those discussed in Chapter 13 (Nos. 163-168)¹ and for this reason, and for reasons based on style, the silk is dated later than the mostly eighth-century silks of the group in Chapter 13.

Because of its apparent archaism in comparison with other silks found at Rayy, and in part because of the resemblance of the hero to the figure on a later red-ground silk (the "Bahram" silk, see Peirce and Tyler, loc. cit. in Bibliography, 22, note 5, pl. 6), Peirce and Tyler dated No. 173 in the eighth century, their dating follows that of Volbach in his 1932 catalogue for the Römisch-Germanischen Zentralmuseums, Mainz (see Bibliography). As it now appears, the simpler bi-color and red-ground silks of representative patterns probably date from the Umayyad period (roughly 650-750), while more complicated many-register patterns with doubled huntsman such as the "Bahram" silk are probably later.²

The preceding comments about the structure of the silk
make it logical on technical grounds to estimate its date later than the eighth-century date proposed by Volbach, Peirce and Tyler, and this technical judgment is borne out by a consideration of its iconography and style.

There are two basic and ancient iconographic schemes that incorporate the motif of the hero between flanking animals, and which should be considered in relation to No. 173. One is the ancient Near Eastern motif of the animal strangler, and the other is that of triumph, or triumphal ascension. Among the representations of animal-stranglers, the most important to be considered in relation to the Dumbarton Oaks silk is the sudarium of St. Victor at Sens, which almost certainly dates from the eighth century, because of the known circumstances of its burial; (its origin, variously proposed as Byzantium or Iran, will not be debated here). The position of the hero on No. 173 with arms bent sharply at the elbow, is like that of the animal-strangler of St. Victor's shroud. Unlike the ancient prototypes of the scene (see note 3), or later mediaeval silks (e.g. the Spanish silk cited in note 4), the hero does not extend his arms nearly at shoulder level, or control the animals by their throats, and his grasp of their trunks is hardly a forceful gesture; likewise the figure on the shroud merely appears to touch the cheeks of the lions.

So far as I know, the wings of the elephants on No. 173 have not previously been described, and it is their presence,
as well as the posture of the hero, which is one reason
to suggest that ascension iconography has contributed to
the formulation of the pattern. In particular, one should
recall the famous bi-color silk from Aix-la-Chapelle showing
the triumph (probably an ascension) of an emperor in a
quadriga.\(^5\) (Peirce and Tyler cited both of these silks
in their discussion of No. 173 but, as has already been
made clear, they regarded them as contemporary with the
elephant-tamer silk). It is tempting also to suggest that
the largely blue color of the quadriga silk influenced the
predominantly blue effect of the "elephant-tamer" silk, but
this appearance of similarity may be only coincidental.
It is unfortunate that the bad condition of the fragment
in the Victoria and Albert Museum, which is from the lower
half of the roundel, makes it impossible to determine
what was represented -- if the hero was seated, on a
throne or chariot, or if subsidiary figures were present.
Thus we cannot determine which of these two important
themes has made the primary contribution to the iconography
of the silk.

The clothing and attributes of the hero on No. 173
show a distinct evolution beyond those of the heroes of the
quadriga and St. Victor silks. On the quadriga silk,
which by the stylistic criteria developed in Chapter 13
should probably be dated in the second half of the seventh
century, the emperor is clearly seen to wear a short
military tunic and breast plate; on the shroud, these forms have been stylized so that the breast plate resembles a pectoral. In addition, long sleeves and armbands, and full leggings, give an oriental, Islamicized, version of the late Roman forms. Still more stylized are the garments on No. 173; the hero now wears long sleeves of a tailored type with armbands. The geometrical patterns on his forearms and chest may be renderings of textile patterns, or derive from a misunderstanding of clavi and tunic ornaments; an example of this kind of misunderstanding appears on the "Bahram" silk (see above).

On the Mozac and "Yezdegird" silks the clavi and cuffbands are still rendered in a reasonably clear way, although the belt of the fitted tunic, a style to which clavi were originally inappropriate, interferes slightly and produces a doubling of the clavus ends. The squared-off neckline of the "elephant-tamer" is like that of the rider on the "Bahram" silk. The most notable difference on No. 173 in comparison with these other textiles is in the addition of a three-part crown. Such crowns are typically worn by heroic or princely figures in Islamic art of the mediaeval period. Its presence here provides another good reason to perceive No. 173 as a document of mediaeval date.

Another silk cited briefly by Peirce and Tyler in regard to No. 173 was the silk formerly in the Schlossmuseum, Berlin, with elephants in roundels (loc. cit. in Bibliography, 23, pl. 6); they cited it mainly for its comparable
spandrel ornament. The spandrel ornament of No. 173, so much as it can be seen, is in fact comparable to that on the elephant silk, but neither of these motifs is particularly distinctive or of much help in trying to establish the date or provenance of No. 173. Both are elaborations derived from the secondary patterns of the bi-color and red-ground silks; (Text-fig. of an uncut silk in the collection of William R. Tyler is an example in which the "spandrel" ornament -- secondary motif is really a better term -- can be studied.)

What is of greater interest is the fact of the popularity of elephants on masterpieces of silk weaving roughly of the ninth to early eleventh centuries. Among them, the most famous is the large silk twill with huge roundels made at Constantinople and dated around A.D. 1000. The absence of the lower half of the Dumbarton Oaks roundel makes it impossible to determine if these elephants, in addition to having wings, were richly saddled as are the elephants on the other silks which have been cited. On one of the comparative pieces, a silk from Siegburg Church, which also had confronting elephants like No. 173, the elephants' trunks curl up and their ends are stylized geometrically in a manner very similar to that of the Dumbarton Oaks elephants. Another example cited is the famous silk, with fragments in several museums, in which roundels containing saddled elephants alternate with others in which are medusas
and winged horses. This last example makes very clear the strong Sasanian heritage of these elephant silks,\textsuperscript{10} which in view of their date, indicates that there was a conscious re-use, or renaissance of, motifs of the Sasanian past that extended into Byzantium and was comparable to a similar re-use of the Sasanian heritage in Iran of the Buwayhid period.\textsuperscript{11} Finally, Kühnel pointed to an eleventh-century Spanish silk which he felt was clearly an imitation of a contemporary (Buwayhid) silk; as on No. 173 and unlike all the other silks which have been mentioned, on which single animals are the main motif, this pattern comprises paired elephants at a tree, with paired reversed lions on their backs (apparently attacking them), and birds above the latter.\textsuperscript{12}

When one searches for the prototype of the vinescroll in the roundel frame surrounding the "elephant-tamer" it is interesting to find that this feature, too, has roots in late or post-Sasanian art. On some late or post-Sasanian silver vessels, decorative borders, or even panels, are formed by well defined vinescrolls enclosing complex single blossoms within their nearly circular shapes.\textsuperscript{13} This is the same system of decoration used in the roundel border surrounding the hero on No. 173. A silk with sep[murvs in roundels, which is represented in many museums, is usually believed to be a Byzantine imitation of a Sasanian silk;\textsuperscript{14} the borders of these roundels are divided into small sections
each containing a leaf or fruit, a scheme closer to the first parallel in silver cited above, but deriving from the same heritage. Closer in its actual organization are the fillers of roundel borders on a silk in the Trier Cathedral library, as was recognized by Peirce and Tyler (loc. cit. in Bibliography, fig. 9); these roundels are also elongated and joined together like the roundels of No. 173. Since the motif within the Trier silk roundels is a rampant horse with flying ribbons, the latter misunderstood but deriving from Sasnian art, this is almost certainly another, possibly contemporary, weaving with iconography revived from the Sasnian past. Much of the same sharp division of vinescroll roundel borders is found on the embroidered riding cape of the holy emperor Heinrich II, which can be dated to about A. D. 1000. Thus, even though the origin of the filling motif may be late Sasnian, it apparently was widely diffused as a textile motif in this period, and is not significant in regard to the other evidence for a revival or continuation of Sasnian iconography on No. 173.

It is unfortunate that I have had no personal knowledge of the Trier silk because, judging from the published illustration, it has much of the same mixture of iconography and stylistic detail as the "elephant-tamer" silk. I am unable to accept the views of Peirce and Tyler in attributing it to Byzantium because their reasoning is partly based on color observations which are incorrect in regard to the Dumbarton Oaks silk, and which may be
equally subject to doubt in regard to their comparative material. (They describe No. 173 as having a violet-purple ground and were therefore able to perceive similarities with silks that are in purplish tones; among them I know Cooper-Hewitt Museum acc. no. 1902-1-214 cited in note 13 to actually be purplish).

Some of the silks excavated from the tomb tower near Rayy were not woven in Persia (e.g. No. 176 q.v.), and it is perfectly possible that the elephant-tamer silk was another imported fabric. Indeed, Phyllis Ackerman classified it as such in the Survey (see Bibliography). Its weave structure, though more developed, is in a line with the silks that are discussed in Chapter 13. But it is possible that some of the silks of that group, specifically the "Bahram" and "Yezdegird" silks are Persian. The patterns of these two silks are replete with references to Sasanian iconography, and quite different from the other multi-register roundel patterns with heraldic horsemen such as are cited in No. 164, note 3. In particular, the iconography of the "Bahram" silk reveals a complex debt to the late or post-Sasanian heritage in the inclusion of winged horses, animals in roundels in the borders, the lion-ungulate and bird-ungulate motifs, the crowded field comparable to post-Sasanian representations of the hunt, the frontal faces of the riders, and even the form of the grape and floral fillers of the roundel border. The "Yezdegird" fabric also makes more sense as a Persian weaving, than as a Syrian, Byzantine or Egyptian example;
its overall arrangement in complicated parallel registers rather than in roundels is actually that of some Antinoopolis silks, which are themselves probably best attributed to a mid-Sasanian design tradition, and the king's crown is of the late Sasanian type with wings. It is actually quite reasonable to suppose that in the seventh, eighth and ninth centuries, silks related to the examples discussed in Chapter 13 were made in Persia and for the Persian taste.  

From such a group of silks, the "elephant tamer" silk would stand as a descendant; (one should recall in this regard that the shape of the hero's neckline was compared above to that of the "Bahram" silk, and also the suggestion that the stylization of the torso derived from the misunderstanding of clavi visible on these two silks, as well as others). Because of the elephants comparable to great silks of the late tenth and early eleventh centuries, the type of the hero's face and crown, and its more developed technique, the "elephant-tamer" silk is dated to the late tenth or early eleventh century. In the light of present knowledge, it appears reasonable to view it as a weaving in the Persian taste, and therefore most probably of Iranian provenance.
Notes


2. In addition to the references under No. 164, note 3, see H. Peirce and A. Tyler, "The Prague Rider-Silk and the Persian-Byzantine Problem," *The Burlington Magazine* (May, 1936), 213-220, pl. I (Prague), pl. II, C, D (silk from Mozac in Lyon, Musée Historique des Tissus acc. no. 27.386, and the "Yezdegird" silk, St. Ursula's Church, Cologne, respectively); also in regard to the Mozac silk see Robert de Micheaux, "Le tissu dit de Mozac, fragment du suaire de Saint-Austremoine," *Bull. de Liaison CIETA*, 17 (January, 1963), 14-20. Of these, the Mozac silk is earlier, still of the eighth century, while the "Yezdegird" silk probably dates from the ninth century, because of the translation of the relics of St. Hippolytus at that time (see Donald King, cited under No. 164, note 8, and in reference to the Carolingian associations of these silks). For more complete illustrations of the "Bahram" silk, which is discussed above, and of the "Yezdegird" silks, see Falke, *Kunstgeschichte*, vol. I, figs. 107 and 105. Also see note 16 below.

In further regard to these silks, see F. Guicherd in
Bull. de Liaison CIETA, 1 (January, 1955), 16, and G. Vial, ibid., 20 (July, 1964) 27-39; the latter refers to a brocaded example of this kind of pattern from Saint Calais (Sarthe), unwrapped in 1947. Of the two translations of the relics in this chasse which might relate to the silk, that of 816-832 provides a logical (probably late eighth-century) date for it.

3. Strictly speaking, on ancient Near Eastern seals or even in most mediaeval versions of the theme, the pose is not actually one of strangulation. The hero appears immensely strong, and by his gesture of extending the arms nearly straight at the shoulders, touching the beasts, is able totally to dominate them. Sometimes he is so strong that he can hold them reversed by their tails; see Henri Frankfort, Cylinder Seals (London, 1939), pls. XXXV, k, XXXVI, 1, XXXVIII, b, Late Assyrian, late Babylonian and Achaemenid seals respectively.

4. See Eugène Chartraire, Les tissus anciens du Trésor de la Cathédrale de Sens (Paris, 1911), 20-21, no. 17, ill. facing p. 20; Schmidt, Alte Seidenstoff, 96-98, fig. 68; Falke, op. cit., vol. I, fig. 129. Other outstanding examples of the theme are the Daniel textile formerly at Eichstätt (ibid., 96, fig. 133) dated by Falke in the ninth to tenth century, and the silk from the tomb of Saint Bernard Calvó, Vich, a.D. 1233-1243 (ibid., fig. 187 and Dorothy G. Shepherd in Chronicle CUM [December, 1943], 365-373, 377, fig. 5).
The theme is found on late Coptic tunics of the type of No. 143, e. g. Brooklyn Museum acc. no. 41.523 (Thompson, Coptic Textiles, 84-87, see esp. the detail on 87 above), and University of Missouri-Columbia, Museum of Art and Archaeology acc. no. 72.104 (see Muse, 7 [1973], 6, unillustrated); the Brooklyn example should be dated in the tenth century, the latter probably in the tenth to eleventh century. The lion-strangler is found also on a lampas of the Rayy group (datable in the eleventh to twelfth century), see G. Vial in Bull. de Liaison CIETA, 25 (January, 1967), 55 ff.

5. Paris, Musée de Cluny acc. no. Cl .13.289, estimated roundel dia. excluding borders 49 cm., S weft-faced compound twill on Z reddish warps, with unspun blue and buff wefts; see Falke, op. cit., vol. I, fig. 87 and Jacques and Flemming, Encyclopedia, 24. The "perforations" or typical stylizations of the foliage in the borders place it with other bi-color and red-ground silks in the Umayyad period, contrary to the sixth-century date proposed in these two works; see p. above. For a red-ground silk with a quadriga-ascension scene, see Brussels, Musées Royaux d'Art et d'Histoire acc. no. (Falke, op. cit., fig. 74).


7. The three-part crown, which becomes a conventional attribute
of male figures whom we can assume to be noblemen or princes, is found in Fatimid textiles, Fatimid painting, on the siculo-Arabic ivory caskets, in sculpture, and on pre-Mongol Conquest pottery from Iran. An outstanding example of its use on a dated early tenth-century textile (A.D. 906/7) is found on the Veil of Saint Anne of Apt; see H. A. Elsberg and R. Guest, "The Veil of Saint Anne," Burlington Magazine (March, 1936), 140-145, pl. 1, also well illustrated in D. Talbot Rice, Islamic Art (London, 1965), 96. Other textiles with the crown datable to the early Fatimid period are Cleveland Museum of Art acc. no. 50.541 (cited in No. 158, note 1); Paris, Louvre acc. no. AC 780 (Du Bourguet, Catalogue, 485, G 355), and Athens, Byzantinon Mouseion acc. no. 1724 (Apostolaki, Hyphasmata, fig. 111). For its occurrence in Fatimid-period painting, see M. Monneret de Villard, Le pitture musulmane al soffitto della cappella palatina in Palermo (Rome, 1950), pls. 189, 190 (there are many other varieties of headdress in this chapel); and for the ivories, see P. Cott, Siculo-Arabic Ivories, Princeton Monographs in Art and Archaeology: Folio Series III (Princeton, 1939), pl. 25, no. 47a, d. An example of the use of the crown in sculpture is from Konia, see G. Migeon, Arts plastiques et industriels, vol. II (Paris, 1927), fig. 68. A conventionalized form of the same crown, as seen on a twelfth-century "lakabi" pot is in Charles K. Wilkinson, Iranian Ceramics (New York, 1963), no. 45.
8. Also see Falke, _Kunstgeschichte_, vol. I, fig. 128.

9. Aix-la-Chapelle Cathedral Treasury acc. no. , see Schmidt, _Alte Seidenstoffe_, 70-73, ill. 72, inscribed and datable to the imperial workshop of the Zeuxippos; also see Müller-Christensen, _Das Grab_, 70-72; a technical analysis of the silk by Gabrial Vial is in _Bulletin de Liaison CIETA_, 14 (July, 1961), 29 ff. Other apparently contemporary silks with elephants are: a pattern with fragments in Berlin (Falke, _op. cit._, vol. I, fig. 128); New York, Cooper-Hewitt Museum acc. no. 1902-1-221 (Müller-Christensen, _Das Grab_, 70, fig. 98 and Weibel, _Two Thousand Years_, no. 96)

and a small fragment of another silk from the church at Siegburg (Falke, _op. cit._, fig. 130). A famous silk with roundels in which are elephants, senmurv and winged horses is found in New York, Cooper-Hewitt Museum acc. no. 1902-1-222 (Weibel, _op. cit._, no. 64 and _Chronicle CUM_ (December, 1943), fig. 1) as well as in the Musée de Cluny and formerly, Berlin (Schmidt, _Alte Seidenstoffe_, fig. 58).

10. Although the elephant is not a common animal in Sasanian art, its occasional occurrence may have been due in part to the political extension of the Sasanid dynasty into the Kushan area in the fourth and fifth centuries. Along with traditional Indian features such as "mahouts" with crossed legs, it occurs on the boarhunt panel of Taq-i Bustan (Ghirshman, _Art_, fig. 236). There are also a few apparently earlier stamp seals that feature it (Bivar, _Catalogue_, pl. 12, EB 1 and 2). Elephants were used in warfare by the Sasanians;


12. See the silk fragment at San Isidoro, Léon, cited under No. 175, note 3; also see the later, stylized double-elephant roundel from the dalmatic of Pope Clement II (thus pre-1047), Müller-Christensen, *Sakraler Gewänder*, no. 27 c, fig. 35, and idem. *Das Grab*, 41-44, figs. 25-30.

13. E. g. Orbeli and Trever, *Orfèvrerie*, pls. 27 and 51; the latter contains the kind of elaborated acanthus or lotus blossoms from which the shapes on the Dumbarton Oaks silk may derive directly. Also see Thompson, *Stucco*, p. , pl. .

14. New York, Cooper-Hewitt Museum acc. no. 1902-1-214, see Peirce and Tyler in *DOP*, No. 2, fig. 5 and Weibel, *Two Thousand Years*, no. 63; other examples of it, according to Weibel, some of which I have seen, are: Brussels, Musées Royaux d'Art et d'Histoire acc. no. 609; Florence, Bargello acc. no. 629; London, Victoria and Albert Museum acc. no. 761-1892; Paris, Musée des Arts décoratifs acc. no. 16, 325.


16. H. J. Schmidt indeed classifies these two silks as Persian weavings, but places them in the seventh century; see his *Alte Seidenstoffe*, 57-61, figs. 44, 45, showing the
"Yezdegird" (St. Ursula's) and "Bahram" (formerly Berlin) silks respectively. On the basis of the style and misunderstanding of the Sasanian iconography, I believe it more correct to view them as more or less contemporary with the silks of the types discussed in Chapter 13, thus of the Umayyad period and slightly later. It has been found that the presence of an artistic adaptation of a Sasanian crown is no reason to date an object to the reign of the king with whose crown the adaptation has the most points of similarity; there are many cases of such artistic versions of Sasanian crowns in early Islamic art.
Fragments of double cloth with animals in roundel borders

Eleventh century

Measurements: 17.7 x 14.5 (including gaps)

Provenance: Iran; said to be from the tomb tower near Rayy; acquired from Paul Mallon, who is said to have purchased it from Rowland Read. Bliss Collection.

Technical description: Warp: Z (loosely twisted) tan, Z (loosely twisted) brown, silk. Wefts: unspun dark and tan silk. The designation of the warps is based on the loose Z-spinning of the threads. As illustrated, the warps are actually in a horizontal position in relation to the pattern. Double cloth (tabby binding), with about 32 warps and 26-28 wefts per cm. on surface in plain parts of the pattern. Joseph V. Columbus kindly assisted in the examination of this textile.

Fragments of a dark brown and tan silk double cloth with two incomplete sections of large roundel borders containing an animal procession. The pattern on the face illustrated is in tan against a dark brown background. Preserved on each section of border are two confronted bovids with heartshaped motifs on their bodies. In the larger section, a feline with the further paw arched is seen approaching behind the left bovid. The space between the two roundels is filled by an overall finescale diaper containing crosses and smaller figures with arrowhead points. Within the larger medallion is a small section of arabesque. A system of smaller inscribed roundels intersected these larger figures, and one section at the left preserves an Arabic inscription. This has been read by Harold W. Glidden, together with the inscription on the complementary piece of this silk in the Abegg-Stiftung.
Glory and success to the master (2nd) may [his life?] be long.

Glory and success to the [master] ...
Remarks by Glidden:

The text given above from the photograph of Abegg-Stiftung acc. no. 655 appears, except for the last word, to represent the complete inscription. Judging from what remains of the two inscribed medallions in the piece at Riggisberg, the inscription was repeated alternately orthograde and retrograde in the four quarters of the circular frame of the medallion containing the star-like ornament.

The inscription on the piece in the Abegg-Stiftung was dealt with previously by Wiet (Soieries, 181). His reading is correct up to the last word, which he hypothesized as being ḫiyā', the beginning of an honorific title. This hypothesis is not a correct one, however, because the original photograph of the silk by Rowland and Read, now on file at Dumbarton Oaks, shows the last two letters of this word as being alif and lām, the latter being identical with the final lām in the word iqbal. See also my Remarks under No. 175.

The larger fragment of this silk in the Abegg-Stiftung preserves more of its original pattern. The latter reveals that the roundels contained an elaborate tree flanked in two registers by confronted birds and lions, with tiny birds at the base, against a ground of arabesques. Arabesques also appeared on the dark ground beside an imbricated star in the smaller
medallions. No. 174 and its counterparts composed one of the eight original textiles from the excavation near Rayy.

This silk exhibits the full development of those textile patterns in which two patterns of intricately designed roundels are played off against each other. Typically, as here, the secondary roundels are somewhat smaller. Such weaves often have a finescale geometrical filling of the background between roundels, a design practice that may reflect the patternization of backgrounds in other media (see No. 175, notes 3 and 4).

Dorothy Shepherd regards this example as a typically early Seljuk (mid-eleventh century) silk of this kind of pattern, of which No. 176 represents a non-Iranian example. There is no reason to quarrel with her estimation of the style of the piece.

Animal borders on large roundels seem to have been extremely popular in this period. On a Byzantine manuscript painting (ca. 1200 A.D.) of the robe of the Emperor Alexius V, Murtzuphils, comparable roundel borders are represented, an indication of the almost universal fashions in silk of the mediaeval period. These animal borders are stylistically comparable to those of other Persian silks with the same attribution, as are the arabesques on the larger fragment of the silk in the Abegg-Stiftung with other Rayy silks.
In a short paper which is discussed in greater detail under No. 175 (q.v., esp. note 1), Ernst Kühnel studied the development of the four-part animal motif in spandrels and roundels. His article is mentioned specifically here because it may unintentionally confuse the difference between patterns such as that of the large roundels of Nos. 174 or 176, in which there are two pairs of birds with the same orientation, and on the other hand, patterns in which the four animals are in inverted pairs. The latter were Kühnel's main concern, but he cited textiles in which the first kind of roundel pattern was used as the main motif, and the second as the spandrel or interstitial motif.

Four-part patterns in which the opposing pairs are inverted retain the basic characteristics of the Chinese pattern known in Han and later silks, or typically on Chinese mirrors. On the other hand, patterns such as that of the present silk or its non-Iranian counterparts (e.g. No. 176 and the St. Potentien silk) derive from a line in which opposing pairs of participants (they are frequently humans) are confronted at a tree. No. 168 in this catalogue is a classic example of this kind of pattern, which derives from the ancient Near East. 5

Persian textiles datable on grounds of style to the Seljuq period may be in a variety of weave structures.
Double cloth (of which No. 175 is another example), which is uncommon before this period, and even triple cloth, are found in masterfully woven textiles associated with the Rayy finds, and in later Persian textiles. 6
1. Abegg-Stiftung Bern acc. no. 655 was published in International Exhibition, 35-36, 68 and pl. 38b, and in the Illustrated Guide to that exhibition, 68; also see M. Lemberg et al., in Bull. de Liaison CIETA, 37 (1973-1), 48, and Shepherd, "Persian Silks," fig. 14e. According to Wiet, Soieries and Ackerman (Survey) (see Bibliography), another fragment of the silk is now in the Pozzi Collection. Wiet comments that this last fragment, according to information supplied by Florence E. Day, lacks the inscription.

In his reading of the inscription, Wiet perceived a possible name (Diyā') at the end of the text given above (Wiet, op. cit., 181).

2. See André Grabar, The Art of the Byzantine Empire; Byzantine Art in the Middle Ages (New York, 1966), pl. 2, Vienna, National Library, Cod. Gr. 53. Cf. Washington, Textile Museum acc. no. (Schmidt, Alte Seidenstoffe, fig. 72) a silk from Rayy with a comparably reticulated background on which the confronted animals of the roundel exhibit the flat and angular style of the great Byzantine silks of the early eleventh century.

3. E. g. Wiet, op. cit., 27-34, no. III, pl. III; this textile has an inscribed date of H. 388/A. D. 998; and Washington, Textile Museum acc. no. (Schmidt,
Alte Seidenstoffe, fig. 77), like No. 174 a double cloth.


5. It may well be that Chinese influence led to the development of dramatic roundel patterns by the Sasanian weavers (especially to the use of pearls as borders), which had the further effect of introducing roundel frames around patterns that were not originally so framed.

To this influence from China should be added the familiarity created by the native tradition of textile bracteates, which probably also facilitated the development of figural patterns in circular frames. The point to remember in connection with the confronted birds of Nos. 174 and 176 is that they are of the line of patterns with a middle eastern, rather than a far eastern, heritage.

6. See Reath and Sachs, op. cit., 20-22, esp. 22, note 6, and figure 11, double cloth of the usual type, comparable to No. 174. For a Seljuq-period triple cloth, see Detroit, Institute of Arts 44.113 (Weibel, Two Thousand Years, no. 112) and for a Safavid triple cloth, Chicago, Art Institute acc. no. 30.888 (Reath and Sachs, op. cit., no. 35, pl. 35).
Fragments of brown-and-tan double cloth

Late tenth or early eleventh century

Measurements: 10.7 x 5.6 (largest intact fragment)

Provenance: Unknown; probably from the group of textiles excavated near Tepe Guebri, Rayy, Iran. Formerly in the collection of Royall Tyler. Gift of William R. Tyler.

Unpublished. References to the other fragments of the same silk are found under notes 1 and 2 in the Remarks by Glidden.

Technical description: Warp: Z tan, Z brown, silk. Wefts: Unspun tan, unspun brown, silk. Double cloth (tabby binding) with 45-46 warps, and 22 wefts, per cm. as counted on the exposed face. A slight weaving fault is seen in the length of the cross, where two pairs of tan warps are carried together.

Small fragments of a silk double-cloth fabric. The heads and small sections of four quadrupeds, in confronted pairs inverted 180 degrees to each other, are arranged about a lozenge-shaped space containing a foliated cross. The outlines of the lozenge and the spaces in which the animals appear are determined by octagonal stars filled by a smallscale pattern of stepped lozenges and dotted Maltese crosses; more than half of such a central star is preserved. All pattern elements are in tan against a brown background on the face of the double cloth which is illustrated.
The Dumbarton Oaks fragments are small remnants of a larger pattern which is much more extensively preserved on fragments in the Musée de Cluny (Text-fig. ) and the Textile Museum. All of these fragments derive from one of the eight original textiles known to have been excavated near Rayy from contemporary correspondence and photographs. The textile from which No. 175 and its larger counterparts derive is, however, the only one of these eight from which the main motif has vanished; this consisted of a larger lobed octagon containing confronted harpies at a tree (see Text-fig. which is taken from Read's original photograph). What remains at Dumbarton Oaks and the two other museums are sections of the decorative areas including the inscription from the octagonal border around the harpies; the latter appears to interrupt the pattern of alternating animals and crosses framing stars in an irregular fashion (again see Text-fig. of the example in the Musée de Cluny, Paris).

The inscription on the most extensive fragments, those in the Musée de Cluny, has been read by Harold W. Glidden, whose remarks follow.
Glory and success and favor and felicity and enduring well-being and lasting joy to its owner, may his life be long.

Remarks by Glidden:

The incorrect writing of da‘imah for dā‘im seems to have arisen from the construing of surūr as a broken plural (which requires a feminine adjective), whereas in fact it is a masculine singular noun.

The inscription runs around the octagonal frame that contains the harpies. The inscription is repeated four times around the frame, alternately orthograde and retrograde.

A small fragment of this textile with the part of the inscription reading ... dā‘imah li-ṣāḥibihī ... is in the Musée de Cluny in Paris. It is discussed in the Survey, vol. III, 1998-99, note 5, no. iii, a. v., note 1.

The formula beginning with ‘izz wa-iqbal and ending with tāla ‘umruhu is found on a textile bearing the name of the Buwayhid ruler Bahā’ al-Dawlah (ruled 379/989-403/1012), recorded in the Répertoire, vol. VI, no. 2177 (= Washington, Textile Museum acc. no. 3.116). The same formula (at least through the word tāla) is found in the Read photograph of the textile of which No. 177a-c is a fragment (see my remarks under that entry.) Now the tāla ‘umruhu part of the formula
is not common, and I am inclined to view it as being characteristic of Buwayhid inscriptive style. This, then, would date the piece under discussion in the late tenth or early eleventh century.

Remarks by Thompson:

Kühnel studied the fragment of this silk in the Textile Museum in relation to a series of silk patterns in which two inverted pairs of animals or birds form a lozenge-shaped, secondary motif; (he acknowledged that the ultimate origin of this motif lies in China at least of the Han period; see note 1 and p. above). But, as the greater preservation of the fragment in Paris shows (Text-fig.), the 'secondary' motif on this silk was a great deal more like an overall pattern that are the more traditional closed lozenge-shapes of medallions of the other silks in which it appears. In fact, the ground pattern of this silk, framed animals in regular alternation with stars, appears to be a development of a scheme well known from excavated Byzantine silk, which is widely dispersed among various museums.

Because of the looseness of this element of design, and the apparent irregularity of the interruption for the harpy octagon, it may be well to interpret No. 175 and its counterparts as early examples in the sequence of textiles, in which four-part animal motifs with palmettes surrounding stars are either the secondary, or major, pattern element. Glidden's
suggestion that the piece should be dated in the late tenth or early eleventh century is thus borne out by the relatively unevolved character of its design. This dating, it should be noted, differs from that of Kühnel. He suggested only that the textile could not be later than the eleventh century, and that the design character which we have called looseness and a sign of early date, might reflect a dissolution of the basic pattern, and a possible origin outside Iran.
1. Paris, Musée de Cluny acc. no. 21.198, our Text-fig.; see Remarks by Glidden for a further reference; Washington, Textile Museum acc. no. 73.663, see Ernst Kühnel, "Some Observations on Buyid Silks," *Survey*, vol. XIV (1967), 3080-3089, esp. 3081, 3087, fig. 1144. Kühnel translates the fragmentary inscription on the Textile Museum example as, "and permanent felicity to its owner."

2. See Shepherd, "Persian Silks" 12 ff. and fig. 12g; *idem* in *Textile Museum Roundtable* (1974), 175-190, esp. 176-77, fig. 1g. The letter of Rowland Read to Mr. Bliss describing the textile and accompanied by the photograph show in Text-fig. is dated July 25, 1931.

3. E.g. the sudarium of St. Potentien (see No. 176, note 2), see Kühnel, *loc. cit.*, fig. 1145; the fragment of a silk at San Isidoro, Léon, *ibid.*, figs. 1140 and 1141; or a silk from San Pedro de Osma, *ibid.*, fig. 1150, Boston, Museum of Fine Arts acc. no. 33.371.

No. 176

Fragment of silk twill with birds in roundels

Eleventh century

Measurements: 26.7 (excluding portion with head of bird) x 24.1
6.4 x 7.8, section with head of bird
22.9, estimated diameter of lower, decorative, roundel

Provenance: A tomb tower near Rayy; but it was probably not made in Iran. Purchased from Rowland Read. Bliss Collection.

Bibliography: International Exhibition, 2nd ed., 27, no. 38 (colors described in reverse); New York (1940), 2nd ed., 468-69, gallery XIV, case no. 47; Morris, Catalogue, III, 183; Cleveland, Cleveland Museum of Art Islamic Exhibition, November 3, 1944-February 4, 1945, ; Müller-Christensen, Das Grab, 68, reference to 82, note 82; M. Lemberg, et al., in Bull. de Liaison CIETA, 37 (1973-1), in reference to Abegg-Stiftung acc. no. 98, a larger fragment of this silk, 15, 23, 46 (illustration), 66, 81 (dossier de recensement by Gabriel Vial), 107 (dye analysis by Judith H. Hofenk-de Graaf); Dorothy G. Shepherd in TM Roundtable (1974), 175-190, esp. 177, fig. 1b (in which its position is not clear); idem, "Persian Silks," 7, 10, 13, 16-17, 28, 29, 32, 39, 42, 87, 157, 158, fig. 12b.

singly, passing under one main warp, over three pairs of binding and two main warps. About 65 warps, 33-36 wefts per cm.

Fragment of silk, probably from near the selvage because of the plain band bordering the pattern area. Above is a portion of a medallion enclosing one bird of a pair (the other is missing) addorsed at a tree. The right and upper parts of this medallion are missing. The medallion is bordered by a vinescroll forming arabesques and trefoil offshoots; the central tree has symmetrically arranged lanceolate leaves, bears two round pendant fruits, and rises from a flat dotted base. A second, slightly smaller, medallion pattern is represented by a half-medallion at the left and below, containing an angular vinescroll pattern with palmettes in the larger scrolls around a pearled center. The latter frames a small tree (?) or trefoil. The border of this medallion is of small regular vinescrolls enclosing little trefoils. A small ornament of concentric disks links the bird and smaller, non-figural, medallions. Between these medallions, the background is covered by an overall finescale lozenge grid enclosing small pierced lozenges. The pattern is in tan against a deep blue background, with red used only for the eye and talons of the bird.

A larger section of this silk with the same provenance is in the Abegg-Stiftung, Bern, and another small fragment is in the Victoria and Albert Museum. The larger piece
reveals that the roundel contained two pairs of birds, the upper pair confronted, the lower addorsed, which were not reversed in relation to each other.

Dorothy Shepherd has pointed out in reference to the fragments of this silk that it is one of the textiles excavated near Rayy which was almost certainly imported into Iran (see Bibliography). Its pattern, pronouncedly Z-spun warp, weave structure and palette are all comparable to features of the suaire of Saint Potentien in the Sens Cathedral Treasury, as well as to other Byzantine or pseudo-Byzantine silks of about the same period; for tentative attributions of silks with patterns comparable to Byzantine examples, see No. 180, note 4).

The imbrication of the background of this and of other silks, including some with the Rayy provenance and some of the "Ayyubid" group from Egypt or Syria, may represent the same taste for smallscale overall surface patterning that is found on Islamic metalwork, both by piercing, as on lamps, and by engraving, on vessels. An analogous finescale filling of the background is also found on some early mediaeval Persian pottery.

Further discussion of the quadruple-animal motif, which is exemplified by the motif of the medallion with birds, is found in the preceding entry.

2. E. Chartraire, Inventaire du trésor de l'église primatiale et métropolitaine de Sens (Paris and Sens, 1897), 19, no. 33; idem, Les tissus anciens du trésor de la Cathédrale de Sens (Paris, 1911), 38, no. 42 (unillustrated); and Shepherd, "Persian Silks," fig. 7.

3. For pierced overall imbrication-patterns in geometric shapes on lamps, see D. S. Rice, "Studies in Islamic Metalwork-V," Bulletin of the School of Oriental and African Studies, XVII/2 (1955), 206-231, esp. pl. XII, 8-11, fragments dated on palaeographic grounds to the late ninth or early tenth century; pl. IX a, an early eleventh-century lamp from Qayrawan; pl. X, a pierced lamp from the Mosque of the Umayyads, Damascus, and fig. 8, a lamp datable to the twelfth century, from the Dome of the Rock. For imbricated patterns used as a background on solid vessels, see E. Kühnel, The Minor Arts of Islam (Ithaca, N. Y., 1975), figs. 136 and 138, the upper register of the inlaid (Bobrinskoy) kettle dated 1163 in Leningrad, Hermitage, and a silver inlaid ewer dated 1232 in London, The British Museum.

No. 177a, b and c (29.101, 30.1 and 34.6)

Three fragments of an inscribed white silk showing a hero ascending, borne by a two-headed eagle.

Probably first half of the twelfth century

Measurements: a: 13.1 x 10.3 (upper portion, about 2 cm. high, is completely separated and re-attached)
   b: 14.4 x 10.4
   c: 31.0 x 10.3 (the lowest portion of the length of this fragment consists of two separate fragments, 3.9 and 7.0 cm. high, which have been attached in the proper places to the upper fragment)

Provenance: Iran; said to have been excavated from a tomb tower near Rayy in 1925. Acc. no. 29.101 was purchased from Charles Vignier in Paris, who is said to have acquired it from Rowland Read; acc. no. 30.1 was purchased from Indjoudjian (Paris); and acc. no. 34.6 was acquired directly from Read.

Technical description: Warp: \textit{white} silk, main and binding.

Wefts: unspun white, faded greenish silk. Compound weft-faced tabby tending towards lampas. Pattern weft bound in tabby by every fifth main warp. In the background areas of the pattern, a fine longitudinal ribbing is created by the concealment at the back alternately of every fifth and fourth binding warp. 79 warps per cm. in ribbed background areas.

Three fragments of silk in a pattern that apparently was divided into stripes, the latter further divided into sections defined by inscriptions. Each complete repeat
comprises a smaller Arabic inscription orthograde and retrograde at the top, and a larger inscription below, likewise in both directions. The smallest shafts of the upper inscription terminate in small foliations, while the unfoliated lower inscriptionsal band is filled by graceful arabesques of separate foliage.

Between the inscriptions is a large heraldic eagle of which the two heads are incompletely divided; the left has all of its details and the neck feathers indicated, but the right overlaps it in front and is somewhat plainer. The eagle's outstretched wings each contain an oval compartment with a winged griffon within it; the lower part of each wing is defined by four rows of feathers. Beside the wide skirtlike tail of the eagle are two rampant winged lions, their forepaws resting on it lightly. From a twisted rope around the eagle's neck is suspended a small princely figure. This personage holds the rope at his neck with both hands and is further supported at the hips by the inturned talons of the large eagle. A weaving fault at the right has produced a narrow zone of repetition of the motif; it is noticeable beginning at the rope, and results in the duplication of the rope at the figure's neck and of the corresponding small section of pattern in the length of the silk. The figure wears a broad, delicately detailed, fluted crown and a fitted skirted tunic with a belt; his large feet are depicted in a frontal splayed position, with upturned toes.
All of this is worked in white against white, defined by textural differences between the weave of the pattern and background. Minute traces of a greenish area remain at the right edges of No. 177b and c, and at the left of No. 177a, indicating that the fragments came from different sides of a broad darker stripe such as is known to be present on a large section of the silk (see further below).

A reason for the existence of the weaving fault, and the perfect detail of the left head as compared to the right, was given by Louisa Bellinger (see Bibliography). She explained it as having been caused by the attempt to weave an assymetrical pattern, a single-headed eagle, on a point-repeat loom. Her interpretation thus makes the assumption that the second head of the eagle was unintentional, and was caused by the weaver's mistake in tying up this assymetrical section of an otherwise symmetrical design; (see Bellinger, loc. cit., fig. 0, a reconstruction of the pattern tied correctly so that the eagle is one-headed). Miss Bellinger added that this was the only near eastern silk she was aware of in which this particular adaptation of a point-repeat loom set-up was attempted.

A large section of this silk, whose whereabouts are not known, contains two repeats of the eagle pattern on either side of a tripartite stripe. The outer two zones of the stripe consist of an inscription, orthograde and retrograde, and the center zone is a floral band.
A small fragment of this fabric was excavated in 1935 by the Rayy Expedition under Erich Schmidt in a Buwayhid-Seljuk tomb tower at Rayy, as Dorothy Shepherd has pointed out (in *TM Roundtable*, see Bibliography). The fragment consists of a small section of the inscription below the eagle and the righthand tips of its tail, thus with the same longitudinal fault of that part of the pattern. In addition to this archaeological evidence, the silk from which the Dumbarton Oaks fragments derive appeared among the earliest textiles with the Rayy provenance, and it is one whose genuineness has never been in doubt.

The transcription and translation of the inscriptions on No. 177a-c are given below by Harold Glidden; in it he refers to the prior publication of the fragments by Ettinghausen (see Bibliography). Glidden's further remarks elucidate the literary background of the legend depicted in this silk pattern.
Inscription and remarks by Glidden:

Above eagle's wings:  
al-'izz bi-Allāh[?]  
Glory comes through God[?]

Below eagle:  
wā-nīmah tāmmah  
and complete favor

The inscriptions are arranged heraldically, i.e. orthograde on the left side of the eagle and retrograde on the right side. There is a slight difference in the inscription on the right side. Owing to the weaving error noted above the letter wāw at the beginning has been partially duplicated before the word ni'mah.

I am not completely satisfied with the reading al-'izz bi-Allāh[?] because it does not fit the usual pattern of this phrase, which is al-'izz (or simply 'izz) min Allāh ("Glory is from God"). In the phrase wā-nīmah tāmmah, Ettinghausen does not seem to have seen that the second word is clearly tāmmah, and this phrase is of rather common occurrence.

The translation quoted by Ettinghausen from vol. III, 2034, no 23 is correct in this respect even if it errs in saying that the inscription is in naskhi script. It is indeed in Kufic script, as Ettinghausen noted.
There is an ascension legend connected with Rayy, near which these pieces were found. The twelfth to thirteenth century Arab geographer Yaqūt, in his *Mu'jam al-Buldān*, regarding al-Rayy, says: I found in certain of the histories of the Persians that Kay Ka'uṣ made a chariot and fitted to it implements so that he might ascend to the heavens. God controlled the wind so that it raised him up to the clouds and then cast him down, and he fell into the Sea of Jurjān [i.e., the Caspian]. When Kaykhusraw bin Siyāwush became king, he carried off that chariot and drove it along the road to Babylon. When he came to the site of al-Rayy the people said: ‘ba-rayy āmad Kaykhosrow’ ["Kaykhosrow has come by chariot"]. Now the name of a chariot in Persian is *rayy*. So he ordered a city to be built there and it was called al-Rayy for that reason.

A tenth- to eleventh-century Buwayhid silk with very similar iconography is in the Cleveland Museum of Art (New Haven and London, 1973), fig. 100). Now it is known that the Buwayhids were greatly attached to the culture and traditions of Sasanian Iran. For example, they made a point of assuming Sasanian-type names and their textiles show Sasanian motifs in their designs. Therefore, I think that we can hypothesize that the three fragments of this silk in the Dumbarton Oaks Collection reflect a Saljuq continuation of an originally Buwayhid iconographic type.
This episode in the career of Kay Kāwūs is, of course, known from the Shāhnāmeh. "One of the jinn, at the instigation of Iblīs, set out to contrive Kay to rule the heavens as well as the earth, and the jinni tempted him to ascend to the heavens." (The quotation is from the seventh-thirteenth century Arabic prose translation of al-Bundārī [ed. 'Abd al-Wahhāb 'Azzam, Cairo, 1350/1932, vol. 1, 128]).

This idea took hold of his mind so that he sallied forth to the eagles' eyries and took from them some eaglets. He put them in cages and raised them so that they flourished and became as strong as lion cubs. Then he ordered a throne to be made of Qimārī [i.e., Khmer] aloe-wood and fastened together with gold nails. To the corners and the four sides of the throne there were fixed four lances, to each of which the thigh of a lamb was attached. Then four of those eagles were brought and tied to the lances on the throne. Kay Kāwūs then mounted the throne, and when the eagles saw the meat their mouths watered and they rose up after it, flying through the air until they reached the clouds in the sky. But then they weakened as the feathers on the leading edges of their wings became drenched with sweat, and they plunged down and fell into a thicket in the region of Amul.
But Kay Kāwūs landed safely and did not perish.

Neither of these two accounts fits precisely the iconography of the Dumbarton Oaks silk fragments, but they do show that there existed different versions of the means by which the ascent was accomplished.

A literary source that fits more closely the representation of the ascension on No. 177a, band c is found in the episode of Sindbad's escape from the Valley of Diamonds (Nights 544 and 545) in the *1001 Nights* (tr. Burton, Burton Club ed., vol. 6, 17-20). Here no chariot or throne is involved; Sindbad escapes by fastening himself to the roc with a rope made from his turban and the meat of sheep is used as bait to attract the roc. This tale belongs to the Baghdad cycle of the *Nights*, which goes back to the tenth century and was influenced by seafarers' tales such as those contained in Buzurg bin Shahriyar's *Kitāb 'Ajā'ib al-Hind*, tr. L. Marcel Devic as *The Book of the Marvels of India* (London, 1928), 11 and 159. On this see E. Littmann, art. "Alf Layla wa Layla" in *Encyclopedia of Islam* (2nd ed.), 363, col. b. The Ganymede prototype would provide a most suitable medium for illustrating literary material of this nature.

A European imitation of a possible Sasanian prototype of this type of representation is found on a gold jug from the treasure of Nagyszentmiklós (see note 3).
Remarks by Thompson:

Glidden's review of the literary sources for ascension iconography cites most of the significant legends to which the scene on the silk may refer. Despite the absence of bait for the eagle, the Ganymede-Alexander ascension theme indeed appears close to the version of the silk.

A further literary source, the story of the birth of Zal from the Shāhnāmeh, his exposure and rescue by the simurgh, was proposed by Wiet as the explanation for the iconography of another Rayy silk with an eagle carrying a hero. This interpretation of the scene on the other silk was taken up and further elaborated by Dorothy Shepherd, who also interpreted the third Rayy silk with similar iconography as the rescue of Zal (see note 3 for these other silks with ascensions).

The difficulty in this interpretation is the appearance of a formal relation between No. 177 and the two large-scale silks with similar iconography to two-headed eagle silks from Byzantine and/or western asiatic workshops (e.g., No. 180 g. v.). There is no way to prove that the birds on the two other silks are simurghs, or even eagle-simurghs, as Miss Shepherd does, because they are no more fanciful in detail than the eagles of the great eagle silks from church treasuries. However, if Miss Bellinger is right that
the second eagle head on the present textile was unintentional, then while it would be incorrect to infer influence from the Byzantine eagle silks on No. 177, it makes perfectly good sense to perceive it in the two other Rayy silks with eagle ascensions. This comparison is even more acceptable because they are designed on a very large scale, directly comparable to the scale of the Byzantine eagle silks; (in further regard to large scale patterns with ascensions, see also n. 5).

There are, however, specifically late Sasanian renderings of a one-headed eagle ascending with a hero in a position comparable to that shown on No. 177. Miss Shepherd calls attention (loc. cit., p. 68 and fig. 5) to a plate in the Hermitage in which an eagle supports a naked female; Glidden has mentioned a vessel in the Nagyszentmiklós treasure, with the figure of a nude male, and another vessel from the same source has a female comparable to the Sasanian example just cited in Leningrad (see note 3). A very fragmentary piece of a late- or post-Sasanian wool-and-cotton twill of the kind discussed in Chapter 14 preserves a little of the scene of the ascension of a hero and eagle. 5

A terracotta of a putto with eagle from Ctesiphon has been published as being a rendering of Ganymade on the eagle; this object appears to be Parthian in date, and would, if this rather doubtful identification were correct, stand as a link between late Hellenistic and early mediaeval representations of the eagle-man iconography. Also in connection with this iconography, Miss Shepherd has called attention to a clay mold fragment from Nishapur of a stylized eagle-and-man ascension; it is from an early tenth-century level (loc. cit., fig. 7). 7

Last in this review...
of the continuity of comparable ascension iconography between the Sasanian and mediaeval periods, a printed cotton attributed by J. H. Schmidt to ninth-century Iraq displays a similar scene except that the eagle is treated more naturalistically than on No. 177.8

But the Dumbarton Oaks fragments differ from these earlier examples of the same iconography because their pattern has been transformed into a high mediaeval style, not necessarily only through influence from Persian material.

The white-on-white color scheme of the figural zone of the silk may reflect influence from eleventh-century Byzantine silks in this manner (see p. and No. 179, n. 2). Even the two confronted lions below the eagle may only indirectly refer to flanking subordinate motifs of ascensions iconography and instead owe their existence to the direct influence of other heraldic silk patterns with subsidiary motifs in this position (e.g. Nos. 167 and 168, and see No. 164 nn. 2 and 3).

We are always hampered in dealing with Iranian textiles of this period by the relative lack of firmly dated comparative material. Nevertheless, the small finely featured delicacy of the little prince, and the detail of his crown and garments, are reflected in the comparable delicacy of figures in Persian pottery of the twelfth to thirteenth century, even though the latter may differ in the specific fashions depicted.9
Likewise, the way in which the bait of the earlier printed cotton with the same scene has now metamorphosed into two incurring curls at the top of the silk eagle's wings, actual bait having been omitted from the silk pattern, has a parallel in the background arabesque foliation of figural pottery from Rayy. Although we can detect influence from other mediaeval textiles in the development of the silk pattern, the small griffons within the eagle's wings also appear to express the greater elaborateness in line and detail of high mediaeval style, and should not be viewed as mere developments of heraldic textile patterns.

The overall pattern arrangement of the Dumbarton Oaks silk fragments, which is seen only in the illustration of the large section in an unknown collection, is found on two other silks from the same finds. One, a beautiful double cloth, has a main pattern of confronting winged horses at a tree containing paired birds; these broad vertical zones are separated by a comparable tripartite stripe, again with an inscription in its outer zones, but including animals and masks in the center. The other's location is unknown; it is a twill patterned by two broad stripes of geese against arabesques, with a similar arrangement in three stripes of a Kufic inscription between them.

Such patterns of verticals or stripes appear
to have no forerunners in Persian or other near eastern silks. Similar arrangements of pattern elements are found on a roughly contemporary silk tentatively attributed to Spain, and in the ornament of Spanish Umayyad buildings. Thus, the scheme of No. 177 probably reflects a widespread development of designs composed of vertical compartments separated by stripes. Patterns of this kind influenced some later mediaeval Italian and Chinese silks, and are continued in a group of Safavid fabrics.
NOTES

1. Schmidt, *Alte Seidenstoffe*, fig. 79, said there to be in the collection of Madame Paul Mallon; Madame Mallon has informed me in a letter of January, 1976, however, that this piece was never in her hands but that it may have been one of the fragments offered for sale by Rowland Read. Schmidt does not describe the color of the three inner stripes which are missing from the fragments. However, two small adjacent fragments in Bern, Abegg-Stiftung acc. no. 478, also retain a section of the central inscription, which is worked in white against a greenish (warp) background; the first measures 7.6 x 14.8, the second 6.3 x 14.4. There are places in the greenish color which are of a medium blue, and they indicate that this was probably the original color, which has faded. This observation is due to the kindness of Mrs. Mechthild Flury-Lemberg. Paris, Musée de Cluny, acc. no. Cl. 21.872 is another small fragment of the same textile, which measures 15.4 x 12.0. It includes a little of the left, faded-blue, inscribed border and one damaged, incomplete, repeat of the ascension motif.

2. Philadelphia, University Museum no. RN 6926j, a number which refers to its excavation from the tomb tower called Naqāreh Khāneh. A key to the letter prefixes on material excavated by the Rayy Expedition is found in George C. Miles, *The Numismatic History of Rayy*, Numismatic Studies No. 2 (New York, The American
Numismatic Society, 1938), ix. I am grateful to Professor Renata Holod for making available to me a photograph of this fragment.


Regarding the possible interpretation of the scene
on the Dumbarton Oaks textile and its two Buwayhid counterparts as a representation of the rescue of Zal by the Simurgh, described by Firdausi in the Shāhnāmeh, see Wiet, Soieries, 61-62. The two Buwayhid silks with the iconography of two-headed eagles are the example cited above by Glidden (ibid., pl. X = Cleveland Museum of Art acc. no. 62.164), also illustrated by Shepherd, "Persian Silks," fig. 1; and Washington, D. C., Textile Museum acc. no. 3.242 (one fragment) (Wiet, op. cit., p. IX and Weibel, Two Thousand Years, no. 107 [but disregard text]). Another fragment of the second is Cleveland Museum of Art acc. no. 53.434, see Dorothy G. Shepherd, "Three Textiles from Rayy," Bull. CMA, L (1963), 65-70, fig. 3, hereafter cited as Shepherd, "Three Textiles."

4. Camilla Trever, Nouveaux plats sasanides de l'Ermitage (Moscow-Leningrad), 28-38, pl. III.

5. Cairo, Museum of Islamic Art acc. no. 13, 189, see C. J. Lamm, Cotton in Mediaeval Textiles of the Near East (Paris, 1937), 34-35, pl. VA. The scale of this pattern was very large according to Lamm, probably 120 cm. per repeat, something that would be borne in mind by critics of the large scale of some of the Rayy silks.

NEW NOTE 6. New York, Metropolitan Museum of Art acc. no. 32.150.146, purchased by the Ctesiphon Expedition 1931-32 in the vicinity of Tall Dhehab, and catalogued as "probably Parthian of the first to second century A.D.; 3 1/2 high x 2-3/4 inches. It shows a half-draped putto, his head missing, leaning against an eagle. I am indebted to Mrs. Prudence Oliver Harper for this information. See H. J. Schmidt, "L'expédition de Ctesiphon en 1931-1932," Syria, XV (1934), 1-23, esp. 22.

8. Berlin, now lost, see Schmidt, *Alte Seidenstoffe*, 115-116, fig. 80. For references to its previous publication by Lessing and von Karabacek, see M. Th. Picard-Schmitter, cited under Bibliography, 306-08. The scene on this printed textile is altogether more naturalistic than that on No. 177; the hero extends bait which forms small curls beside the tops of the eagle's wings, while on the silk, these curls are now part of the foliation of the wings and no actual bait can be made out.


11. Cleveland Museum of Art acc. no. 37.23; see Weibel, *Two Thousand Years*, no. 111 and Phyllis Ackerman in Survey, vol. III, 2012, 2035, no. 29. This is also woven in blue and white, but blue is used as the predominant background color.


13. See the famous silk fragments with peacocks and horses in stripes from Canterbury seal bag no. 11, wrongly described by von Falke as being in the British Museum (Falke, *Kunstgeschichte*, vol. I, fig. 178), probably late eleventh or twelfth century and possibly from Spain; also see Gertrude Robinson, H. Urquhart and A. Hindson, "Seal Bags in the Treasury of the Cathedral Church of Canterbury," *Archaeologia*, LXXXIV (1935), 163-211, esp. 182ff. and pl. LV, 2.
Sections of intricate vegetal ornament, such as 'candelabra trees' derived from Umayyad style, are used as vertical elements in Spanish architecture on the voussoir of arches; see C. du Ry, Art of Islam (New York, 1970), 64-65, the portal of the Great Mosque of Cordoba and its interior, dating from the reign of al-Hakam, 961-66. The geometricized stripes in marble of Mamluk voussoirs are clearly derivative of this ornamental scheme; see ibid., p. 147, mihrab of the mosque of Sultan Hasan, Cairo (A.D. 1362).

14. Regensburg, ; see Falke, Kunstgeschichte, vol. II, figs. 335, 336, 341, Chinese fourteenth-century brocaded silks, which exhibit this scheme and strong Islamic influence; and Braunschweig Museum acc. no. ibid., fig. 295, a slightly earlier Italian fabric.

No. 178

Silk with inscribed foliated ibexes in a field of arabesques

Thirteenth to fourteenth century

Measurements: 6.6 x 34.4

Provenance: Unknown; a fragment of it is said to come from a tomb-tower near Rayy. Acquired from H. Burg. Bliss Collection.

Technical description: Warp: Main, dark blue (unevenly dyed), binding, white, both virtually unspun, silk. Wefts: dark blue, bluish white, pink, unspun silk. Lampas; in the ground, the dark blue warps and wefts are bound in broken (warp-twill) satin. The pink and white pattern wefts form floats bound in Z twill by white warps, the whitish wefts passing over 8 to 12 warp ends. The right selvage is present, in which the wefts pass back over the final end but no cord is apparent. Joseph V. Columbus kindly collaborated in this analysis.


Fragment of a silk containing two complete registers of a
pattern. Pairs of confronted pink horned animals, their heads reversed, are surrounded by and continuous with a field of arabesques. Between each pair are alternating segments of the same continuing vertical element, a 'candelabra tree' with an inverted heart-shaped base outlined in pink, and a lozenge-like upper section, with pink surrounding a blue center. The background of the silk is dark blue. The animals are fantastic but can be described as having a resemblance to ibexes or antelopes.

Each animal bears an Arabic inscription in Kufic script alternately orthograde or retrograde. It was read by Ettinghausen (see Bibliography) as (Victory) or (The Good to him), who commented that "the Kufic writing...is slightly distorted and therefore ambiguous. In any case it presents a blessing and does not give any historical information." Additional comments on the inscription have been made by Harold W. Glidden.

Remarks by Glidden:

Of the two possible readings of this inscription, viz. al-dawlah or al-khayr lahu, proposed by Ettinghausen, the former would be the more likely one from the standpoint of accepted usage. The problem with al-dawlah, however, is the uncharacteristic shape of what would have to be the dāl. This letter has a configuration that is associated with the letters ha', kha', and jīm rather than with dāl and dhāl. As for al-khayr lahu, there is a difficulty in that the fourth element in the group seems to consist of one letter
rather than the two required by al-khayr. I am inclined to interpret this inscription as being al-hagg lahu which avoids the problems associated with the two interpretations suggested by Ettinghausen. The meaning of this phrase is "Truth belongs to Him" (i.e., God).

There are two other fragments of the same silk, one in the Abegg-Stiftung Bern and the other in the Textile Museum. The first is recorded as having been among the textiles excavated near Rayy, and the second is probably identical with the piece published by Ackerman with the same attribution, when it was in her possession. There is no record at Dumbarton Oaks of an attribution to the Rayy finds of No. 178. None of the fragments of this silk was published or photographed earlier than Ackerman's article in the Survey, and it is clear that this is one of the textiles with the Rayy attribution that may not actually be from the find that produced undoubted masterpieces such as Nos. 173-177. To this one should add that by the date at which No. 178 must have been woven (see below), Rayy had been utterly sacked by the Mongols and was almost completely uninhabited, which makes unlikely the continued use of princely tombs nearby by its inhabitants.

Another silk in several fragments is in the same style and weave structure; like No. 178 it is found in characteristically slender strips of fabric. The pattern of this second silk, of which there are fragments in Bern, Detroit, London and
New York, features registers of fantastic winged animals. The latter have a mixture of attributes natural to camels and horses and are in pairs addorsed at another pattern of tree. These animals also bear small inscriptions on their flanks.

Technically, this group of fragments is much advanced over even the lampas weaves associated with Rayy because it features a satin ground, which is a binding of relatively late development. Stylistically, these textiles are rather unsatisfying; although one should not quarrel with works of hitherto unknown styles because they are not necessarily to the viewer's taste or are simply unfamiliar, these silks produce an effect of confusion rather than one of a genuinely coherent style.

Even though Phyllis Ackerman accepted almost uncritically the silks she described in the Survey of Persian Art as being from the Rayy finds, as well as others, she too must have felt a little uneasy about the style of this particular group (loc. cit. in Bibliography above). In regard to her fragment of No. 178, she remarked:

The drawing on this satin does not bear examination, but if made into a garment, it would have given, when in its original condition, an effect that would have been sumptuous as well as smart.

Ackerman herself admitted elsewhere (see chapter introduction,
p.  above), that silks from other sources were given the Rayy provenance because it made them more saleable. One such silk, which is represented by fragments in several museums, was erroneously studied as part of the Rayy group of fabrics by Mechthild Lemberg and her colleagues, probably because of such a misattribution by a dealer. 5 It is an Ayyubid silk from Syria or Egypt whose pattern bears an obvious relationship to that of No. 178 and the silk with fantastic camels. The design of this and other Ayyubid silks consists of overall foliation interspersed and continuous with pairs of animals, some of which are fantastic. But the drawing of the pattern is finer, particularly on the silk in the Metropolitan Museum and in Boston cited in note 5, and three different kinds of animals are alternated instead of the pairs of one kind on the satins. The Ayyubid silks are not, however, in satin weave, or even in warp twill, its technical precursor. 6 The silk in Bern which was mistakenly taken for a Rayy silk, and its counterpart in the Cooper-Hewitt Museum, are in a lampas weave in which two different tabby bindings are employed in the background and pattern areas respectively. There is another compound weave or lampas with two contrasting tabby bindings which is probably from the same Ayyubid group of silks. 7 This example in the Textile Museum is comparable to the confused pattern of the silk in Bern and in the Cooper-Hewitt Museum, and contains two kinds of fantastic animals in pairs at segments of complicated foliage.
When one considers where to seek parallels to the busy and incoherent style of No. 178 and the camel silk in the same weave structure, our difficulties are compounded by the lack of dated material from the decorative arts. Something of the same merging of the foliage with animals, which in themselves are not particularly distinguished or well drawn, is seen on "Sultanabad" pottery, usually now dated in the first half of the fourteenth century. (The few Persian manuscript paintings that survive from the late thirteenth and fourteenth century by their nature are not comparable with this essentially decorative style).

The origins of the type of textile pattern found on the Ayyubid silks with which No. 178 is comparable may be discerned in an earlier silk. This textile is from the binding of the Ashburnham Gospels, and thus is probably from the first half of the ninth century and Syrian. The pattern of this example also consists of the alternation of two different pairs of animals at segments of vertical overall foliage, but the forms of animals and foliage are more geometric and massive, and reveal an earlier date. In his turn, H. J. Schmidt pointed out with regard to the Syro-Egyptian Ayyubid silks that this kind of inhabited overall foliage probably derived from Umayyad style,
and singled out the reliefs of Mshatta as an earlier stage in its development. A reasonable line of descent in Syria is established by these observations for the Syro-Egyptian Ayyubid group, but we are still left with an open question regarding the provenance of No. 178.

The two fragments in Bern, of No. 178 and the silk with fantastic camels, were judged by Gabriël Vial and Judith Hofenk de Graaf to be of dubious antiquity (see M. Lemberg et al. under Bibliography). The reasoning of the former was based partly on the unlikely occurrence of satin weave in an eleventh-century silk (see our note 4); but he had not been informed that the material under study was not all supposed to date from Buwayhid times. Dr. de Graaf obtained conflicting results in her chromatographic dye tests of Abegg-Stiftung acc. no. 48 (another fragment of our No. 178) and no. 653 (a piece of the silk with fantastic camels). The first revealed no sign of improper after-treatment, while the second was said to have been treated afterwards, allegedly with sumac to produce the effects of age. Since Vial had isolated these two silks as being almost certainly from the same loom, and as being the only ones with skein-dyed warps, this contradiction in the results of the dye test points rather, I think, to the inconclusiveness of their study.

As could be inferred in the course of the preceding discussion, the genuineness of No. 178 and the silk with camels cannot yet be established. Glidden's comments do
not throw light either on the date or locality from which No. 178 originated, and indeed contribute to the feeling of impreciseness that its style imparts.

The period in which these two silks are placed by their technique and, so much as can be judged, their style, unfortunately is the darkest one in our knowledge of Persian silks, so that it is impossible to make comparisons with unquestioned examples. It is to be hoped that modern and scientific archaeological excavations, in post-Mongol contexts, will result in the accession of new examples from the late thirteenth to fifteenth centuries. It is from such silks that we may finally begin to make firm judgments about the course of stylistic and technical development in this period of Persian silk weaving.
1. Bern, Abegg-Stiftung acc. no. 48, see M. Lemberg et al., loc. cit. under Bibliography above; Washington, D. C., Textile Museum acc. no. 3.288, purchased in May, 1950 from Arthur Upham Pope. The latter is probably the example discussed by Ackerman, see Bibliography above.


3. Bern, Abegg-Stiftung acc. no. 653, see M. Lemberg et al., loc. cit. under Bibliography, ill. p. 47; Detroit Institute of Arts acc. no. 31.60, widely published, see inter alia Weibel, Two Thousand Years, no. 120 and Los Angeles (1959), no. 39, ill. p. 43; London, Victoria and Albert Museum acc. no. T.95-1937 (per Ackerman); and New York, Cooper-Hewitt Museum acc. no. 1965-33-11.

Two other satins attributed to Rayy are classed by Ackerman as being of the same school with No. 178 and the fantastic camel silk. The first is a pattern of birds against foliage in several fragments, among them Boston, Museum of Fine Arts acc. no. 37.1305 (see Ackerman, loc. cit., 2023, 2041 no. 57, fig. 657), and the second, a pattern of double-headed eagles whose outlines merge with the surrounding foliage (ibid., 2023, 2043 no. 58 and Survey, vol. III, pl. 992 B (only one loom width of it is known to exist); it was formerly in the collection of Mrs. William H. Moore and is now presumably in the Yale University Art Gallery. Ackerman links the whole group with a silk in
the church of Pébrac which she does not illustrate and which is unfamiliar to me.

4. See Nancy A. Reath and Eleanor B. Sachs, Persian Textiles (New Haven, 1937), 24, where it is seen that the date of its development in Persia is obscured by the upheaval of the Mongol Conquest, and that the influence, if not the actual provenance in many cases, of China is felt in fourteenth-century satin weaves. No. 178, it should however be noted, is in a somewhat less regularly woven than better known fourteenth-century types of lampas with satin grounds; thus it is possible to regard it as transitional or experimental in this technical stage of development; (also see note 6).

5. Bern, Abegg-Stiftung acc. no. 1521, see M. Lemberg et al., loc. cit., under Bibliography, ill. p. 54. In regard to this misconception, see Shepherd, "Persian Silks," 13, 29, 32. New York, Cooper-Hewitt Museum acc. no. 1902-1-334 is a piece of this silk, formerly in the collection of Miguel y Badía, which was purchased by J. Pierpont Morgan and presented to the museum in 1902. Another fragment of it is in Brussels, Musées Royaux d'Art et d'Histoire acc. no. (see Schmidt, Alte Seidenstoffe, ill. p. 172) where it is classed as Syrian of the twelfth century. Fragments of another Ayyubid silk of this style are in New York, Metropolitan Museum of Art acc. no. (see Florence E. Day, "Silks of the Near East," BMMA, IX, no. 4 (December, 1950), p. 114, where it is mistakenly attributed to Safavid Persian,
of c. 1550; and Boston, Museum of Fine Arts acc. no. 31.11 (see Weibel, *Two Thousand Years*, no. 68).


7. Washington, Textile Museum acc no. 3.208 A; see Nobuko Kajitani, "The Physical Characteristics of Silk Generally Classified as 'Buyid' (10-13th century A. D. Persia)," *TM Roundtable* (1974), 191-204, esp. 200-01, fig. 1 on p. 203. Kajitani describes the present condition of this silk as being comparable to that of the original eight Rayy silks, whose genuineness is not in doubt.

8. See Charles K. Wilkinson, *Iranian Ceramics* (New York, 1963), nos. 73 and 74 (the first in the Museum of Fine Arts, Boston, the latter in the Metropolitan Museum of Art). In regard to the style of this ware, Wilkinson remarks: "Flying birds often appear in the decoration, but they are drawn in a thoroughly different spirit from those that appear on the luster wares of Kashan. The application of the white slip tends to make the drawings of the foliage less precise than that of another group...." It is fair to suggest that the weakness of the drawing on these pots may not be due to the application of the slip, since Wilkinson's no. 72 in the same technique, is much more masterfully drawn. Wilkinson himself uses this difference to establish a different provenance for the two styles. Also see Arthur Lane, *Later Islamic Pottery*, 2nd ed. (London, 1971), pl. 4 A.

9. New York, Pierpont Morgan Library acc. no. MI, the Lindau or Ashburnham Gospels; see Weibel, *Two Thousand Years*,

Addorsed griffons in roundels, a silk twill

Late tenth to early eleventh century

Measurements: 24.9 x 30.7 in areas of continuous weave

Height of roundel within borders, 17.1


Bibliography: Morris, Catalogue, IV, 189.

Technical description: Warp: Z tan silk, of an irregular diameter, possibly tram, i.e. consisting of two grège threads twisted together. Main and Binding. Wefts: unspun white, tan, brown, light blue, silk. Eight-cord selvage of heavy S-spun cotton (?). Weft-faced 1, 2 compound (S) twill. Wefts carried singly under one and over two main and three (paired) binding warps.

Fragment of silk twill with the better part of one complete roundel at the right beside the selvage, followed by a large gap and a portion of another roundel at the left. Within elongated roundels are two tan upright addorsed griffons with extended wings. Their wing-tips continue upwards to form a large trefoil plant element with a ring binding between them. The griffons wear curls at the neck, and their bellies, chests and haunches are outlined by a row of small pierced pearls. At the base of each white wing
is a elongated eight-lobed tan rosette contained in a white medallion. The background of the roundel beside the selvage is brown and the griffons are tan; that of the left roundel is tan, with brown griffons. A band of blue wefts is used for paired acanthus or lotus blossoms enclosed in a scroll in the zone between roundels. The roundel borders frame alternating rosettes and lozenges containing opposed acanthus blossoms or palmettes. All of the colors are extremely muted.

Another fragment of the same silk was published by Gaston Migeon in 1929 as being in the Indjoudian collection; this date and association thus raise the possibility that No. 179 derives from the Rayy finds of silks. Since none of the other fabrics illustrated by Migeon is in any way like the Rayy silks, this remains an unlikely possibility. The provenance of this silk was given to Mr. and Mrs. Bliss at the time of its purchase as Iran and there is no record at Dumbarton Oaks of a more specific attribution. In any case, its style, the selvage cords with the appearance of cotton, and color scheme establish it as quite an unusual textile, with a stronger relationship to Byzantine than to Iranian silks.

Patterns with pairs of confronted or addorsed animals and monsters in roundels are common at the end of the first millennium A. D. in Byzantine silks and silks with similar patterns that may have been made elsewhere. Some of these comparative silks also display a comparable degree
of stylization of the animals' bodies; a central decorative element based on the recurved wings of monsters; and similarly elongated roundels (with vinescroll borders). Since many of them are monochrome (some in a damask weave to create greater contrast), it is possible that the delicate and muted colors in the Dumbarton Oaks fragment indicate a development from one-color silks with similar patterns.

Because of its technical and coloristic individuality, it is safer for the present to leave unanswered the question of the provenance of No. 179.
1. Gaston Migeon, "Les tissus archaïques musulmans," Art et Décoration, LV (1929), 141-144, esp. 143, ill. p. 142. Note that the silk illustrated loc. cit., p. 144, is not actually Persian of the fourteenth century, but is a section of the Egyptian or Syrian Ayyubid silk cited under No. 178, note , of which there are fragments in the Cooper-Hewitt Museum and Abegg-Stiftung.

2. E. g. Müller-Christensen, Das Grab, fig. 87 (chasuble in the Abegg-Stiftung, acc. no. 232, from St. Peter's, Salzburg, with comparable griffons in elongated roundels with rinceau filler); figs. 21-24, "Bamberg" pluvial of Pope Clement II; figs. 31-38, our Text. fig. , boots of the same Pope, both with griffons and fantastic lions; fig. 90, silk from Bamberg Cathedral in Munich, Bayerisches Nationalmuseum acc. no. T16, with griffons in rinceau-filled roundels; also fig. 89, another silk in the Bayerisches Nationalmuseum (acc. no. T15), with the wings of addorsed birds forming a curious negative space between them (the last is also represented by acc. no. 8564-1863 in London, Victoria and Albert Museum, see Kendrick, Early Mediaeval Woven Fabrics, no. 1016, pl. XII); and Victoria and Albert Museum acc. no. 8235-1863 (Kendrick, op. cit., no. 1023, pl. X) a monochrome greenish-yellow similar to the pluvial of Pope Clement cited above, possibly from Trèves, with elongated roundels containing a stylized rinceau, and griffons.

3. See Müller-Christensen, op. cit., 57-58, an important discussion of the silks of the period around A. D. 1000
and their possible provenance, which takes as its starting point the Bamberg pluvial cited in note 1. She says (p. 69) regarding her postulation of a separate style for polychrome examples as opposed to monochrome examples:

Diese Verscheidenartigkeit [she is comparing silks of the type of Pope Clement's boots with a group such as the silk from the chasuble of St. Bernward at Hildesheim] der stilistischen Quellen beweist, dass differente polychrome Stoffe al Vorlagen gedient haben, deren Musterung man in die einfarbig e Webtechnik übersetzt hat.

The author cites G. Robinson, "The Iconography of Textiles," Atti congresso internazionale studi byzantino (Rome, 1939), II, 365 f. on the motif of paired griffons as symbols of power.
Large fragment of silk twill with monumental two-headed eagle

Eleventh century

Measurements: 59.2 x 44 cm.

Provenance: Unknown according to the records at Dumbarton Oaks, but probably from the excavated tomb-tower near Rayy; it was probably an import into Iran. Bliss Collection.


Technical description: Warp: Z tan silk, main and binding.
Wefts: unspun gold, unspun blue (discolored to blue green in places, e.g. right wing), unspun red, silk.
Weft-faced 1,2 compound (S) twill. Wefts pass under one main, over two main and three pair binding warps. Many holes and cuts in fabric. About 36 warps per lat, 35 wefts, per cm.
Fragment of relatively coarse silk twill containing most of one repeat of a very largescale pattern, with a red ground.
In the arch formed by the curve of opposed undulating bands is an heraldic eagle with two heads. From each beak hangs a gold crescent-shaped jewel with a smaller and larger pendant; the same gold is used for the pupils of the bird's eyes and for its talons, and a plain band of gold is
preserved in a few places at the lower left half of the silk. The eagle’s body is red, patterned in blue, which is used for the remaining areas of the pattern.

The bird stands on a narrow pearled pedestal and wears a pearled band at the neck. The feathers of its chest contain small trefoils increasing in size towards the bottom. The bird’s extended tail feathers are patterned by panels of vinescroll, and its lower wing feathers consist of narrow, notched stripes. In medallions formed at the tops of his wings are symmetrical floral elements, which appear to be elaborate plant forms. Adjacent eagles shared the same intervening wing. The undulating bands that frame the eagle also contain a vinescroll. Small superimposed disks with pearl borders surrounding an alternation of trefoils and heart-shaped florets interrupt these undulating ribbons above and below, and the plain gold band described previously interrupts the pattern below in the middle of such a disk. (The Dumbarton Oaks fragment may have come at the end of the loom piece).

Although there are no records at Dumbarton Oaks which connect No. 180 with the silks found in the vicinity of Rayy, a large fragment of the same fabric was published in 1931 as coming from the site; another fragment is in the Abegg-Stiftung Bern.¹ In her discussion of the silks from Rayy, Miss Shepherd has isolated several of them as not being Persian and as typical of silks
commonly attributed to Byzantium or other parts of western Asia (see Bibliography). Another of these apparent imports found near Rayy is our No. 176, q.v. The following discussion of this silk, which was written independently of Miss Shepherd's monograph, "Persian Silks in Fact and Fancy," agrees with her view of the silk as non-Persian, but a more provincial location rather than Byzantium itself may be preferred for reasons given below.

A group of famous silks with monumental, two-headed, heraldic eagles exist in museums and church treasuries. Some of them which are comparable to No. 180 are associated with twelfth-century burials. These support the dating, which is also based on considerations of style of the Dumbarton Oaks fragment.

The arrangement of the pattern in the undulating, joined, arcs of incomplete roundels, which is otherwise not a common design, is found also on some of these eagle silks. A logical explanation of the origin of this design of arcs was made by Louisa Bellinger. She showed that these broken roundels were evidence of the incomplete modification of a point repeat loom set-up, one which had originally been tied to weave roundels. In reference to the type of silk in which two-headed eagles with their own set of wings appear in the arcs, she pointed out that since the eagle was "too wide a pattern to be executed on that particular loom...the weaver tied the
pattern very carefully to repeat from the middle of the bird's body and to take in all of one wing. However, the side of the roundel could not be included before the second reverse occurred." The sharing of the wing on No. 180 is also explained:

The weaver...had less luck with a similar pattern using the same point repeat. His bird reversed in the center also, but its embryo heads did not quite separate and its wing was so wide that only part of it could be included before the threading reversed once more. Therefore, a head which shared a pair of legs with the head to the left, had to share a wing with the head to the right! This piece, then, may be put in the commercial category.

This account of the origin of the pattern of broken roundels probably does not mean that every time such a pattern was woven this adaptation of an already existing loom set-up occurred. Once it entered the repertory as a successful pattern, for whatever reason, it was also probably copied for its own sake. The similarity of this pattern of arcs on the eagle silks to that found on the 'Samson' silk (No. 163) is thus probably fortuitous, since the latter is better understood as having a relation to the patterns in registers of the Antinoopolis silks, and the Egyptian tapestries derived from them.
The question of the attribution of the eagle silks to Spain or Byzantium, is still without definite answers, and the likelihood is great that different sub-groups of them were made in both places, as well as in intermediate centers, such as Syria. The importance of the motif of the double-headed eagle in Byzantium, as well as the undoubted popularity of the same motif in Spanish-Islamic decorative art, have been frequently noted.

No. 180 differs sufficiently from probably Spanish silks of a related pattern and their counterparts in style, technique, and colors to suggest that it belongs with non-Spanish examples of the motif. Textiles attributed to Spain (see Shepherd cited in note 5) are in a tabby weave with areas of gold brocading and appear somewhat less somber than No. 180; their reds are truer and not in the slightly cerise range of the Dumbarton Oaks silk, and their weaves are less coarse.

In addition, there are small matters of detail, such as the vinescroll filler of the arcs and the small circles that link the silk more closely with the Byzantine sphere than with Spanish examples (see No. 173, note for a discussion of this motif in roundel frames). The absence of prey is another feature that separates it from Spanish silks of the period, on which this secondary motif appears regularly.
The pattern of No. 180 appears related most closely to single-headed eagle silks in Odense and Brixen in regard to a similar pedestal (both); stylization of feathers and wings (especially the first); type of jewel (both); arrangement and choice of colors (Brixen, but see note 2 regarding the truer purple of this example); and pattern of flower in the wings (Brixen). On the other hand, in its arrangement into bands of connected arcs, the silk is more closely related to silks in the more elaborate Spanish style and those with Spanish provenance, such as that from the tomb of St. Bernard Calvo at Vich (see note 2). Since there are numerous other instances of the sharing of the same pattern repertory among widely separated mediaeval textile centers, this feature should not, however, cast into doubt the greater probability of a Byzantine or Syrian provenance.

In any case, despite this sharing of features of the design with some of the greatest eagle silks, the relative coarseness of its weave and slightly cerise color (which may have been intended in imitation of purple) is such as to confirm Louisa Bellinger's estimation of the Dumbarton Oaks piece as being of "the commercial category."
1. See Leigh Ashton, "The Persian Exhibition; IV, Textiles, Some Early Pieces," Burlington Magazine, LVII (January, 1931), 22, fig. C; International Exhibition, no. 40 (unillustrated). The present location of this large piece is unknown. It is not the same as Abegg-Stiftung acc. no. 378, as I am informed by Mrs. M. Lemberg, a fact that is obvious from the color transparency sent in her kind letter of 5 January 1976. (Miss Shepherd errs in "Persian Silk," p. 7, in saying that they are the same fragments). Abegg-Stiftung acc. no. 378 measures 58 x 26 cm., and is described by Mrs. Lemberg as having 32 ends main warp, 18 ends binding warp per cm. and 36-37 passée per cm. (The same total per lat noted in our technical description). Her descriptions of colors and spin are also in agreement with the data for No. 180. There is no record at the Abegg-Stiftung of its association with the Rayy finds, and Mr. Abegg himself could not recall a connection with the site when queried about it.

2. E. G. Falke, Kunstgeschichte, II, fig. 249 (silk in Berlin of the pattern found in the tomb of St. Bernard Calvo. Bishop of Vich [1233-1234]); figs. 250 and 251 (photo of the chasuble and drawing of detail of chasuble at Brixen), 252 (fragment in Stuttgart Library), 253 (section of silk in church at Odense), 254 (fragment of silk at St. Peter's, Salzburg); also Schmidt, Alte Seidenstoffe, fig. 55, the complete chasuble, Brixen;
fig. 56, the Vich silk, a fragment in the Museum of the Archbishop; and Jacques and Flemming, Encyclopedia, pl. 30, the Berlin silk from Vich and the chasuble at Brixen Cathedral. See also Shepherd, loc. cit., note 4 below, fig. 2, fragment of the Vich silk in the Cooper-Hewitt Museum, New York.

The Brixen chasuble is illustrated in color, which is of a definitely more purplish, ecclesiastical tone than the red of No. 180 (or of Abegg-Stiftung acc. no. 376), in Sakrale Gewänder, pl. I, in which see 17, no. 17. See also Louisa Bellinger, loc. cit. in Bibliography above, 4, fig. M, in reference to the Brixen silk as the primary pattern from which No. 180 can be derived.

3. Bellinger, loc. cit., in Bibliography, 4. The first type of pattern in arcs is like the first Berlin silk cited in note 1; see her fig. N above. No. 180 is like her fig. N below. See further No. 177, another silk with a two-headed eagle which Bellinger analyzed as having had its design affected by the modification of a loom set-up.

4. On the subject of the place of manufacture of many early mediaeval silks and the possibility of Syrian provenance, see S. Müller-Christensen, Das Grab, 62-63, and 73, in reference to the Brixen chasuble. Shepherd ("Persian Silks," 13) proposes "Levantine" as a label for some intermediate silks.
5. See Dorothy G. Shepherd, "The Hispano-Islamic Textiles in the Cooper Union Collection," Chronicle CU, I, no. 10 (December, 1943), esp. 357-372; idem, "A Dated Hispano-Islamic Silk," Ars Orientalis, II (1957), 373-382; idem, with G. Vial, in Bull. de Liaison CIETA, 21 (January, 1965), 25; and Schmidt, Alte Seidenstoffe, 76-78.

On the subject of the importance of the motif, see A. Solovjev, "Les emblèmes hérauliques de Byzance et les slaves," Seminarium Kondakovianum, VII (1935), 119-164; Shepherd, Chronicle CU, 363, and Schmidt, op.cit., 76. Two-headed eagles in Spanish Islamic reliefs frequently cited in the discussion of the motif are conveniently illustrated by Falke, op.cit., vol. I, figs. 182 and 183, the first from tenth century Medina az-Zahra, the second from early fourteenth-century Granada. But see Solovjev for other examples of its widespread use within the Byzantine ambit.

A silk with two-headed eagle which can certainly be attributed to Spain and which is technically and coloristically different from No. 180 is the famous pattern from Quedlinburg of the eleventh century; see Schmidt, op.cit., fig. 150; Shepherd in Bull. de Liaison CIETA, 21 (January, 1965), 25 also classes as Spanish rather than Sicilian the Siegburg double-headed eagle silk (Falke, Kunstgeschichte, I, fig. 200).

6. Schmidt, op.cit., 77, quotes Francisque Michel regarding a vestment of Hugh of Châlons (999-1039) as
a "casula purpurea quae grandes aquilas coloris coccei contextas circumquaque monstrabat" (my italics).

No. 181 (33. 11)

Silk satin with pattern of interlocking vase-shaped units

Probably thirteenth century

Measurements: 27.7 x 20.4

Provenance: Said to be Egypt; possibly imported from Spain. Bliss Collection.

Bibliography: Morris, Catalogue, III, 213.

Technical description: Warp: main, Z blue-green silk, paired, binding Z white silk, single; in places the two threads that comprise the blue-green warp are visible). Wefts: unspun golden tan, unspun yellow, unspun blue green, unspun white, silk. Warp-faced compound satin, brocaded, with prominent areas of tabby binding where the satin binding has worn away. Three grouped wefts, white, blue, tan, run over three warps and under one. Surface badly worn; originally the surfaces of the interlocking vase-shaped elements were all bound in (warp) satin with liseré lozenges on the face of each. In the analysis performed for the Morris, Catalogue (see Bibliography), it was indicated that the white silk wefts were "originally wound with silver (which no longer shows on the surface.)" Microscopic analysis has failed to discover any traces of silver wrapping, which has accordingly been omitted from this description (but see further note 1 below). I am grateful to Mr. Columbus
for his help in the examination of this textile. The edges above and below were once folded over, in its original use.

Fragment of silk compound, warp-faced, satin. It bears an overall pattern of interlocked alternately upright and everted units, vase-shaped with trefoil tops. Originally the whole surface was covered by a binding of blue satin with liseré lozenges (see Glossary) in the three wefts colors carried together, giving an almost iridescent sheen to the surface.
The pattern of No. 181 is enigmatic until it is compared to textiles on which interlocking ogival units alternate closely or overlap with slightly rounder units, both of which contain animals or birds. The Dumbarton Oaks silk differs from the other silks referred to in the unusual uniformity of size and shape of its pattern elements; in its color scheme (most of these other silks are predominantly red); and in being non-representational. Even with its surface in good condition, this silk seems always to have been very simple in design.

This scheme of overall interlocking rounded units is probably derived from comparable patterns in architectural sheathing, most notably stonework and stucco of the Spanish Umayyad style continued in the Spanish-Islamic art of succeeding centuries, a relationship already noted by H. J. Schmidt (see note 1). Simpler prototypes in architectural sheathings of about the fifth and sixth centuries reveal the scheme that underlies these silk
patterns; the latter have been influenced (at least on the silks in Bern and New York), by the interlocking medallions of later textile patterns. However, the Dumbarton Oaks silk, and even the Bern silk, remain astonishingly close to these original architectural patterns.

Because No. 181 is in developed satin weave, despite its conservatism of style it cannot really be dated much before the late twelfth century and is more probably of the thirteenth century. A strong aniconic strain persisted in the arts of Spain and North Africa, at the time that most contemporary Italian, Egyptian and Persian silks were openly representational. This feature of the Dumbarton Oaks silk may reflect such a taste. By analogy to the other silks with similar patterns attributed to Spain (that from the dated, if disturbed, grave of Fernando de la Cerda has at least definite provenance), and because of its unusual color scheme, it is appropriate to suggest that it is a Spanish textile from a different locality than heretofore known.
No. 181

Notes

1. Bern, Abegg-Stiftung acc. no. 690 (Lemberg and Schmedding, Abegg-Stiftung Textilien, pl. 18 below); the silk from the tomb cover of Fernando de la Cerda (+1275) from the monastery of Las Huelgas, Burgos (Schmidt, Alte Seidenstoffe, 185-186, fig. 157); New York, Metropolitan Museum of Art acc. no. 44.130 (unpublished); and a fabric in Cleveland, Chicago and other collections, a later demonstration of this same architectural division of the field (Weibel, Two Thousand Years, no. 88 [Cleveland Museum of Art acc. no. 39.35] and C. C. Mayer, Masterpieces of Western Textiles in the Art Institute of Chicago [Chicago, 1969], pl. 27 [Chicago, Art Institute acc. no. 53.304]).

The Bern silk has silver-wrapped brocading wefts and it is not impossible even
No. 181

Notes

- 2 -

though they are no longer apparent, that they were once present in the Dumbarton Oaks fragment.


3. An overall pattern of interlocking trefoils contained in a fan-shaped outline is found on a soffit from Sasanian Kish (probably datable to Bahram V, A.D. 420-438); these trefoils are almost identical to the trefoil tops of the units on No. 181; Chicago, Field Museum of Natural History acc. no. 236364, my negative
No. 181
Notes
- 3 -

2.32 (Survey, )

); on a column from (probably sixth-century) Damghan (K. Erdmann, Die Kunst Irans zur Zeit der Sasaniden [Berlin, 1943], pl. 55), there are fan-shapes consisting of backward-curved palmettes within arcades resting on two small bases at each side. On a marble relief slab in Istanbul from Ankara, an overall field of fan-shaped elements (trefoils here in the interstices at the top) contains small single units, birds, rosettes, fish, plants, etc. (Peirce and Tyler, L'art, vol. II, 104, pl. 103,a, dated by the authors in the sixth century).

An analogous pattern can be found in mosaic too: overlapped circles containing each a small floret (cf. the lozenges of No. 181), and turned into fan-shaped units by a superimposed cross formed of their overlapped arcs; see Levi, AMP, I, 357, and vol. II, pl. CXXXVII, b, the Magdouh mosaic, undated but
appearing to be early sixth century by analogy to border motifs from the House of Aion (ibid., vol. I, 355-356).
Silk lampas with lions brocaded in silver

Fourteenth century

Measurements: 20.6 x 25.7

Provenance: Unknown, probably Italy. Bliss Collection.

Bibliography: Morris Catalogue, III, p. 235; Weibel, Two Thousand Years, no. 166.

Technical description: Warp: Main, Z blue silk, carried in pairs; Binding, unspun light tan or buff silk, single. Wefts: unspun blue, unspun lime green, unspun white, unspun buff, silk; S buff silk wrapped with flat strips of silver, the wrapping horizontal but occasionally S. Lampas consisting of warp-faced compound twill with pattern brocaded in tabby. Blue warp ends form pattern background and
are bound in satin twill by blue wefts. The rest of the pattern in tabby binding by buff warp ends, one buff end after every three pairs of blue warp ends; one blue weft after every pick carrying green, white and buff wefts. The silver-wrapped brocading wefts that form the lions' bodies are bound at irregular intervals by pairs of blue ends in satin twill in groups according to the pattern, and single buff warp ends. Paired blue warp ends, in groups of four, also pattern the lion, e.g. the manes, in satin. Silver brocading wefts are limited to each area of use. I was kindly assisted in this analysis by Donald King (in reference to Victoria and Albert Museum acc. no. 350-1902) and Joseph V. Columbus.

Fragment of silk with overall pattern of nearly square compartments. In some of them are small monsters which alternate horizontally with compartments containing three horizontal zigzags. The latter alternate longitudinally with a third small pattern of the grid, a quatrefoil or cross,
with trefoils at each corner. Two complete square areas comprising nine compartments each (and two such partial areas below), separated from each other by one horizontal and one vertical strip of square compartments, are given over to eight-lobed units containing a silver lion directed left, against a tree; these registers of lobed units are staggered, as can be seen from the fragmentary units below. Lime green is used for all filling elements (the trees, small animals, quatrefoils, etc.) except the lions which are brocaded in silver, and buff is used for the sides of the grid. White appears only on the small rosettes at the intersections between squares, the borders of which contain on each side a lozenge between two intersecting right-angles. There is a diagonal seam at the lower right corner of the fragment.

This may be the only definitely European silk in the Dumbarton Oaks Collection, unless one considers as European the possible Spanish provenance of No. 181, q.v. It is in any case the only example in which the technique and pattern belong with a
European Renaissance rather than with a Spanish Islamic group of textiles. The division of the ground into an overall grid (of squares) containing animals is known on other, probably Italian, silks, some of which are comparably patterned by lozenges. The interruption of this overall pattern by the lobed brocaded shapes containing a lion and a tree (could this be a heraldic device since some of these silks contain monograms?) produces a more original and luxurious textile. These lobed figures appear to derive from other, contemporary, Italian silk patterns. Numerous fragments of this textile exist in other museums.

The silk has occasionally been attributed to Spain and the reason is probably that the smallscale geometrical division of the field recalls a similar, but purely geometrical, more complex, and non-representational effect on Spanish Islamic silks of about the thirteenth century.

Like late thirteenth- and fourteenth-century Italian silks of related and different patterns,
the influence of Chinese silks is found on No. 182 in the little dragons of the square framework.
No. 182

Notes

1. Bern, Abegg-Stiftung acc. nos. 912 and 300, two fragments of silk with unicorns alternating with scenery or a city scene, in squares, a variety of small beasts at junctions (possibly later than No. 182); a silk formerly in Berlin, Staatliche Museen (H. J. Schmidt, _Alte Seidenstoffe_, fig. 182); Chicago, Art Institute acc. no. 52.1252 (C. C. Mayer, _Masterpieces of Western Textiles_ [Chicago, 1969], pl. 32), an example using gold foil with fantastic creatures in a square grid dated to the fifteenth century; also Hartford, Wadsworth Atheneum acc. no. 33.343, compound twill with eagles in network of stars, daisies similar to those of No. 182 in the interstitial spaces; New York, Cooper-Hewitt Museum acc. no. 1902-1-240, twill with eagles contained in disks in a square grid, and
No. 182

Notes

- 2 -

no. 1902-1-235, satin with lozenge grid containing heraldic animals (Weibel, Two Thousand Years, pls. 163, 165, 167 respectively).

2. E.g. a brocaded twill in Halberstadt Cathedral (Jacques and Flemming, Encyclopedia, pl. 44 below); Boston, Museum of Fine Arts acc. no. 47.1039 (Weibel, Two Thousand Years, no. 168) with a lobed figure containing a crowned monogram. Also see the textile in the Victoria and Albert Museum cited in note 6 below, in which the grid with animals is combined with another type of pattern; Berlin, Kgm. no. (Falke, Kunstgeschichte, vol. II, fig. 390), lobed figures containing basilisks, feng huang in the field, and (Falke, op. cit., fig. 419), another silk with lobed figures containing monsters of Chinese derivation, its location unknown.

3. Donald King has kindly shared his notes with me so that I am able to cite the following other
examples: Victoria and Albert acc. no. 350-1902; Berlin, Kgm. acc. no. 92.176; Lyon, Musée Historique des Tissus acc. no. 22, 756; Krefeld, Gewebesammlung acc. no. 02/92; Detroit, Institute of Art; acc. no. ; Brussels, Musée du Cinquantenaire acc. no. (Jacques and Flemming, Encyclopedia, p. 124); Florence, Bargello acc. no. ; Franchetti Collection; and Chicago, Art Institute acc. no. 58.521 (C. C. Mayer, op. cit., pl. 31); the analysis in this entry lists gold foil but was kindly checked again for me by Mrs. C. Mayer-Thurman, and the piece agrees with the Dumbarton Oaks textile; also see the silk in the Victoria and Albert Museum, acc. no. , cited note 6 below.

4. E. g. by Jacques and Flemming, see Encyclopedia, pl. 124, with reference to the Brussels example; and Lessing, Gewebesammlung, pl. 151 b, who lists Spain with an interrogation mark.
5. E.g. Schmidt, *Alte Seidenstoffe*, fig. 159, silk from grave of Don Felipe in Los Angeles, Collection Loewi; and Jacques and Flemming, *Encyclopedia*, pl. 122, silk whose present location is unknown; Chicago, Art Institute acc. no. 45.167 (C. C. Mayer, *op. cit.*, pl. 22), with the added similarity of metal foil wefts. On the increased contact of the Italian weaving centers with Spain and the Near East in the first half of the thirteenth century see Schmidt, *op. cit.*, 219-220 and his fig. 160, a detail of Christ on the Cross by Giotto with a section of Spanish-Islamic textile at the side.

attributed to Lucca in the Adolf Loewi Collection); Falke, *Kunstgeschichte*, vol. II, fig. 434 (London, Victoria and Albert Museum acc. no. ), on which small animals, lion-dogs and *feng huang* are placed in compartments containing other Chinese animals and floral motifs, and little daisies like those of the Dumbarton Oaks silk; and Berlin, Kgm. no. cited in note 2 above.
Chapter 16. A cotton double cloth, and brocaded, embroidered and warp-patterned textiles. Nos. 183-191. Also see No. 196.

Except for No. 183, which has few counterparts and is a rare textile, the objects described in this chapter can be related to a reasonable number of comparable textiles. These brocaded and embroidered linens are not, however, generally well known, probably because they are so much less impressive than the great mediaeval silks with which they were contemporary, and which tend to attract the most attention in the field of mediaeval textiles. This is a pity because these linens have much to say about the history of the minor arts in Islamic Egypt; for this reason, there are abundant citations of parallel examples in these entries.

Linens with patterns of the types of Nos. 184-186 are interesting because they are evidence that the traditional Coptic design repertory continued to
undergo use and transformation, while textiles of the type of No. 188 have a direct relationship to Mamluk architectural ornament.
No. 183  (33.47)

Fragment of cotton double cloth with blue-and-white pattern

Late twelfth to early thirteenth century

Measurements:  30.5 x 17.4
   Outer frame of each compartment, 5.3 x 4.2


Technical description:  Warps and wefts:  Z undyed cotton, Z blue (mixture with undyed) cotton. (It is not possible to determine which are warps and wefts and the order of the measurements above is purely arbitrary.)  Double cloth, tabby binding, with roughly 11 warps and wefts per cm.  The two cloths are

*D. Thompson, "Cotton Double Cloths and Embroidered and Brocaded Linen Fabrics from Tenth to Fourteenth Century Egypt: Their Relation to Traditional Coptic and Contemporary Islamic Style," Bulletin de Liaison du CIETA 61/62 (1985 I & II), no. 9, fig. 1.
entirely separated except in the areas where the opposite colors are introduced, i.e. on the face, where the blue framework appears, and on the reverse, where the framework is light against a blue ground.

Fragment of double cloth with a pattern resembling a tile revetment or grill. It consists of a grid of connected rectangles each enclosing an eight-pointed star with a quatrefoil surrounded by four dots in the center. Small blue squares are at the outer corners of the rectangular compartments. The color areas are reversed on the other side, the background blue, and the pattern white (undyed).

This unusual textile belongs to a rare group of cotton double cloths attributed to the Ayyubid and Mamluk dynasties by the late C. J. Lamm. Among the textiles studied by Lamm, Stockholm, National Museum acc. no. 137/1935 comes very close to No. 183 in the kind of pattern and the tight binding of the pattern; (it is in the same colors and Z-spun cotton). Another Z-spun cotton double cloth with a tile-like pattern is in the Cooper-Hewitt Museum; this example is also in blue
and white (ivory), and roughly the same
centimeter count, but it differs from the Dumbarton
Oaks and Stockholm pieces in having a more loosely
bound, and somewhat simpler, pattern (of lozenges).

Lamm dated the Stockholm piece in the late
twelfth to thirteenth century. The same date appears
correct for No. 183 on the basis of its resemblance to
the patterns of Ayyubid and Mamluk window screen.³
(Because of this resemblance, it may be that these
various fragments were woven as curtains.) The
austere patterns and Z-spun cotton of the Dumbarton
Oaks textile and its counterparts make it possible to
attribute them to pre-Mongol Syria as well as to
Egypt. If woven in Egypt, they might have been made
by foreigners, who took refuge there from the Mongols.
No. 183

Notes


2. New York, Cooper-Hewitt Museum acc. no. 1972-81-26 (unpublished); double cloth in plain weave, all elements, both ivory and blue, Z-Spun cotton, with counts per cm. of 11 to 13 x 8 to 10. I am grateful to Milton Sunday for the analysis of this piece.

No. 184
(69.683)

Linen with geometrical band and processions of birds

Late tenth to eleventh century

Measurements: 27.0 x 23.7

Provenance: Unknown, probably Egypt. Formerly in the Collection of Louisa Bellinger in whose memory it was given by Alfred Bellinger.

Unpublished*

Technical description: Warp: S undyed linen. Wefts: S undyed linen. Tabby embroidered (darning and running stitches) in unspun red, green, blue, yellow, silk. 23 warps, 11 wefts, per cm. Part of left selvage preserved. Tabby with silk wefts in bands above and below the central geometrical zone; three silk wefts carried at a time. Very fragile, with holes, slits and worn places.

No. 184

- 2 -

Fragment of linen tabby with central band patterned by an alternation of a vertical unit of linked lozenges and another of a 'candelabra tree' design, in red. On the other side of this are narrow bands of tabby with silk wefts, yellow with green edging above, red with blue edging below. Processions of little birds, those above facing left, those below facing right, are set on the outside of the tabby bands. Lines of bare warps above and below the decorative area probably once also contained silk wefts.

Since a few datable tirāz of the tenth century display the kind of geometrical darned pattern of the central band, it is not necessary to place all examples, or the present textile, with the later, Mamluk, examples of this group of textiles (see No. 185). As with other traditional types of textiles, the distinction between early and later examples is always difficult to make (see, e.g., No. 24). The little birds on either side of the geometrical band on this textile are relatively unstylized and naturalistic in comparison with those of Nos. 186 and
187, and because of this greater simplicity, and the fact that the pattern of the band still displays an alternation between discernible candelabra trees and segments of diaper pattern (both earlier traditional motifs on different kinds of tapes and bands), No. 184 has been dated as a Fatimid example of the type.
Notes

1. E.g. Washington, Textile Museum acc. nos. 73.634 and 73.15 (Kühnel and Bellinger, TM Tirāz, 11, pl. IV and 30, pl. XIV, the first embroidered at Alexandria in 272 H./A. D. 885-86 and the second possibly at Tinnis, 314-16 H./A. D. 926-28. In regard to no. 73.634, Kühnel cites a comparable tirāz, which I have also examined, in the Cleveland Museum of Art, also with an ornamental band (acc. no. 32.31).

A few other, non-tirāz, textiles may also be pre-Mamluk examples of this kind of fabric, e.g., Detroit Institute of Arts acc. no. 21.6.7, a brocaded band without inscription (see Adèle C. Weibel, "Egypto-Islamic Textiles," Bulletin of the Detroit Institute of Arts, XII [May, 1931], 93-98 esp. 97 and fig. 8); New York, Metropolitan Museum of Art acc. nos. 21.6.7, brocaded linen with a
simple pattern of lozenges and an intervening imbricated figure; and 23.13.2, a very large (37.5 x 127.5 cm.) coarse S linen with sections of smallscale candelabra trees forming a diaper pattern, on either side of which is a stylized inscription.
No. 185

Fragment of inlaid linen with geometrical pattern in red and green silk, perhaps from a scarf.

Fourteenth century

Measurements: 15.8 x 9.1


Bibliography: Morris Catalogue, I, 397*.


Joseph Columbus and Eva Burnham-Staehli have contributed to this analysis.

Section of linen tabby with pattern inlaid (brocade) in silk. It is divided into two panels of geometricized diaper pattern, and smaller areas between.

them, largely damaged or missing, in very smallscale

diaper or lozenge pattern.

No. 185 is one of a quite numerous group of
Mamluk textiles with this kind of geometrical pattern,
or semis patterns such as No. 186, in inlay-brocading
or embroidery. Each example must be carefully
studied to determine whether it has been brocaded in
the weaving process, or embroidered later, and
occasionally, both techniques appear to have been
employed on the same piece (e.g. Cooper-Hewitt Museum
acc. no. 1972-81-43 and Museum of Fine Arts acc. no.
01.5879 cited in note 1). Z-spun linen warps and
wefts are commonly found on Mamluk textiles (see also
Nos. 186-188) and are unremarkable in Egyptian weaving
of this period.

The present fragment probably was a section of
one of several transverse bands on a narrow, scarflike,
fabric of the type of Brooklyn Museum acc. no. 38.834
and Malmö Museum acc. no. 11,567 (see note 1); the
tighter bands of tabby below and above it were woven to
strengthen the ground fabric and keep it from losing
its shape in the intervals between such brocaded bands.
This technical group of inlaid and embroidered fabrics makes use of the traditional, if now stylistically metamorphosed, design repertory of Coptic textiles (note, for example, the diaper patterns from tapes and the birds of Nos. 184 and 187) but it is unlikely that these textiles were restricted to Copts. Occasionally, a stylized Kufic inscription is found on an example, while others have inscriptions in Greek and Kufic that are clearly Christian.
1. E.g. Brooklyn Museum acc. no. 38.834, three fragments with three narrow bands (2.5 x 14 cm.) of silk embroidery; these may be fragments of sleeves or from a scarf like Malmö Museum acc. no. 11,567, a girdle or scarf with three bands at each end (this textile found by Gayet at Durunka [Asiut]; see C. J. Lamm, "Some Mamluk Embroideries," *Ars Islamica*, IV [1937], esp. 68, fig. 13). Both of these textiles include a series of narrower bands than the Dumbarton Oaks example. Also, Boston, Museum of Fine Arts acc. nos. 32.116, like the Dumbarton Oaks textile inlaid Z-linen in two colors, three vertical stripes in geometrical patterns; 48.1063, two narrow inlaid bands (horizontal) in Z-linen; 48.1053, intricate geometrical bands inlaid in Z-linen; and 01.5879, a brocaded stripe (vertical) with cross-stitch at
the end, as if a late variant of a clavus (S-spun linen); New York, Cooper-Hewitt Museum acc. nos. 1972-81-43, a fine cloth with inwoven silk tabby bands, broad inlaid bands in a diaper pattern, and narrower embroidered bands; 02-1-128, described in note 4 below; and 02-1-68, a section of coarse linen tabby with three embroidered diagonal bands of geometrical ornament. Furthermore, Berlin nos. 3238b and 3245 (Kühnel, Islamische Stoffe, 61, pls. 32 and 38, both embroidered); Art Institute of Chicago acc. nos. 00.416a, narrow band with section of diaper pattern embroidered in the length of the fabric; acc. no. 00.415a, another similar band embroidered in the width as on No. 185; and acc. no. 14.707, a band of somewhat coarser cross-stitch embroidery; Detroit Institute of Arts acc. no. (see Adèle C. Weibel, "Egypto-Islamic Textiles," Bull. of the Detroit Institute of Arts, XII (May, 1931), 93-98, esp. 97, fig. 8); also Abegg-Stiftung Bern acc. no. 989, embroidered on tabby with Z-spun warps and wefts (a fact confirmed for me very
kindly by Mrs. Mechthild Flury-Lemberg); and Oxford, Ashmolean Museum, the unaccessioned textile in 'Box 7' cited under No. 186, note 1 as having a relationship to No. 184.

2. Also see C. J. Lamm, Cotton in Mediaeval Textiles of the Near East (Paris, 1937), 162.

3. See E. Kühnel, "La tradition copte dans les tissus musulmans," Bulletin de la Société Copte, IV (1938), 79-89, esp. 87, pl. IV, fig. 6, an embroidery in Cairo, Museum of Islamic Art (acc. no. unknown).

4. E.g. New York, Metropolitan Museum of Art acc. no. 23.132, a larger cloth with broad brocaded band containing Kufic and Kufic inscriptions above and below, probably datable earlier, with No. 184; Cooper-Hewitt Museum acc. no. 02-1-128, a linen cloth brocaded in dark blue with a geometric band, below which appears △Γ □□ five (formerly six) times; Berlin no. 9175 (Wulff and Volbach, Stoffe, 140, unillustrated), with Arabic and Greek; and
see in this regard note 3 above. Cf. also a textile formerly in the Elsberg collection with repeated/two lines of back-stitch, see Germaine Merlange, "Catalogue of the Elsberg Collection of Egypto-Arabic Embroideries of the Mediaeval Period," Bull. of the Needle and Bobbin Club, XII/1 (1928), 8-28, no. 8.
No. 186 (33.19)

Linen embroidered with small birds

Roughly fourteenth century

Measurements: 24.2 x 19.2

Provenance: Fustat (Cairo). Bliss Collection.

Bibliography: Morris Catalogue, I, 391.*

Technical description: Warp: Z undyed linen. Wefts: Z undyed linen. Embroidered by surface darning in unspun brown silk. Tabby has 21 square count per cm. (darned) Fragment of linen tabby embroidered in a pattern of small birds in staggered registers (i.e., in quincunx), the birds in each register facing alternately to the left or right. Worn, with holes.

Numerous fragments of similar textiles, some with very small, non-representational, repeating motifs, exist in other collections.¹ The use of embroidery for this

sort of pattern which could more economically be
effected by brocading is typical of a group of textiles
datable for the most part, like this example, to the
Mamluk period. It was pointed out under No. 185 that
each example must be examined to determine whether it
was brocaded or embroidered.

Most of these linens with smallscale semis
patterns are from garments. Kühnel felt, moreover,
that this kind of embroidery on linen represented an
economical duplication of silk textiles. It is
possible, also, that this group of relatively modest
fabrics (as compared with all-silk textiles) when
destined for Muslims, conform to the Islamic tradition
in which the use of plain and simple materials is
recommended (see No. 74, note 8 and No. 187, note 1).
Evidence for the use of fabrics related to the present
textile by the Copts is discussed briefly under No.
185; the frequent occurrence of clavi on the examples
cited, as well as the design repertory, support the
association of these textiles with that community.
In this regard, C. J. Lamm was of the opinion that the
various kinds of Mamluk embroidery were "the most
important means of perpetuating Coptic art traditions, which always predominated in popular and provincial art in Egypt during the Moslem period" (see note 1).
No. 186

Notes

1. E.g. Oxford, Ashmolean Museum unaccessioned, a fragment on Z-spun linen, probably of the same cloth as No. 186 measuring 24.8 x 17.0 cm. (Newberry Collection Box 7, p. 35); also a fragment in double running stitch, birds in red and blue, each holding a little cross; another fragment with registers of birds on either side of a band of geometricized diaper pattern (cf. No. 184); and two smaller fragments, all of these from the Newberry Collection Box 7, p. 1.; further Berlin nos. 3255 and 3254 (Kühnel, Islamische Stoffe, 62, pl. 32); and Brussels, Musées Royaux d'Art et d'Histoire acc. nos. (Errera Collection, nos. 240-341), the first possibly from the same panel as the Dumbarton Oaks and Oxford examples. Another example in Brussels, acc. no. (Errera, op. cit. no. 342) is listed as being embroidered in wool;
it is like Berlin no. 9042 (Wulff and Volbach, Stoffe, 141, pl. 128) and both, being cruder and in wool, may represent an earlier stage of this type of embroidery pattern. Also Boston, Museum of Fine Arts acc. no. 01.5881a, large fragment of S linen garment with quincunxes of right-facing small birds darned in brown silk in two broad stripes or clavi; no. 01.5880, another section of S linen garment with small birds in triangular sections below neckhole, and a narrow clavus-stripe in a geometrical pattern, apparently inlay-brocading; New York, Cooper-Hewitt Museum acc. no. 02-1-955, S linen tunic with embroidered birds around neckhole and sections of small double-lozenges with finials; no. 02-1-34A, B, C, tunic fronts embroidered with birds and trees; no. 02-1-232A, tunic section with various parallel embroidered stripes or clavi (cf. No. 103), the three broader ones containing quincunxes of small 'fish' and the three narrower ones consisting of geometrical figures with finials; no. 02-1-192A, another tunic
front with small figures embroidered overall in four
broad clavi, set off from each other by narrower
clavi; nos. 1939-11-19 and 1939-11-20, linen
embroidered in several colors in smallscale
geometric patterns; Metropolitan Museum of Art acc.
no. 29.179.43, fragment of a fringed fine Z linen
cloth with overall embroidery of small red silk
lozenges, a border of square stitch, with sections
of chevron and diamond satin stitch in many colors,
this last textile combining patterns of the present
type with larger scale embroideries of the type of
Nos. 188 and 189; and Malmö Museum acc. no. 18,341,
part of a tunic front with somewhat larger birds as
well as orant figures darned in red and blue silk
(see C. J. Lamm, "Some Mamluk Embroideries," Ars
Islamica IV [1937], 75-76, fig. 8). For additional
large garment fragments showing clavi, and other
patterns, see Kühnel, op. cit., 59-64, pls. 35-37,
in reference to Berlin nos. 1035, 3249, 3252, 3253,
3251, 3168, 3248.

No. 187

Fragment of linen embroidered in 'Holbein' or square stitch

Thirteenth to fourteenth century

Measurements: 17.2 x 18.6

1.1 height of band containing diagonals

Provenance: Unknown. Formerly in the collection of Louisa Bellinger in whose memory it was given by Alfred Bellinger.

Unpublished*


Fragment of linen tabby with badly worn embroidered pattern. Above a band patterned by parallel diagonals

containing meanders, with one complete and two half figures set between them, is a frieze originally consisting of paired birds beside a central tree and smaller birds perched on it. Below the band of diagonals is a very narrow decorative frieze.

No. 187 belongs with a series of linen textiles embroidered predominantly in square stitch with the same basic frieze of large and small birds, and the same narrow geometrical band below it. Other textiles, also evidently from garments, in the same style of embroidery include representations of animals, or are purely geometrical. These embroideries share the same design repertory and stylistic character as embroideries and inlay-brocades of the types of Nos. 184-186, a.v.
No. 187

Notes

1. E.g. New York, Metropolitan Museum of Art acc. no. 27.168.8 (S-spun linen); Boston, Museum of Fine Arts acc. no. 16.2380 (Z-spun linen with selvage, embroidered in dark blue and possibly part of the same cloth as No. 187); Berlin nos. 3177, 3173a, 3176 (Kühnel, Islamische Stoffe, 54-56, pl. 31); New York, Cooper-Hewitt Museum acc. no. 1971-50-12 (Z-spun linen, with stylized Kufic, perhaps ﺛﻟﻠ, in the band below the birds).

2. E.g. Berlin nos. 3175, 3181 (both with lions). 3173b, 3180 (Kühnel, op. cit., 55-57, pls. 32, 31); New York, Cooper-Hewitt Museum acc. nos. 1971-50-13 (the neck area of S-spun linen tunic with a geometric panel with narrow pendant below, small birds flanking it), and 1938-83-4 (a Z-spun linen fragment on which is a zig-zag band with cross-finials);
Boston, Museum of Fine Arts acc. no. 48.1055 (band of Z-linen containing whole and half-hexagons, a section of diaper pattern); Stockholm, National Museum acc. no. 173/1935 (C. J. Lamm, "Some Mamluk Embroideries," Ars Islamica, IV (1937), 68, fig. 3); New York, Metropolitan Museum of Art acc. no. 90.3.429 (M. S. Dimand, "Egypto-Arabic Textiles: Recent Accessions," BMMA, 22 (1927), 275-279, esp. 278-9, fig. 10); and a geometrical band pattern on a fragment formerly in the Elsberg Collection (Germaine Merlange, "The Group of Egypto-Arabic Embroideries in the Elsberg Collection," Bull. of the Needle and Bobbin Club, XII/1 [1928], 3-6, esp. 3, no. 16).
No. 188  (33.9)

Linen embroidered with largescale arabesques

First quarter of the fourteenth century

Measurements: 23.9 x 18.1

Provenance: Fustat, Cairo. Bliss Collection.


Fragment of linen tabby with embroidered pattern. Below, is a border of tangent blue lozenges edged by red and contained by plain blue bands, the latter with brown lower edges. In the fragmentary field above this border is a dark geometrically stylized leaf with, on a continuous stem, sections of ramifying tall leaf

*D. Thompson, "Cotton Double Cloths and Embroidered and Brocaded Linen Fabrics from Tenth to Fourteenth Century Egypt: Their Relation to Traditional Coptic and Contemporary Islamic Style," Bulletin de Liaison du CIETA 61/62 (1985 I & II), p.36f, n. 17, fig. 3.
patterns skewed forty-five degrees to the first unit. These plant scrolls are mainly blue edged with brown silk; one embroidered area is filled by a mixture of grey-green and blue stitches. There are many holes and missing areas even within the small section of pattern preserved.

Although like all the textiles in Chapter 16, the type is not widely known, No. 188 has quite a few counterparts in embroidery and other techniques; and the embroidered parallels are often in a greater variety of stitches than this example. Enough is preserved of the character of the geometricized, largescale, plant forms on this textile and on its counterparts, however, to see a strong relationship with the decorative patterns of Mamluk buildings, specifically to marble facings, and thus to date the textile to the first quarter of the fourteenth century.

Because of this relation to architectural ornament, and the scale of the pattern, it is possible that the Dumbarton Oaks piece was intended to be used as some kind of curtain, possibly an interior door
curtain, since the actual windows of Cairene buildings were equipped with musharabiyas and shutters.

The Z-spun linen of this textile and No. 189 are typical, if not invariable, in Mamluk linen fabrics (see No. 185, note 2).
No. 188

Notes

1. E.g., Bern, Abegg-Stiftung, acc. no. 687 and 339, the former surface darned in dark blue outlined with tan in a pattern of continuous scroll alternately bearing upturned and downturned palmettes, above a plain band; the latter also includes a border; both Z-spun linen; Oxford, Ashmolean Museum unaccessioned, embroideries from the Newberry Collection, e.g., a crewel stitch embroidery in red and blue of large arabesques (Box 7); and a broad border in darning and chain stitch, the latter used to outline the sequence of large geometrical quatrefoils, or skewed Maltese crosses, with an angular border similar to that of No. 188 (Box 4); New York, Metropolitan Museum of Art acc. no. 27.170.24, largescale arabesques in chain and crewel stitch in dark blue and red silk on Z linen; Cooper-Hewitt Museum acc. no. 1939-11-17, smaller palmette-arabesques around the neckhole of a
garment, embroidered in a variety of flat stitches and cross-stitch on Z linen; no. 02-1-64A and B, two fragments with the same skewed maltese crosses as the fragment described in the Ashmolean; Stockholm, National Museum acc. no. 182/1935 (see C. J. Lamm, "Some Mamluk Embroideries," *Ars Islamica*, IV [1937], 67, fig. 7) linen embroidered by basket stitch with crewel stitch background (author's description) in a pattern of large, paired, arabesques set between narrow rinceau borders; Boston, Museum of Fine Arts acc. no. 48.1061, largescale arabesques in a niche frame bordered by rinceaux, chainstitched on two layers of Z-spun linen. Berlin no. 3270, a fragment of embroidered linen border with a pattern of inverted lilies outlined in chain stitch may be compared to the second embroidery in Oxford cited above (Kühnel, *Islamische Stoffe*, 66, pl. 38); the author dates it "sixteenth century?" but it may not be much later than the other textiles in this group.
Also, in different techniques, Stockholm, National Museum acc. no. 164/1935, tapestry-woven border with largescale arabesques (see C. J. Lamm in *Le Monde Oriental*, 30-31 [1936-37], 52, no. 60, pl. XVI,a); Brooklyn Museum acc. no. 38.845, fragment of a largescale tapestry carpet on plied wool warps with the pattern of a mihrab in a comparable design of interlaced arabesques (cf. Boston Museum of Fine Arts acc. no. 48.1061 cited above); a textile in the Lamm Collection with appliqués of cotton, attached with silk crewel stitch (see Lamm in *Ars Islamica*, IV [1937], fig. 15); Washington, The Textile Museum acc. no. 73.483, a silk double cloth with skewed arabesques and floral elements (*Los Angeles* [1944], no. 32, pl. 8); Art Institute of Chicago acc. no. 29.893, a silk double or triple cloth with a pattern of similarly skewed long plant units, the same in a larger piece being New York, Metropolitan Museum of Art acc. no. 32.129.4; (see for the Chicago fragment Julie Michelet, "Some Early Muslim Textile
Fragments. "Bull. of the Art Institute of Chicago, XXIV, no. 4 [April, 1930], 48-50, esp. 43, fig. 3).

2. E.g. Creswell, EMA, vol. II (Oxford, 1959), all mihrabs, faced and lined with marble: pls. 113,b (Taybarsiya madrasa H. 709/A.D. 1309-10); 113,a (Khānqā of Baybars al-Gāshankīr H. 706-9/A.D. 1306-10); 114,b (madrasa of the Emīr Yl-Malak H. 719/A.D. 1319); 114,c (Mosque of the Emīr Husayn H. 719/A.D. 1319); 114,d (mausoleum of Zayn ad-Dīn Yūsuf H. 725/A.D. 1325). Creswell attributes the development of this type of mihrab to Syrian influence (ibid., 102-3) but only one of the surviving Syrian examples displays a pattern closely related to a Mamluk mihrab, the latter being that in the mausoleum of Salar H. 703/A.D. 1303/4 (ibid., pl. 112,a to which compare his figs. 94, 96, 103 for Syrian examples). Though many Syrians fled to Egypt to escape the Mongols, and introduced the type of facing, the patterns of the Egyptian mihrrabs, like the Dumbarton Oaks textile and its counterparts, appear to be specifically Mamluk.
No. 189  

Linen with embroidered band containing hearts

Fourteenth century

Measurements: 9.8 x 9.6

Provenance: Fustat, Cairo. Bliss Collection.

Bibliography: Morris Catalogue I, 413.*


Fragment of linen tabby with embroidered pattern consisting of two rows of staggered blue hearts inverted 180 degrees to each other and contained in voided lobed frames, the field between them being embroidered in dark blue with angular lobed edges.

No. 189

This embroidered linen fragment does not at
first evoke specific parallels with architectural
facings, as does the technically similar fragment with
large arabesques, No. 188, but its scale is
nevertheless quite large for a border. Comparison
with the lozenge border of the latter piece make it
appear probable that it, too, was part of a largescale
embroidery.

No. 189 has a few specific parallels which
because of their scale may possibly also derive from
large textiles.¹ In addition, there are a number of
narrower bands, probably from garments, in geometrical
patterns comparable to the present textile and, less
obviously sometimes, to No. 188; these are worked in
the same or other embroidery stitches.²
No. 189

Notes

1. E.g., Oxford, Ashmolean Museum, unaccessioned two fragments on card 59 of Box 2, Newberry Collection, of surface darning, hearts in voided, lobed frames, on dark blue background; these differ from the hearts of the Dumbarton Oaks fragment in having a geometrical outline on the linen ground, instead of being solidly embroidered. Also, on the same card of embroideries, a linen cloth with three transverse bands of connected paired lozenges, embroidered in light and dark blue in stem and back stitch; see also the band with quatrefoils or skewed Maltese crosses cited under No. 188, note 1. Furthermore, Art Institute of Chicago, acc. no. 00.404, S linen, about 24 x 48 cm., embroidered by diagonals of tangent squares containing voided, geometricized, Saint Andrew's crosses; the motif of
this textile connects it to the band in Oxford with
the Maltese crosses mentioned above.

2. E.g. New York, Cooper-Hewitt Museum acc. no.
1939-11-18, Z linen embroidered in cross-stitch in
a frieze of angular palmettes; no. 1939-11-21,
three bands of cross-stitch with angular rinceaux;
no. 1951-111-28, two bands embroidered on Z linen
in tent stitch or petit point, a geometrical
pattern of connected S-shapes; no. 1951-111-29,
three bands of cross-stitch (double back)
geometrical rinceaux on Z linen; Boston, Museum of
Fine Arts acc. no. 48.1079, Z linen embroidered in
pattern similar to Cooper-Hewitt Museum no.
1939-11-18; no. 48.1077a,b, two bands of connected
lozenges (diaper) in darning and square stitches,
on Z linen; no. 30.683, Z linen darned in an
upright sequence of connected, angular,
'candelabras'; and New York, Metropolitan Museum
of Art acc. no. 27.169.7, another Z linen with a
darned diaper or lozenge band within borders; also
a tunic fragment formerly in the Elsberg Collection,
showing an overall pattern of squares enclosing eight-pointed stars, in cross-stitch (see Germaine Merlange, "Catalogue of the Elsberg Collection of Egypto-Arabic Embroideries of the Mediaeval Period," Bull. of the Needle and Bobbin Club, XIII/1 [1928], 8-28, no. 15 facing p. 28). Cf. furthermore the one garment cited under No. 188, note 1, Cooper-Hewitt Museum acc. no. 1939-11-17.
No. 190       (72.11)

Fragment of warp-patterned striped silk

Fourteenth to fifteenth century or later

Measurements: 11.4 x 24.7


Unpublished


Warp-patterned tabby, the paired warps used in plain bands and for long floats in the two patterned stripes of buff contrasted with red tabby in the right. The narrow borders between stripes are woven in coarse
tabby with a square count while the broader plain stripes are in warp-faced tabby with about 58 warps (including multiples), and 29 wefts, per cm. In poor condition, faded, and with holes and missing places.

Fragment of warp-patterned silk in stripes set off from each other by coarser narrow stripes of buff and brownish purple. On the left a patterned stripe with finescale shaded diaper below, and various sections of fine geometric ornament above, the warp floats of buff against brownish purple. To the right are two plain stripes of blue green, a broader stripe of buff, and after two more stripes of blue green, another warp-patterned stripe in the same patterns, this time the warp floats contrasting with red.

A considerable number of fragments and large sections of comparable fabrics are to be found in various collections, ¹ despite the fact that this type of weaving is neither well known to textile specialists nor commonly published. Kühnel published several examples in Berlin with the remark that they were fragments of garments, sometimes possibly from turbans ²
No. 190
- 3 -

(in this respect see No. 191a and b), in a characteristically Mamluk style. Another function of similar textiles is described by recent travellers in southeastern Turkey, where a mosque portière was observed fashioned from strips of warp-patterned weave sewn together, the strips consisting of overall patterned stripes without the plain intervals of No. 190 and its counterparts, and the patterns appearing somewhat coarser.3

Because of the traditional nature of such patterns, the evidence of their continued use provided by this recent observation in Turkey, and the lack of archaeological context for any of the parallel material, the dating of the Dumbarton Oaks fragment should be regarded as approximate and open to future correction.
No. 190

Notes

1. In addition to the examples in Berlin cited in note 2 below, the following are some unpublished examples: Boston, Museum of Fine Arts acc. no. 15.1125 (a simpler fragment with two separate bands, apparently with a linen ground fabric); New York, Cooper-Hewitt Museum acc. nos. 1902-1-207, 1902-1-181A-D (some of these very large fragments), 1902-1-203, 1938-28-6, 1938-28-7, 1938-28-9; and Metropolitan Museum of Art acc. no. 27.169.5.

2. Kühnel, *Islamische Stoffe*, 69-77, esp. Berlin nos. 3205, 3200, 1042, 3462, 3201 (*ibid.*, pls. 41-43). Note, however, that Kühnel does not distinguish clearly in this section on "Ägyptische Streifenstoffe" between warp-patterned fabrics of the type of No. 190, and fabrics with geometrical
bands worked by inlay-brocading or embroidery
(e.g. Berlin nos. 1036 and 3207, ibid., pl. 41).

3. See Anthony Landreau, "Kurdish Kilim Weaving in
the Van-Hakkari District of Eastern Turkey,"
Textile Museum Journal, III/4 (December, 1973),
26-42, esp. 32, where the type of weaving is said
not to be made anymore, and fig. 17.
No. 191 a and b (72.18 and 72.19)

Fragments from a garment

Fourteenth to fifteenth century or later

Measurements:  
(a) 72.18; 5.3 x 9.6  
(b) 72.19; 6.0 x 9.6


Unpublished

Wefts: Z-spun white linen, Z dark brown, light tan, blue (mixture), green, red, silk. Darker areas tapestry woven with 34 warps, about 68 wefts, per cm. Lighter stripes are in looser tabby using about 30 linen wefts per cm. In weak condition, very badly worn. White fibers examined microscopically to determine linen (see p. above).
No. 191

Fragment of striped linen and silk fabric, the lighter stripes being of linen, the others of silk on linen warps. The broadest bands of color on both fragments are red (.08 cm. high), the other being arranged in threes of brown or blue, or pairs of green.

Other kinds of fabrics in which a striped or checkered ground may be interrupted by decorative tapestry-woven bands are discussed under No. 196 (and also see No. 195). The present fragments represent a variant within the same tradition, the linen here being confined to the warps, and silk being used for the wefts throughout. The resultant textile is a supple and cool, if essentially utilitarian fabric.

The lack of parallels to these fragments is due probably to their utilitarian, undecorated, nature. Weavings of this type are less likely to appeal to collectors than more showy types of textiles. The same relative scarcity of strictly utilitarian textiles can be observed in regard to other, earlier, kinds of weavings (see Chapter 3).
Chapter 17. Provincial, transitional and 'anepigraphic' ṭīrāz. Nos. 192-199. See also Chapter 18 and Nos. 210 and 217.

The textiles in this chapter have been classified separately from the ṭīrāz in Chapter 18 because of their provincial nature; because they either lack inscriptions once present, or derive typologically from inscribed textiles; or because they contain simulated inscriptions which exist mainly to give the effect of writing. In regard to the first criterion, Nos. 192-195 manifest a continuing connection with Coptic style or the Coptic community (many textiles of the type of No. 195 bear bi-lingual or purely Coptic inscriptions) and except for the inscriptions, these textiles could almost have been catalogued in Chapter 10 with textiles of 'Copto-Islamic' style. Nos. 197-199, on the other hand, are relatively coarse imitations of the decorative bands of true ṭīrāz, and may never have borne any inscriptions; these are the
examples to which the term 'aneipigraphic țirăz' has been applied. One textile, No. 196, placed here because of its inscriptional effect, could for technical reasons just as well have been placed in Chapter 16 with inlaid (brocaded) linens.

The thoughtful collaboration of Harold W. Glidden in the entries for Nos. 193-195 and 197 is gratefully acknowledged. Indeed, Nos. 194 and 195 were included among țirăz in the first classification (by Richard Ettinghausen) of inscribed textiles in the Dumbarton Oaks Collection. His monograph, and the subsequent happy arrangement by which Mr. Glidden has undertaken the epigraphic study of the textiles with Arabic inscriptions, are described in the introduction to the next chapter, in which most of the inscribed textiles are discussed.
No. 192  

Tapestry band with birds

Late eighth to ninth century

Measurements: 7.2 x 41.7
  height of band, 4.5

Provenance: Unknown; probably Upper Egypt. Formerly in the Crocker Collection.

Technical description: Warp: S undyed linen. Wefts: S undyed linen; S dark blue, S medium blue, S yellow, S red, wool. 2 tapestry, slit and dovetailed. 14 warps, about 30 wefts per cm. Inwoven into tabby ground.

Tapestry band with pairs of birds on a red background flanking trees, in alternation with a curious unit
No. 192

consisting of two oblongs variously dotted. The outer border is of small square beads.

No. 192 is an example of the early and provincial ḏirāz in which paired birds confront a vase-like plant element; here it is rendered in a curious form, almost like a mountain-symbol with a tree on it. The scheme is a continuation and formalization of originally Coptic iconography that became standard on Egyptian ḏirāz in the Fatimid period, but which is found in a less rigid form on pre-Fatimid ḏirāz from Upper Egypt and the Fayyum comparable to the present textile.¹

The border of separated, small square pearls or beads is similar to the borders of some of the Tulunid roundels containing birds (see No. 161 and No. 160, note 1), another indication of the date of these ḏirāz. The same pearls in borders are found on two other provincial ḏirāz in this chapter, Nos. 194 and 193, the latter a non-representational example of this group of weavings.
Comparable textiles frequently contain inscriptions that are often either garbled or consist of a repeating phrase (see note 1 and Glidden's remarks under No. 194). A fragment of "scarf" formerly in the R. Pfister Collection (no. C 5 cited in note 1) may be from the same textile as the Dumbarton Oaks piece. Enough of it is illustrated to show that a semis of spade-shaped leaves similar to those of our No. 61 was inwoven below the band (another indication of the continuing use of the Coptic heritage), but it is still possible that an inscription originally appeared above it, as on No. 193.
1. In regard to these transitional and provincial weavings, see Kühnel and Bellinger, *TM Tiraz*, 2-3 and Britton, *Early Islamic Textiles*, 38-45. Comparable textiles are: New York, Metropolitan Museum of Art acc. nos. 31.19.14 and 31.19.16, both inscribed and containing small beaded medallions (see for the first, M. S. Dimand, "Coptic and Egypto-Arabic Textiles," *EMMA*, XXV (April, 1931), 89-91, esp. 90, fig. 2); Boston, Museum of Fine Arts acc. no. 37.445 (Britton, *Early Islamic Textiles*, 44, fig. 20); and London, Victoria and Albert Museum acc. no. 2081-1901 (A. R. Guest, "Notice of Some Arabic Inscriptions on Textiles at the South Kensington Museum," *JRAS* (1906), 387-399, esp. no. 10, pl. III). These early Islamic weaves are frequently whole textiles (uncut loom pieces) with fringed ends and long
transverse bands, and thus are possibly scarves or turbans; see R. Pfister, "Matériaux pour servir au classement des Textiles Égyptiens postérieurs à la Conquête Arabe; C," *BAA*, X (1936), 73-84, esp. 73-74, and pl. XXVIII: C 1-3 (Paris, Louvre acc. nos. 10.128, unnumbered, 10.216); C 4-6 (Collection R. Pfister); C 7 (Louvre, unnumbered fragment); and C 9 (Cairo, Museum of Islamic Art acc. no. 10.846, the famous turban of Samuel ibn Musa, datable by inscription to A.D. 707; for the last, see also Muhammad Abdul Aziz Marzouk, "The Turban of Samuel ibn Musa," *Bulletin of the Faculty of Arts, Cairo University*, XVI [1955], Part 2, 143-151). All of the above textiles are of linen or wool with wool tapestry in bands, and are representational, with a few animals or birds, usually in medallions. For additional references to Fayyum *tirāz* in wool, see under No. 195.
No. 193  

Fabric with two inscriptions and band of medallions

Ninth century

Measurements: 15.4 x 65.0

Provenance: Unknown, probably Upper Egypt. Formerly in the Crocker Collection.

Unpublished

Wefts: S undyed linen; S very dark blue, S medium blue (mixture), S medium blue green, S yellow, S red, wool. 2, occasionally 3 tapestry, slit. 5 grouped warps, 26 wefts per cm. in tapestry, 9 warps, 12 wefts per cm. in tabby. Right selvage preserved.

Large fragment of non-representational band inwoven into tabby with parallel Arabic inscriptions above and below. The band is patterned by red medallions
marked by four white 'jewels,' the latter with medium blue centers; the medallions are framed by yellow and dark blue. Between them, on a blue green ground are small yellow units above and below. The border is framed by red, yellow and blue stripes and contains small square red beads. The upper inscription is woven in red and dark blue, with red dots in the center of some letters; the lower is in medium blue with red dots.

This is an example of the provincial and transitional tapestry fabrics with conventional inscriptions that are derived from Coptic style (see No. 192), but it differs from this early provincial group in being completely non-representational. Most of the textiles which offer parallels to No. 193 in regard to the style of the medallions, borders and interstitial tree motifs, contain at least a few animals or birds.¹ In regard to this non-representational quality and its tight, small roundels, No. 193 appears almost as a more faithful
No. 193
- 3 -

No provincial reflection than its counterparts of cosmopolitan Abbasid ṭīrāz (see No. 160, note 1, in reference to a silk ṭīrāz of al-Muṭṭamid with such roundels). The ninth century date has been assigned for reasons of style, but an early tenth century date is also acceptable, and on epigraphic grounds, equally likely (see Glidden's remarks below).

In 1954 the late Ernst Kühnel examined No. 193 and remarked that it was not readable.

Remarks, by Glidden

The script on this piece is so blundered that I agree with Kühnel that it is unreadable. However, I do not think, as Kühnel did, that the upper line repeats the word ʾām (which is actually the name of a letter of the alphabet). It is rather a corrupt rendering of some other word or phrase, but at this point it is impossible to say what it might be.

This script is "Coptic Kufic," but it differs from most other examples of this script in that it
lacks the usual florid ornamentation of the letters. Its date could be ninth or tenth century.
No. 193

Notes

1. For the more common examples with birds and animals, see our Nos. 192 and note 1 thereto, and 194. Boston, Museum of Fine Arts acc. nos. 11.1398 and 37.44 (Britton, Early Islamic Textiles, 42-44, figs. 18 and 19) are unrepresentational bands with inscriptions, the first in gauzy dark blue wool, the second in a rusty brown wool ground fabric; and another non-representational example was formerly in the R. Pfister Collection (R. Pfister, in RAA, X (1936), 74, pl. XXVII, no. C 10), in a rusty brown ground.
No. 194 (33.41)

Fringed cloth with colorful animal band and pseudo-inscription

Tenth century

Measurements: 34.0 x 52.4 excluding fringe
Length in fringe, 15.5
Height of inscriptive band, .8
Weight of decorative band, 5.6

Provenance: Egypt; probably Middle Egypt, the Fayyum.
Bliss Collection.

Bibliography: Ettinghausen, Arabic Inscriptions, no. 9; Morris, Catalogue, II, 109.

Wefts: S linen; unspun dark blue, medium blue (mixture with white), light blue (mixture), blue green, light green, yellow, red, pink, brown, silk.
No. 194
- 2 -

Tabby with 15 warps, 17 wefts per cm., containing 1 tapestry, slit. Red silk weft examined microscopically.

Fringed cloth with narrow inscriptional band of red and light green above a broader colorful, decorative band set between tabby borders. In the latter are roughly hexagonal, crudely pearled medallions containing single birds and animals, separated by two registers of paired confronted birds. Both the loosely woven tabby and the tapestry background of the band are red; the motifs are in various silk colors or linen, with variation in the colors among repeating elements; the bird in the medallion second from the right is set against a blue background.

No. 194 is a more luxurious example of the provincial group of textiles with conventionalized inscriptions that are discussed under Nos. 192 and 193, q.v. Another example of this group using silk on linen, which is uninscribed, is in New York (Metropolitan Museum of Art acc. no. 09.50.972, also with hexagonal roundels containing animals).
Remarks on the Inscription, by Glidden.

This is not a true inscription, but a pseudo-inscription, in what is sometimes called "Coptic Kufic" script. It does not form a continuous whole, but a series of unrelated segments that have no connected meaning and are primarily decorative in character. Each segment consists of groups of letters that are generally arranged in heraldic pairs that are repeated in a more or less regular fashion.

The predominant letter appears to be kāf. These letter groups may be based on two phrases containing this letter that are common on textiles of this period and provenance: al-mulk lillāh (cf. No. 195 of this catalogue) and barakah min Allāh (cf. Ettinghausen, Arabic Inscriptions, 122, pl. B above and 125, pl. C; see also Washington, Textile Museum acc. no. 721.2 [Kühnel and Bellinger, TM Tirāz, pl. XLIII]). In the bands at the ends of No. 195 (infra), we see the breaking-up of the word al-mulk into the letter-groups al and k used purely for decorative
effect. This decorative use of meaningless letter-groups derived from the breaking-up of stereotyped words or phrases is, of course, known from other parts of the Islamic world, but it appears to occur earlier in Egypt than in other regions.
No. 195

Wide double bands from a wool cloth

Late ninth to tenth century

Measurements: 19.9 x 42.3

Height of letter shafts from base line, 1.5

Provenance: Egypt; probably the Fayyum. Bliss Collection.

Bibliography: Ettinghausen, Arabic Inscriptions, no. 10; Morris, Catalogue, II, 113-15.

Technical description: Warp: S very dark blue wool. Wefts: S undyed linen; S dark blue, S medium blue, S blue green, S medium dark green, S yellow, S red, S mauve-pink, wool. About 14 warps and wefts per cm. in tabby; 14 warps, 26-29 wefts per cm. in tapestry. 1 tapestry, slit, woven into dark blue wool tabby.
Incomplete three-cord selvages at each side. Many small holes, areas missing from left of lower band. Complete width of a double tapestry-woven band, inwoven into loose blue tabby of which very little remains. The outer borders and transverse border dividing the tapestry into bands are patterned by a linen tapestry inscription all of which is correctly oriented (i.e., without any inverted sections or sections in mirror-writing) except for the detached fragment at the left of the lower band, which has been incorrectly restored. Small linen dots appear above the letters. In the bands are twelve-sided medallions containing heraldic birds, all with beaks to the right except the bird at lower right. The medallions, which are rimmed by fine squared pearls, alternate with candelabra trees, and are set within a stylized vinescroll border.

The special character of the group of inscribed wool textiles with tapestry bands attributed to the Fayyum is well known, and the Dumbarton Oaks example
agrees with them in terms of technique, the style of the inscriptionsal band, the quality of the blue wool tabby ground fabric, and the colors used. It is, however, rather more restricted in iconography than many of the group. On some of these textiles, datable slightly later, the inscriptionsal bands are inverted to each other and contain small decorative motifs or birds among the letters, while a much greater variety of themes—horsemen, camels, various other animals and people—may appear in the main band. The restraint in No. 195 suggests that Glidden is correct to see in it a Tulunid contribution. Although it is part of the group of Fayyum weavings, it is somehow less provincial in style, the result perhaps of the more sophisticated taste of its possibly Muslim maker. In addition, the small squared pearls and heraldic birds (unusual on standard, later ẓirāz) are found on more cosmopolitan tapestries of birds of the Tulunid period (see No. 161, note 4).

Woolen blue-ground provincial weavings of this style are related to linen textiles with similar
inwoven decorative bands of the type of Nos. 192-194, 
*except* although there is as yet no inscription which 
gives the name and location of the workshop that 
produced any of the linen group (in regard to a 
workshop which made blue woolen examples, see note 1). 

In addition to the blue-ground wool and linen 
examples of this transitional group, there are less 
well known examples closely comparable to the blue 
inscribed textiles, woven into a ground fabric of a 
fugitive and rusty red wool. 3

Inscription and remarks, by Glidden

\[\text{al-mulk ilāh [sic for lillāh]}\]

Dominion belongs to God

This script is another example of what is 
known as "Coptic Kufic." Ettinghausen's explanation 
(see Bibliography) of the garbled writing of \(lillāh\) 
which follows is correct.
No. 195

Arabic inscription:

English translation:

'The kingdom belongs to Allāh'

The writing is in Kufic; it is of a special type which is just as characteristic of the Faiyūm origin of the textile as are the decoration and the technique. The writing of the word

الله 'to Allāh'

is not correct; if the first sign were turned around toward the left, the word would be properly written. Now the whole looks rather like

الله meaning God,

which does not make sense. The Arabic on the small sides are only letter combination or single letters.
The clue to the dating and attribution to the Faiyum is given by two textiles in the Museum of Islamic Art, Cairo, one of which states that the fabric was made in a 'private ṭirāz' in a not yet identified place in the district of al-Faiyum, while the second states that it was made in 375 H./985 A.D. (or 395H./1004-5 A.D.).

This type of error (the failure to connect the lām to the left) as well as its converse (the connection of the alif to the left) is known from numerous other cases, most of them of later date. For other observations on this inscription see my remarks to No. 194.

As to the translation: The word ilāh does not mean "God," but "god." The word al-mulk should be translated "dominion," or "ownership." It stems from the Islamic concept that true lordship or ownership resides only in God, and that man is permitted to
enjoy only the usufruct thereof. The misunderstanding of this concept is common in the translations of inscriptions on Islamic objects of art.

In a part of his discussion not given above, Ettinghausen made reference to the publication of a similar piece, which is to be found in M. S. Dimand, *A Handbook of Muhammadan Art*, 2nd ed. (New York, 1947), 261, fig. 162 (New York, Metropolitan Museum of Art acc. no.). Judging from the style of the inscription, the piece illustrated by Dimand is of the same date as No. 195. Dimand dates his piece in the ninth century and ascribes it to the Tulunid period, an attribution I am inclined to accept as correct.
No. 195

Notes

1. For textiles of this group, /Britton, Early Islamic Textiles, 40-43; the articles by Wiet and Thompson cited under No. 157, note 2; Dimand, loc. cit. (see Remarks by Glidden); idem, "Egypto-Arabic Textiles. Recent Acquisitions," BMMA, XXII (1927), 275-79; idem, "Coptic and Egypto-Arabic Textiles," BMMA, XXVI (1931), 89-91; idem, "A Recent Gift of Some Egypto-Arabic Textiles," BMMA, XXVII (1932), 92-96; C. J. Lamm, "Some Woollen Tapestry Weavings from Egypt in Swedish Museums," Le Monde Oriental, 30-31 pl. XV, c (1936-37), 43-77, esp. /(Lund, "Kulturen" Museum acc. no. 37,669); R. Pfister in RAA, X (1936), 75-76, nos. 12-24, pls. XXIX, XXX; Kühnel and Bellinger, TM Tiraz, 85, in reference to Washington, Textile Museum acc. no. 721,3; and Jean David-Weill, "Documents et notules:"
Emendanda, "Arabica", IV (1957), 73-76, pls. II-IV, in regard to Paris, Louvre acc. no. E 25405, a complete fringed blue wool cloth (non-representational and comparable to No. 193) with bilingual Coptic and Arabic inscriptions on which the private factory in which it was made is given as Ṭuṭūn (in this regard, see TM Tiraz, 122 where this private workshop is translated as Ṭaṭūr on the basis of a textile in Cairo, Museum of Islamic Art acc. no. 9061).

2. Cf. for a blue wool fragment with a nearly identical iconographic scheme but more usual because of its provincial and awkward style: New York, Metropolitan Museum of Art acc. no. 31.19.16 (M. S. Dimand, in BMMA, XXVI [April, 1931], 89-90, mentioned but unillustrated).

No. 195

Notes

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stylized, repeating lamb forming a subsidiary tapestry band) and Cleveland, Museum of Fine Arts, acc. no. 50.537 (see J. Beckwith in Ciba Review, 12, No. 1 (1952), 25 below). See also the fabric on which No. 82 was applied, and No. 193, note 1.
Linen cloth with a brocaded inscription-like band

Early eleventh century, or a little later

Measurements: 9.2 x 66.4

Height of letter shafts high from tabby baseline, .08

Provenance: Unknown; probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S linen. Wefts: S linen; S blue silk mixed with a little white. Inlaid (brocaded), the blue wefts carried in pairs in brocading, singly in tabby. Right selvage preserved. 8 sq. cm. count in tabby.

Section of linen tabby with two inwoven stripes of blue tabby surmounted by a repeating brocaded blue 'inscription' the entire width of the piece.
A few mediaeval textiles, like this example at Dumbarton Oaks, are patterned by decorative bands that appear to imitate the inscriptive bands of true ṭirāz.¹ Most of them are embroidered in imitation of this style of inlay-brocading (see Chapter 16), but the present example, probably a less pretentious fabric of the type, appears actually to be a brocaded linen.

The 'inscription' on No. 196 is a decorative, repetitive (and slightly abbreviated) frieze made out of the word ʿAllāh (Allāh). Three times it includes, properly, the three shafts of the Arabic, while for the rest only two verticals are represented. Because of the simplicity of the inscriptive style, and in accordance with a suggestion made by Kühnel in reference to the Berlin example cited below, the early eleventh century is suggested as the most probable date for No. 196.
No. 196

Notes

1. E.g., Brussels, Musées Royaux d'Art et d'Histoire acc. no. (Errera, Collection, nos. 466 and 467); the first has two small inscriptive bands similar to No. 196 above and below a larger band apparently in mirror writing, embroidered in silk on silk; the second is said to be silk, embroidered in silk and has a small conventionalized band like No. 196 above two sections of geometricized embroidery somewhat comparable to No. 184; Oxford, Ashmolean Museum acc. no. 1941.1175, darned band on S linen in blue silk, the shafts of the letters having become separated into two verticals that frame an interstitial device; Chicago, Art Institute acc. no. 00.416b, a fragment of S-spun linen tabby with a small stylized red wool inscription similar but even more conventionalized than No. 196 (the two shafts have become separate
No. 196

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verticals), above a larger (letters 3.1 cm. high) inscription in which the separation into decorative zones determined by two verticals is even more elaborate than Ashmolean Museum acc. no. 1941.117; New York, Metropolitan Museum acc. no. 27.170.70, linen with stylized compartments, simpler than the piece in Oxford, brocaded in blue-dyed linen or wool; Boston, Museum of Fine Arts acc. nos. 96.351 and 30.705, both brocaded in pale blue silk on S-spun linen; Berlin no. 3165 (Kühnel, Islamische Stoffe, 66, pl. 39), large linen cloth with embroidered inscription in blue-dyed linen (sic) apparently of a garbled Kufic word and its mirror image (cf. Chicago textile cited above); the form of these letters is closely comparable to those on No. 196; and New York, Cooper-Hewitt Museum acc. no. 1939-37-2, conventionalized embroidery on S linen.
No. 197  
(73.38)

Fragment of glazed linen with conventionalized, meaningless, inscription

Eleventh century

Measurements: 9.8 x 16.0


Unpublished

Technical description: Warp: S linen. Wefts: S linen; unspun, dark blue, yellow, red, silk. 1 tapestry in glazed linen tabby. 16 warps, about 48 wefts per cm. in tapestry, about 16 warps, 22 wefts per cm. in tabby.

Fragment of glazed linen tabby with inwoven tapestry band of silk and linen. The tapestry consists of two
narrow, connected, ornamental bands of vinescrolls between which is a broader band of yellow silk in which appear paired elements, possibly birds. Below these three bands there is a repetitive red 'inscriptional' band on a blue background, the shafts of the taller letters continued into the yellow silk of the central band. The fragment has many gaps and areas of bare warps. In the opinion of Glidden, the 'inscriptional' band of this textile never was a real inscription, and the piece is thus classified as an 'anepigraphic' ṭīrāz. Nos. 198 and 199 of this Chapter are dated somewhat later than the present textile on stylistic grounds but each displays a similar conventionalization of the vinescroll, a common motif on ṭīrāz and related textiles over a long period of time.

The dating of No. 197 has been arrived at by comparison of the style of the pseudo-inscription with that of true Fatimid ṭīrāz. The enlarged and accentuated understrokes below the baseline, and the
placement of the medallions between the letter shafts are the main points of similarity. \(^1\) A few other glazed \(\text{tiraz}\) with simulated Kufic, very similar in style and weaving structure to the Dumbarton Oaks piece, are in other museums. \(^2\)
No. 197

Notes

1. Cairo, Museum of Islamic Art acc. nos. 12395 and 9075 (see Muhammad Abdul Aziz Marzouk, "The Evolution of Inscriptions on Fatimid Textiles," Ars Islamica, X (1943), 164-66, especially figs. 8 and 11); the first of these is published in Répertoire, VII, 132 and is dated by the author to al-Zahir or al-Mustanṣir, A.D. 1021-94; the second is in Répertoire, VIII, 48 and is attributed to the period of al-Mustaʿli and al-Amīr, A.D. 1094-1101.

2. New York, Cooper-Hewitt Museum acc. no. 1972-81-44, glazed S linen with tapestry band 1.6 cm. high in brown with a little yellow; the inscription has the same understrokes; it is probably meaningless. Also see Boston, Museum of Fine Arts acc. nos. 371, 15.383, and 15.440, which exhibit all of these features, and acc. no. 15.376, with the same
interpenetration of letter shafts and accentuated cup-shaped understrokes (Britton, *Early Islamic Textiles*, 63, figs. 65-68), all simulated Kufic in silk on glazed linen, dated by the author in the second half of the eleventh century.
No. 198 (53.2.67)

Two silk tapestry bands in a linen cloth

Mid-eleventh to twelfth century

Measurements: 9.9 x 32.8

Height of bands, 2.5-2.7 (wide measurement)

Provenance: Unknown, probably Egypt. Formerly in the Crocker Collection.

Unpublished

Technical description: Warp: S undyed linen. Wefts: S undyed linen; S medium blue, S light blue, S green, S yellow, S red, S black, silk. 1 tapestry, 19-20 warps, about 22 wefts per cm. in tabby, about 16 warps, 35 wefts in tapestry. Joseph V. Columbus kindly assisted in identifying the silk in this textile.
Section of faintly striped linen cloth with two inwoven silk tapestry bands; these are patterned by central connected ovals with pairs of smaller ovals along the sides of the bands between them. There are bands of tabby between the tapestry areas of the bands which, because of the resulting appearance of the linen warps where this occurs, produce a delicately stippled effect.

Like No. 199 q. v. this textile reproduces more simply and in a relatively coarse ground fabric a decorative scheme well known from true ᵗⁱʳᵃᶻ, in this case the alteration of linked medallions containing animals with upright trees or florets, or sometimes with small separated medallions containing birds.¹ Both the central medallions and intervening motifs have been reduced on the Dumbarton Oaks textile to non-representational ovals.² As is the case with No. 199, the present textile has a few uninscribed counterparts³ which demonstrate a comparable restraint in design and simple beauty.
1. E.g., Berlin nos. 3097, 87,970 (Kühnel, *Islamische Stoffe*, 21, pls. 5 and 6) examples with tree or foliate unit between roundels; Washington, Textile Museum acc. no. 73.433 (Kühnel and Bellinger, *TM Tirāz*, 75, pl. XXXIV), a late Fatimid example with two tiers of small birds in the intervening spaces.

2. E.G., Washington, Textile Museum acc. nos. 73.491, 73.58, 73.673 (Kühnel and Bellinger, *op. cit.*, 72-74, pls. XXXIII-XXXV).

3. E.G., especially New York, Cooper-Hewitt Museum acc. no. 02-1-156; and in the same museum, acc. nos. 1972-81-23, which is also related to simplifications based on Fatimid interlace-medallions (for which see No. 199), and 1972-81-28.
No. 199

Width of an 'anepigraphic ḥirāz'

Late twelfth century

Measurements: 24.4 x 35.8


Unpublished

Technical description: Warp: S mixture of white and blue-dyed linen. Wefts: S mixture of white and flue-dyed linen, and S undyed, S brown, linen; unspun white, brown, red, silk. Striped tabby containing inwoven red silk and plain linen stripes, with multiple shots of silk in tabby weave above and below a tapestry band, the latter with tabby-woven background. Tabby has about 14 warps and wefts per cm.; 14 warps, about 27 wefts in 1 tapestry. Both selvages preserved.
No. 199

Width of a striped linen cloth with red and linen stripes and a tapestry band. The pattern of the tapestry consists of two narrow borders of white squares enclosing brown linear figures; these contain a row of tangent hexagonal rosettes divided into segments. In the centers of these figures are blue "C" or "O" shapes, variously on tan or red backgrounds.

No. 199 has a number of counterparts in other collections which share the same features: they have a striped and checkered linen ground (frequently more marked than on the Dumbarton Oaks piece); they lack inscriptions; and they are decorated by conventionalized motifs whose original meaning has almost completely disappeared. The Dumbarton Oaks textile, and the parallels to it, should be dated by analogy to inscribed late Fatimid ṭīrāz of similarly striped linen with decoration in a comparable style; the stylistic criterion should be the breakdown of the medallion or vinescroll borders into systems of
netlike interlace where the fillers (formerly animals) are almost completely reduced and stylized. As is shown by its thread count, and the relative sparseness and simplicity of its ornament in comparison to such inscribed textiles, No. 199 is quite a coarse weaving and probably never contained an inscription, since the inscriptions in textiles of this style usually adjoin the ornamental friezes.
No. 199

Notes

1. E.g., New York, Cooper-Hewitt Museum acc. nos. 1902-1-161, 1972-81-38; New York, Metropolitan Museum of Art acc. nos. 27.170.51, 27.170.45, 27.170.72; Detroit Institute of Arts acc. no. (see Adèle C. Weibel, "Egypto-Islamic Textiles," Bull. of the Detroit Institute of Arts, XII (May, 1931), 93-98, especially 97, fig. 7); and Akashi, Kanegafuchi Collection, III, pl. 109 (said by the author to be of cotton); also see No. 198.

2. E. G., Berlin nos. 3135, 3139, '98,280, '98,282, 3131, 3138, 3130, '98,281, 3129 (Kühnel, Islamische Stoffe, 27-31, pls. 11-16); and London, Victoria and Albert Museum acc. no. 613-1892 (Kendrick, Muhammadan Textiles, no. 887, pl. IV), on which the ground fabric is missing or not visible.

Epigraphy, Harold W. Glidden

Technique and Style, Deborah Thompson

As used in this chapter and in most publications on the subject, the word *Tirāz* has a double sense.* The first meaning refers to the textile itself—originally a garment ornamented with inscriptive bands; by extension it also came to

mean the actual court or public workshop in which these fabrics were made. Of these workshops, the former produced *tirāz* for the needs of the caliph, and his family and as gifts to courtiers (*khāssah*), while the latter produced for the ‘āmmah, i.e. the public, though its products were available to the privileged. Both kinds of workshops were under strict state supervision. The inscriptions of authorized *tirāz* commonly include the names of the reigning caliph or ruler; they may also name an amīr (governor) or a wazīr (the minister under whose authority the state institutions functioned); sometimes the name of the supervisor of the *tirāz* establishments appears as well. In addition, the inscription may indicate whether it was made in a *tirāz* of the *khāssah* or the ‘āmmah, the place where it was made, and the date.

As well as the inscribed fabrics which can be attributed to these two kinds of workshops, other textiles with inscriptions of a more generalized nature may not have been made in either kind of authorized workshop (e.g. Nos. 210 and 217) but
merely reflect the style of authorized textiles. This kind of inscribed textile has been included in the present chapter, while some others—those with conventionalized repeating inscriptions used decoratively, those with simulated inscriptions, and those without inscriptions but which imitate the decorations of authorized *tirāz*—have been separated from the material in this chapter and classed as provincial, transitional and anepigraphic *tirāz* in Chapter 17.

All of the *tirāz* in this chapter except for Nos. 202 and 217, acquired more recently, were the subject of an unpublished monograph (available for consultation at Dumbarton Oaks), *Arabic Inscriptions on Medieval Textiles from the Near East in the Dumbarton Oaks Collection*, by Richard Ettinghausen (Ann Arbor, 1939).* When it was decided to include

*The technical analyses in this monograph, which are attributed to Louisa Bellinger on the title page, are not to be trusted; indeed, it is not
these *tirāz* in the present catalogue, the pressure of many other responsibilities made his further participation in their study impossible, and Dr. Ettinghausen very kindly confided their definitive epigraphic study to his good friend, Harold W. Glidden. It has been my great pleasure to collaborate on this chapter, and the introduction to it, with Mr. Glidden, whose comments on other inscribed mediaeval textiles at Dumbarton Oaks are to be found as well in Chapters 15 and 17. The remarks in the following entries on Richard Ettinghausen's readings of the *tirāz* (and the abbreviation "Ettinghausen") all refer to the monograph by Richard Ettinghausen cited above, which is abbreviated as "Ettinghausen, Arabic Inscriptions" in the bibliographic sections of the catalogue.

certain who actually performed them, since there exist handwritten notes by Miss Bellinger that contradict them in many respects.
Chapter 18

- 5 -

The textiles are arranged according to their place of manufacture, the latter determined by their inscriptions or technical character. Nos. 200 to 210 comprise Egyptian tirāz (the first of these is somewhat peculiar and its attribution to Egypt is open to real doubt); Nos. 211-213 are from the Yemen; and the remainder, less certain, are probably from Iraq and Iran.

Wherever unpublished tirāz are cited as comparative material, they have been read by Glidden as well as selected for technical and stylistic reasons by Thompson, to define their parallel relation to tirāz in the Dumbarton Oaks Collection. The introductory sections of each entry are by Thompson, as in the rest of the catalogue, and brief headings are used to indicate the contributions of each author in the remainder of the entry.

A Note on the System of transliteration, by Glidden

The system used here for transcribing Arabic is the same as that employed by the Encyclopaedia of Islam with the following exceptions:
1. Digraphs (e.g., th, sh, gh) are not underlined.

2. The letter ١ is used instead of ١١, and ١ instead of ١١.

3. The long ށ is transcribed as َ, whereas the short ށ (الامسورة) is transcribed as ِ. The Encyclopaedia of Islam renders both of these letters as َ, which is confusing.

4. The feminine ending ْمربطah is transcribed as َّ when it is not in construct relationship, whereas the Encyclopaedia renders it as simply َّ. In the system used here, َّ is reserved for َّثث alone. When ْمربطah is preceded by a long ށ it is transcribed as َّّ instead of َّت (e.g., حَّرَّث, not حَّرَّث).
In the translation (but not in the transcription) of names formed with the element Abū ("father of"), the nominative form Abū has been retained in cases where the original text has the genitive-dative form Abī or the accusative form Abā.

The manner in which Arabic names of rulers normally are constructed is as follows: (1) the first element is the kunyah, or epithet, which is compounded of Abū plus a given name, such as al-Faql. In common usage, this given name is that of a man’s eldest son; (2) next comes the ism or given name, such as Ja’far; (3) in the case of rulers, the final element usually is the laqab or honorific title, such as al-Muqtadir bi-Allāh ("he who is empowered by God"), sometimes shortened to simply al-Muqtadir. Abū al-Faql Ja’far al-Muqtadir bi-Allāh is the name of the twenty-first Abbasid caliph.

The following remarks may be instructive to the reader who is not versed in Arabic epigraphy:

In Arabic, the long alif is regularly omitted ("defectively written") in certain words such as
al-rahmān ("the Merciful," an epithet of God). In such cases the long alif is transcribed as ā, without square brackets. In certain other words, however, such as al-‘alāmīn in the phrase rabb al-‘alāmīn ("Lord of the worlds") the writing of the long alif is optional. If it is not written, it is transcribed here within square brackets. This defective writing in such cases is not to be considered as an error, but merely as an accepted orthographic convention. Sometimes, however, particularly in later Abbasid ṭīrāz inscriptions, it is carried to extremes in a display of quixotic orthographic preciosity that is paralleled in the calligraphy by the distortion of the shapes of certain letters. This tendency to arbitrariness for the sake of form at the expense of content is found already in early Arabic poetry. There the poet may, if a word does not fit the meter, chop off as many syllables as necessary in order to make it conform, even though the word thereby becomes unrecognizable and completely meaningless.

In Persian orthography there is a similar situation with regard to the writing of long alif.
Thus in transcribing the text of No. 216 in this
catalogue, the spelling Shãhanshãh has been used,
whereas in the Répertoire it is rendered as
Shãhãnsãh. Both forms were in common use.

All references to the Koran in this catalogue
are to the 3rd edition of G. Flügel (Leipzig, 1893).
No. 200  

(Tirāz) made for the Abbasid caliph al-Muʿtadid bi-Allāh

H. 285/A. D. 898

Measurements: 37.5 x 45.0 excluding fringe

Length of fringe, .03

Height of letter shafts from base line, .08

Provenance: Egypt, Tinnīs (?). Bliss Collection.

Bibliography: Ettinghausen, Arabic Inscriptions, no. 1; Morris, Catalogue, II, 7 and 9; Kühlne and Bellinger, TM Tiraz, 15.

Technical description: Warp: Z undyed linen. Wefts: Z undyed linen. Embroidery in unspun red silk back and stem stitch. Horizontal lines across tops of letter shafts in couching stitch, and running stitch in base line. 26-29 warps, 16 wefts per cm. in tabby,
which preserves the remnants of glaze. Selvages present.

Large section of fringed linen cloth containing an embroidered red silk inscription with, on the reverse, a continuous horizontal line formed by couching stitches across the letter shafts. The tails of the letters are stylized as shallow cup-like or V-shaped forms.

Inscription and remarks, by Glidden:

[Inscription and remarks in Arabic script]

[Signature: Glidden]
Bism Allah wal-ḥamdu lillāh wa-ṣallā Allāh 'alā Muḥammad khātam al-nabīyīn naṣr min Allāh li-'abd Allāh Ahmad al-imām al-Muʿtadid bi-Allāh amīr al-muʿminīn adālm [sic for adāma] Allāh baqāʿ[‘a]hu mimma amara al-amīr Ḥārūn bin Khumarawayh bin Ahmad mawlā amīr al-muʿminīn bi-ʿamlīhi bi-Tinnīs ‘alā yaday Fāʾiq sanāta khams [wa-]thamānīn [wa-]māʿitay[n] [al-]khayr muqbil

In the name of God. And praise be to God, and may God bless Muḥammad, the last of the prophets. Help from God to the servant of God Ahmad, the imām al-Muʿtadid bi-Allāh, Commander of the Believers, may God cause him to endure. Of that which the amīr Ḥārūn bin Khumarawayh bin Ahmad, client of the Commander of the Believers, ordered to be made in Tinnīs through the agency of Fāʾiq in the year five [and] eighty [and] two hundred. Good is at hand.

This rendition differs from that of Ettinghausen in the following respects:
No. 200

1. There is a wāw ("and") before al-hamdu and before sallā as in Répertoire, II, No. 788.

2. The word that Ettinghausen has read as 'izz ("glory") I have read as nasr ("help"), because the letter that Ettinghausen has taken to be an 'ayn does not conform in shape with the other two letters in the inscription that are indubitably 'ayns.

3. The word that Ettinghausen has rendered as atālahu [sic] I have read as adāma (with an excrescent lām or alif before the mīm). The letter that I have read as dāl is identical with the dāl in the name Ahmad, and the final letter is not a hā but a mīm, as we see if we compare it with the final mīm in the word imām.

4. The name that I have interpreted as Fā'iq was provisionally read as Qā'im (or Fā'im) by Ettinghausen. In the entry describing Textile Museum acc. no. 73.5 (Kühnel and Bellinger, TM Tiraz, 15) there is a reference to No. 200 in which this name is quoted without qualification as being Fā'iz. But
No. 200

this could not be the case, because the final letter in the name has to be one (such as wāw, mīm, fā', or gāf) that has a looped head (the tails of the letters are omitted frequently in this inscription), and the zayn does not meet this requirement. Actually, Ettlinghausen's initially suggested Qā'im fits the existing letters better than Fā'īz does, but it does not fit the pattern of Arabic personal names then current. It might be argued that it is a blundered version of al-Qāsim, which occurs on Textile Museum acc. no. 73.11 (ibid., 17--it is not "Qāsim" as in the translation on that page). However, in that case we should expect it to be prefixed by the article al-, but it is not. Finally, this supposed Fā'īz is hard to fit into the list of supervisors of tirāz establishments. He is listed in TM Tiraz (p. 126) as supervisor of the Tinnīs establishment in the same year (H.285) as ʿUmar b. Shāhīn occupied that position. Furthermore, as Kühnel points out (ibid., 127, note 17), he is certainly not the same person as the Fā'īz who appears as the supervisor of various tirāz establishments between H.338 and H.358.
The solution to this problem may lie in the assumption that the name following the words 'ālā yaday ("through the agency of") is not that of the supervisor of the ṭirāz establishment (which is the general rule in Egyptian textiles), but is that of the high government officer who ordered the textile to be made. This latter formula was the prevalent one in the eastern part of the Abbasid caliphate, but not in Egypt (ibid., 29). However, there is a textile in Washington (Textile Museum acc. no. 73.11) made in Tinnīs in H.289, which significantly also bears the name of Ḥārūn b. Khumarawayh and employs the eastern style of putting the name of the wazīr in office after the words 'ālā yaday (ibid., 17).

If we assume that the case of No. 200 is analogous to this textile, the identification of the Fā'īq in question becomes less difficult. A person of this name was a client (mawlā) of Ḥāmid b. Khumarawayh and was an army commander during the rule of Ḥārūn bin Khumarawayh. Further information is given by Ibn Taghrī Birdī (Annales, ed. T. G. J.)
Juynboll, II, Leiden, 1857, 154) who after identifying Fa'iq as being of Byzantine (Rūmī) origin, states that he was treasurer (al-khāzin) at the time of Hārūn's assassination in H.292. This being the case, it does not seem unreasonable to assume that at one time or another during his career he was in a position to order the production of tirāz items.

Remarks, by Thompson:

In his study of this tirāz, Ettinghausen indicated several other textiles, some that show that the full name of the amīr who ordered this tirāz was Abū Mūsā Hārūn (b. Khumārawayh), (Répertoire, II, nos. 788 and vol. III, nos. 805, 815), and other tirāz ordered by Hārūn's father, Abu al-Jaysh Khumārawayh (ibid., vol. II, nos. 767, 774, 785). Since all of these were made at Tinnīs, he felt that despite the difficulty of reading the name of the workman on No. 200, and the fact that the workman was not otherwise known, that it was probably also from Tinnīs.
Among the several comparable embroidered ṭirāz in the Textile Museum, made at Tinnīs by order of the same Amīr Abū Mūsā b. Khumārawayh, are others with 'Tinnīs' incorrectly spelled, and with Z-spun linen warps or wefts. The Z-spinning of linen yarns in this group is probably evidence of the strong influence from Iraq in this period. Foreign weavers could have been responsible for the weaving of the linen as well as for the embroidery (see No. 20, note 1). The fact that the closest parallel to the Dumbarton Oaks piece (Textile Museum acc. no. 73.11) shares the same eastern style in its wording confirms the non-Egyptian character in all respects of No. 200. In point of fact, however, there would be no way of knowing that it was made in Egypt except for the mention of Tinnīs, and there may be reason to wonder if the fame of the Tinnīs ṭirāz was such that textiles actually made in Iraq were mislabelled to give the impression that they were from a famous Egyptian center.
No. 200
Notes

1. Washington, Textile Museum acc. nos. 73.5, 73.637 (both of al-Mu'taḍid), 73.11 (for which see Glidden above), 73.639, 73.450 (all al-Muktafi, H.289-295/A. D. 902-908) (Kühnel and Bellinger, *TM Tiraz*, 15-19, esp. 15, pls. VII, VIII, XL). Also see the plainer piece from Tinnīs, formerly in the Newberry Collection and now probably in the Ashmolean Museum, Oxford (Nancy P. Britton, in *Ars Islamica*, IX [1942], 158-59, fig. 13 [Rôpertoire, III, no. 818] [al-Mu'taḍid]). For other pieces, see Kühnel, in *Der Islam*, XIV (1925), 87-88, fig. 3; and *idem*, in *Documents Islamica Inedita* (Berlin, 1925), 163-71, fig. 2 (Berlin, Islamischer Abteilung, acc. no. J 6422, dated H.288).
2. In regard to the tirāz at Tinnīs, see Kühnel, *Islamische Stoffe*, 13, and R. B. Serjeant, "Material for a History of Islamic Textiles up to the Mongol Conquest," *Ars Islamica*, XIII-XIV (1948), 88-104. Tinnīs was famous for its linen (qasāb), which was produced both in an unusually fine embroidered quality, and in a plain variety (qasāb muyassar) (Serjeant, loc. cit., 93-94, who cites Ibn al-Faqīh). The linen of the Dumbarton Oaks tirāz is certainly of a plain variety, and while it is well woven it is not unusual in any way, except for the peculiarity of its spin. See No. 216, note 1, with regard to the production and weaving of linen in Iran.

Glidden adds further in regard to the practise of putting false places of origin in textile inscriptions:

Apart from the Spanish textiles inscribed "made in Baghdad," Serjeant
(Ars Islamica, IX, 1942, 89) quotes al-Maqdisī as saying that in Wāsit there were made curtains bearing the inscription "made in Baṣīnna" that were exported as coming from that place, but they were not like them.

Yāqūt, Mu‘jam al-Buldān, in his entry for Baṣīnna says: "Baṣīnna is a small city in al-Ahwāz. All of the men and women there spin wool and weave the Baṣīnna coverings (anmāt) and curtains (sutūr), upon which they write "Baṣīnna." These articles are sometimes made in Bīrūdh, Kalīwān, and other cities in the neighborhood of Baṣīnna and passed off as Baṣīnna curtains made in Baṣīnna."

In his entry for Kalīwān Yāqūt says: "Kalīwān is a town in Khūzistān in which there are made curtains that are passed off as being Baṣīnna ones."
No. 201

Tīrāz made for al-Muqtadīr bi-Allāh by order of the wazīr Ḥamīd b. al-ʿAbbās, signed Ḥārūn.

H. 306/A. D. 918-19

Measurements: 21.5 x 35.2

Height of letter shafts from base line, 1.9

Provenance: Egypt (Tinnīs). Bliss Collection.

Bibliography: Répertoire, vol. III, 118-19, no. 1007 (when it was in the collection of N. Tano);
Ettinghausen, Arabic Inscriptions, no. 2; Morris, Catalogue, II, 13-15.

Technical description: Warp: S-spun linen. Wefts: S-spun linen. Tabby embroidered by unspun red silk chainstitch. 24 warps, 18-19 wefts per cm. Tabby has an un-Egyptian 'feel'; fibers were examined
microscopically. It is not glazed, but in a raking light it has a certain sheen (possibly it was glazed, and has since been washed). I am grateful to Mrs. Elizabeth Bland for her comments about the appearance of the surface. A little selvage preserved at lower right.

Section of linen cloth with embroidered red inscription. Worn at the right, with a section missing.

Inscription and remarks, by Glidden

...الله امير الموسيقى امره الله ما أمر الوزير حامد بن الحباسي بعده في طراب اثني عشر على بديه شفيع دول (سوي للمية) امير الموسيقى الموسيقى سنة ست وثمانية (القائمة المية) دول

...[al-Mu]q[tadi]r bi-Allāh, Commander of the Believers, may God aid him. That which the wazīr Ĥāmid b. al-‘Abbās ordered to be made in the țīrāz of Ṭinnīs through the agency of Shafi‘, client of the Commander of the Believers, in the year six and three hundred. Ḥārūn.

This inscription, except for the garbled spelling of al-mu'minīn and the wording following sanata, is identical with the text of Textile Museum acc. no. 73.530 that survives. The Textile Museum piece is dated only one year later than the Dumbarton Oaks example. and Kühnel (TM Tiraz, 26) suggests that the inscriptions on the two textiles were embroidered by the same hand, presumably the Ḥārūn whose name occurs on the Dumbarton Oaks piece.
No. 201

Both Ettinghausen in his discussion of No. 201 and Kühnel refer to this Hārūn as the "weaver" who presumably both wove the textiles in question and embroidered the inscriptions on them. However, unless a technical analysis establishes that the two textiles probably were woven by the same person, it would be prudent to withhold judgment on this point (see, however, further below).

The Shafī' mentioned in this inscription appears to be identical with the Shafī' al-Muqtadīrī who had a long career (from H.298 [?]–326[?]/A. D. 910 or 911–937 or 938) as a supervisor of ṭirāz establishments in Egypt (see *Tiraz*, 126–27; the reference to him on p. 128 seems doubtful).

Additional remarks, by Thompson

While the inscription of No. 201 states that it was made at Tinnīs, both the 'feel' of the ground fabric and the chainstitch embroidery have an un-Egyptian quality. It is known that ṭirāz were made in the official workshops of Egypt upon orders sent from Baghdad, and that sometimes foreign workmen
came to work in these Egyptian workshops. This ṭirāz may indeed have been made at Tinnis, but both the weaver and the embroiderer were probably of Iraqi origin. Ḥarūn is likely to be the name of the embroiderer rather than the weaver as suggested by Ettinghausen and Kühnel for only in a tapestry-woven ṭirāz could a signature be definitely attributed to the weaver. Weavers and embroiderers undoubtedly belonged to separate ‘guilds.’

In addition to the example in the Textile Museum cited by Glidden, two more chainstitched embroideries of al-Muqtadir bi-Allāh are in the Metropolitan Museum of Art.
No. 201

Notes

1. See Kühnel and Bellinger, *Tiraz*, 101 ff., charts 110-120. This opinion regarding the un-Egyptian 'feel' of No. 201 was shared by the late Florence E. Day who examined it and read the inscription during a visit many years ago.

2. *Ibidem*; Claude Cahen, "Un texte inédit relatif au *Tiraz* égyptien," *Ars Asiatiques*, XI (1964), 165-68, especially 166 which describes the way in which orders were transmitted by the masters ('urāfā') of the embroiderers to the embroiderers (rāqāmin) themselves in the official dār al-tiraz; this important text is a small section of the *Minhāj fi 'ilm Kharāj Misr* of Abu al-Hasan ʿAlī al-Makhlūmī and dates from the end of the Fatimid period. Also see R. B. Serjeant, "Material for a History of Islamic Textiles up to the Mongol
Conquest, *Ars Islamica*, IX (1942), 73, for an account by al-Hilāl al-Sābi' (A. H. 359-448/A. D. 969-1056) describing the traditional vocations of the workmen serving the court at Baghdad, in which a distinction is made between various craftsmen, among them makers of *ṭirāz* (mutarrīz) and makers of the borders of robes (mushāhhir).

3. New York, Metropolitan Museum of Art acc. no. 50.5.23; see M. S. Dimand, "Dated Specimens of Mohammedan Art," *Metropolitan Museum Studies*, I (1928-29), especially 109-10, fig. 11; red silk chainstitch, said to be from Akhmīm, dated H.282/A. D. 895-96. To this piece Dimand cites as parallels a textile in London, Victoria and Albert Museum acc. no. 257-1889 (Kendrick, *Muhammadan Textiles*, no. 946, pl. III), which is of a different style and technique than No. 201 or the New York piece; and a *ṭirāz* found at Samarra (E. Kühnel in *Der Islam*, 14 [1925]).
82-88, fig. 3). The last is inscribed saying that it was manufactured in Tinnis for al-Mu'tamid (the third caliph preceding al-Muqtadir), and again it is not closely comparable. Metropolitan Museum acc. no. 29.179.31, embroidered in green chainstitch, is comparable in style and of the same caliph; its inscription breaks off before the name of the wazīr; see Joseph M. Upton, "Dated Egypto-Arabic Textiles in the Metropolitan Museum of Art," Metropolitan Museum Studies, III (1930-31), 158-73, especially 166, fig. 9.

Also see C. J. Lamm, "Arabiska Inskriften på nägra textilfragment från Egypten," Röhsska Konstläromuseets Årsbok 1935 (Göteborg, 1935), 45-55, especially 51-52, fig. 2, another tirāz of al-Muqtadir possibly containing cotton (in the Böhss Konstläromuseum). In connection with the foreign connections (cotton) of the last example, which have bearing on the character of No. 201, a
Persian, glazed linen ṭirāz of al-Muqtadir dated 304/917 and made at Sābūr (near Kāzarūn) is chainstitch-embroidered in a comparable style; it was formerly no. 1748 in the Elsberg Collection, see R. Guest, "Further Arabic Inscriptions on Textiles (IV)," JRAS (1931), 129-134, esp. 130-31, pl. I, no. 2.
Tirāz of the first Fatimid caliph in Egypt, Maʿadd Abū Tamīm al-Muʿizz li- Dīn Allāh

Probably H. 358-65/A. D. 969-75

Measurements: 34.5 x 47.4
  Height of letter shafts from base line, 8.7

Provenance: Egypt; said to be al-Fustāt. Formerly in the Collection of Charles B. Hoyt. Gift of Charles B. Hoyt.

Unpublished

Technical description: Warp: S undyed linen. Wefts: S linen; dark blue green, yellow and red unspun silk in 1, tapestry, slit. Linen tabby has loose square count of 14 warps and wefts per cm. In weak condition with many holes and discolorations.
Irregular fragment of loosely woven tabby. Near the warp ends above is a band of narrow dark blue green silk tabby. An area of bare wefts is found below this, and in the linen ground below, two narrow bands of yellow silk, the lower one edged in red silk. An inscription below is tapestry-woven in dark blue green, the tabby ground wefts and unused warps continued behind it on the back of the textile. The circles in, and areas surrounding, the tops of the shafts are of linen tapestry weave. The letter shafts are slightly floriated with swan's neck terminations on the ḫā's, and the letters are relatively slender and uncrowded for this style of monumental Kufic.

Remarks by Thompson

In 1939 this textile was studied by the late Eric Schroeder (to whose remarks Glidden makes reference below), who believed it to have been the end of a turban. Schroeder's reading of the inscription agrees with Glidden's, and he suggested
that the Fatimid use of green in this and other
inscriptions (actually it is a very dark blue green
on No. 202) was a sign of "sectarian enthusiasm
since the Fatimids... traced their descent from
Muhammad's daughter." The reasoning behind this was
that the Prophet's banner was green; conversely, "the
'Abbasids chose black as a sign of mourning for the
murdered 'Alids."

The dating given for this textile supposes
that it is a tirāz of al-Mu'izz dating from his
Egyptian reign (see Glidden below). As Schroeder
pointed out, its style is identical to that of the
last Abbasid caliph who reigned in Egypt, al-Mu'tāb; in this respect it lacks the heaviness and crowding
that characterize later Fatimid tirāz, and even to
some degree others of al-Mu'izz.

Inscription and remarks, by Glidden

نَسْمَالله الرَّحْمَن الرَّحِيمَ وَلَهِ الْعَمَّامَ الْعَزِيزِ 
Bism Allāh al-raḥmān al-raḥīm Maʿadd Abī Tamī[...]

In the name of God the Merciful, the Compassionate.
Maʿadd Abū Tamī[...]

The occurrence of the word Abī in the genitive-dative case shows that something was omitted between the basmalah and the name Maʿadd and that the name Maʿadd should have had the preposition li- prefixed to it. The missing phrase presumably was something like nasr min Allāh li-Maʿadd, found on Textile Museum acc. no. 73.509 (Kühnel and Bellinger, TM Tiraz, pl. XXV) or the similar one found on No. 203 in the Dumbarton Oaks Collection.

Eric Schroeder was correct in ascribing this piece to the Fatimid caliph Maʿadd Abū Tamīm al-Muʿizz li-Dīn Allāh. Because there are so many textiles surviving from his reign, it may be useful to clarify the dates of his reign, which are variously given in publications on Islamic art. His total reign was H.341-365/A. D. 953-75, but for the first part of his reign he ruled in Tunisia. He can be reckoned as
Caliph in Egypt only in H.358-65/A. D. 969-75, but in fact he did not personally enter Egypt until H.363/A. D. 973. Therefore, nearly all Egyptian Fatimid textiles bearing the name of al-Mu‘izz must be dated within the six-year period from A. D. 969 to 975. However, note should be taken of certain exceptions as pointed out in TM Tiraz, 54-55.
1. A tirāz of al-Mu'izz dated H. 345 (Cairo, Museum of Islamic Art acc. no. 13165) which bears a Shi’ite protocol (thus unlikely to have been made in Egypt during the reign of the last Abbasid caliph) has been interpreted as being the first known example of tirāz al-Maṣūriyyah, i.e., from a Tunisian tirāz, and as the earliest dated Fatimid textile; see M. A. Marzouk, "The Earliest Fatimid Textile," Akten des vierundzwanzigsten Internationalen Orientalisten-Kongresses München 1957 (Wiesbaden, 1959), 356-57; idem, "The Earliest Fatimid Textile (Tiraz al Mansuriya)," Bulletin of the Faculty of Arts, Alexandria University, XI (1957), 37-56. This embroidered tirāz is of cotton (it was microscopically examined for Marzouk's study and was also published by C. J. Lamm in Cotton in
Medieval Textiles of the Near East (Paris, 1937), 96-99, pl. XVI,c, as possibly being from Marw.

2. See C. J. Lamm, "Five Egyptian Tapestry-Weavings in Swedish Museums," Ars Islamica, I (1934), 92-98, especially 93, figs. 1 and 2 (Stockholm, National Museum acc. nos. ); New York, Metropolitan Museum of Art acc. no. ; (M. S. Dimand in BMMA, XXVII [April, 1932], 93, fig. 1); and the following unpublished tirāz: Brooklyn Museum acc. nos. 67.201.2, L 63.9.42, and New York, Cooper-Hewitt Museum acc. no. 1968-46-1. In addition to the preceding, there is a tirāz attributed to the same caliph without certain location (it is probably in Cairo, Museum of Islamic Art), see G. Wiet, "Les tissus et tapisseries de l'Égypte musulmane," Revue de l'Art Ancien et Moderne, LXVIII (1935), 3-14, especially 9 (unnumbered illustration).

3. Cf. Washington, Textile Museum acc. no. 73.509 (Kühnel and Bellinger, TM Tiraz, 56, pl. XXV).
No. 202

Notes

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Athens, Benaki Museum acc. no. A 55 cited under No. 203, note 1; and also our Nos. 203 and 204.
No. 203  (33.14)

Tīrāz of al-Muʿizz li-Dīn Allāh

H.358-65/A. D. 969-75

Measurements: 27.1 x 51.8 (including fringe above)
   Length of fringe, 1.3
   Height of letter shafts from base line, 4.6 cm.

Provenance: Egypt. Bliss Collection

Bibliography: Probably the same as Répertoire, V, no. 1854, when it was in the collection of N. Tano; Ettinghausen, Arabic Inscriptions, No. 4; Morris, Catalogue, II, 45-47.

Technical description: Warp: S undyed linen. Wefts: S undyed linen, unspun brown silk. 23 warps, 16-17 wefts per cm. in tabby. Irregular tapestry, slit,
l tapestry most of the time, with occasional double
warps continuing all the way through the tabby ground.

Loosely woven fragment of linen tabby containing
inwoven tapestry-woven brown Kufic inscription, the
letters rather heavy but not too crowded, with disks
at the tops of taller shafts, and a few 'swan's neck'
terminals.

Inscription and remarks, by Glidden

Bism al-raḥmān al-raḥīm naṣr min Allāh wa-faṭḥ mubīn
li-Ma‘add [Abī Tamīm al-Mu‘izz li-Dīn Allāh] ...

In the name of the Merciful, the Compassionate.
Help and manifest victory to Ma‘add [Abū Tamīm
al-Mu‘izz li-Dīn Allāh] ...
The opening phrase *bism al-rahmān al-rahīm* instead of *bism Allāh al-rahmān al-rahīm* occurs also on two textiles of the successor of al-Mu'izz, al-ʿAzīz (see Textile Museum acc. nos. 73.40 and 73.544).

In addition to the piece in the Victoria and Albert Museum cited under No. 204, there are five textiles bearing inscriptions in the name of al-Muʿizz in the Textile Museum (Kühnel and Bellinger, *TM Tiraz*, 54-57 and pls. XXIV and XXV). The script on No. 203 is closely related to one in the Textile Museum, acc. no. 73.509, of the same caliph.

Remarks, by Thompson

Ettinghausen (see Bibliography) commented that the name Maʿadd was borne by two Fatimid caliphs, al-Muʿizz and al-Mustanṣīr, but that this *tīrāz* could not be attributed to the latter because of the different style of script during his reign. Of the twenty *tīrāz* textiles of al-Muʿizz or attributed to him cited by Ettinghausen (*Répertoire*, V, nos. 1814,
No. 203

1822, 1840-57), none could be cited for stylistic parallels because of the lack at that time of published photographs. In addition to the tirāz in the Textile Museum (no. 73.509) cited by Glidden above as being comparable to No. 203, one in the Benaki Museum has since been published by E. Combe, and it is also very like the Dumbarton Oaks tirāz, with the same text, style and, apparently, technique (the lines of floating wefts behind the letters are exactly alike); another close parallel is in the Metropolitan Museum of Art.
No. 203

Notes


No. 204 (33.38)

Tiraz with Koranic passage and the name of the first Fatimid caliph in Egypt, Abū Tamīm al-Mu'izz li-Dīn Allāh

H. 358-365/A. D. 969-75

Measurements: 33.3 x 43.1 (smaller fragment with left selvage)
46.8 x 89.0 (larger fragment with right selvage)
Height of letter shafts from base line, 4.7

Provenance: Probably Egypt. Bliss Collection

Bibliography: Répertoire, V, no. 1853; Ettinghausen, Arabic Inscriptions, no. 4a; Morris Catalogue, II, 51 (by Ettinghausen).
No. 204


Nearly the complete width of a linen tiraz with red tapestry woven inscription, the angles and dots of the letters being filled by linen tapestry weave. The letters are quite beautiful, and slightly floriated, with small trefoils at the tops of the straight shafts.

Inscription and remarks, by Glidden

[Ինսկոռում, որը կազմված է փոքր տրեֆոիլներով և նախատեսված է անջատված սերմերի վրա]
[Bism Allāh al-raḥmān al-raḥīm] al-malik al-ḥaqq
al-ḥamdu lillāh rabb al-‘[a]lamīn barakat Allāh
al-ṣalāt ‘alaykum ahla al-bayt innahu ḥamīd majīd naṣr min
Allāh wa-[barakatuhu?] ... li-‘abd Allāh wa-walīhi
Abī Tamīm al-Mu‘izz li-Dīn Allāh ...

[In the name of God the Merciful, the Compassionate,] the true King. Praise be to God the Lord of the Worlds. The blessing of God be upon ye, O people of the House! Verily, He is to be praised and glorified. Help from God and [His blessing?] ... to the servant of God and His close friend Abū Tamīm al-Mu‘izz li-Dīn Allāh ...

The passage in italics is a slightly paraphrased quotation from Koran 11:76. The rendition of this inscription in Répertoire, V, no. 1853 contains several errors. Ettinghausen noted already its omission of the word al-malik. In addition, it has mistakenly prefixed a ya' to the word ahla and the Koranic passage is quoted as "IX, 76" instead of "XI, 76." In the case of ahla ("O people!"), the
vocative is indicated by the accusative ending of the noun instead of the prefixed \( \text{yā'} \). Finally, it should be mentioned that the beginning of the quotation from the Koran has been slightly altered from the original.

The writing of the word \( \text{al-} \text{'ālamīn} \) without the long \( \text{alif} \) after the \( \text{'ayn} \) is not strictly speaking an error, but a defective writing of the long \( \text{alif} \) (see the introduction to Chapter 18).

There exists in the Victoria and Albert Museum (acc. no. 1276&A-1891, Kendrick, \textit{Muhammadan Textiles}, no. 868, pl. IV) a textile bearing an inscription that begins in precisely the same way as No. 204, and it probably is to be ascribed to al-Muʿizz. The script on the Victoria and Albert textile, however, is more closely allied to that on No. 203 (also of al-Muʿizz) than to that on the present textile.
No. 205 (33.27)

Tirāz made for al-ʿAzīz bi-Allāh

H. 365-386/A. D. 975-96, probably H. 368/A. D. 978-79

Measurements: 30.1 (excluding fringe) x 57.3

Height of letter shafts from base line, 3.2

Height of decorative band, 1.5

Provenance: Egypt. Bliss Collection

Bibliography: Probably Répertoire. VI, 14-15, nos. 2036, when the textile was in the Tano Collection; Ettinghausen, Arabic Inscriptions. No. 5; Morris Catalogue, II, 55-57.

No. 205
- 2 -
tapestry pattern, inscriptive bands, and tabby bands in the colors described. 1 tapestry, slit, with about 25 warps, about 45 wefts, per cm. in tapestry. One selvage preserved. In very poor condition, with many holes, fragments detaching, etc.

Very fine, gauzy linen tabby with band of golden-yellow silk tabby above fringe; above that a decorative tapestry band containing incomprehensible confronted animal forms in alternation with small trees. Above is a tan double inscription in tapestry-weave, the lower part inverted to the upper.

Inscription and remarks, by Glidden

1. بسم الله الرحمن الرحيم أيها الله رب الامام
[أو:] نص من الله وفتح بيني عبد الله وولي الله نزار ...

2. [إي ضع في الهدايا بأعمال الخيرات في سبيل الله عليه وعلي آلآله الطاهرين ما أمر بإجلاله]
[في سنة ثمان
ق]

[Arabic script]
1. In the name of the One. God is the Merciful and Compassionate One. Praise be to God the Lord of the Worlds. Help from God and manifest victory to the servant and close friend of God Nizar ...[?]

2. [Abū Ma]nṣūr al-ʿAzīz bi-Allāh, Commander of the Believers, may the blessings of God be upon him and upon his pure forefathers. Of that which was ordered to be made in the year eig[h or ty] ...
(neg. Bl-141) for the reading, which is clearer than that used previously (neg. S-208).

The invocation Bism al-wāḥid Allāh al-rahmān al-rahīm is unusual. It has a precedent, however, in Washington, D. C., Textile Museum acc. no. 73.632 (Kühnel and Bellinger, *TM Tiraz*, 54), which bears the name of the Fatimid caliph al-Mu‘izz and is dated 355/966. A similar formula is found on a textile of the same ruler and date listed in *Répertoire*, V, No. 1622. In both of these cases, however, the translation is not correct and it should be on the pattern I have given here.

It is not certain that there is a hiatus after the name Nizār at the end of the first line. It is true that the textile is incomplete at the end of line 1, but this may not have affected the inscription. We need to restore only four letters at the beginning of line 2 in order to make a smooth transition to the remainder of the names and titles as they normally occur in other textile inscriptions bearing the name of al-‘Azīz.
The date presents a problem. There is nothing missing from the beginning of line 1 (at the right edge of the textile), and we should expect line 2 to end flush with the beginning of line 1. But there is no room after the letters thamā for the rest of the date. There are two possible solutions in this case: (1) either the complete date was never written out, or (2) the remainder of the date was written above the latter part of line 2. However, since that part of the textile is missing, there is no way of knowing whether or not the latter was the case.

As to the date itself: Al-ʿAzīz ruled from H. 365 to 386. Therefore, this date must represent 368, 378, or 380. However, the heavy, somewhat crowded script resembles that used in the earlier part of his reign as seen on Textile Museum acc. no. 73.432 (ibid., pl. XXVI). It is therefore likely that the date should be reconstructed as 368 (A. D. 978-79), which is close to the date of 370 (A. D. 980-81) found on the Washington textile mentioned above.
No. 205
- 6 -

Al-‘Azīz is one of the Fatimid rulers from whose reign a large number of textiles have survived. Seven are in the Textile Museum (ibid., 57-61), and two more (Mallon collection and Cleveland Museum of Art acc. no. 50.354) were published by Kühnel in Archaeologica orientalia in memoriam Ernst Herzfeld (Locust Valley, N. Y., 1952), 146-48. No less than 115 textiles from his reign, all bearing inscriptions, are listed in Repertoire, V, beginning with No. 1858, and VI, Nos. 2001-2045. The vast majority of these are in the Museum of Islamic Art in Cairo, but there are some in the Benaki Museum in Athens and others are listed as being in the Tano (see above), the Nahman, and other collections.

Remarks by Thompson

In his original discussion of this textile (see Bibliography) Ettinghausen called attention to this textile as exemplifying "one of the most sumptuous periods of Egypt" and referred to the contemporary rock crystal vessels made for the same caliph. He also pointed out the tendency, among the
No. 205

-7-
numerous tiraz of al-'Azīz to stylistic degeneration. No. 205 is not one of the more pleasing of this kind of opulent tiraz, because the animals in the frieze have already turned into indistinguishable, and not particularly attractive, segments of the pattern.
No. 205

Notes


2. See for the same kind of fragile sumptuous *tirāz* with a comparable stylistic degeneration, E. Kühnel, in *Archaeologia orientalia in memoriam Ernst Herzfeld*, pl. XXVI, fig. 2 (Collection of Paul Mallon), pl. XXVII, fig. 1 (Cleveland Museum of Art acc. no. 50.354, the *tirāz* cited by Glidden); E. Combe in *Mémoires de l'Institut Français d'Archéologie Orientale*, 68 (1935), *Mélanges Maspéro*, III, 262, pl. II (Athens, Benaki Museum acc. no. "ancien 140"; this textile is also published in *Répertoire*, V, 192, no. 1919A); and a large piece complete in the width, somewhat less degenerate in style, in the
collection of the Embroiderers' Guild, London, see Percy W. Newberry, "Fragment of a late Tenth or Early Eleventh Century Tapestry-Woven Scarf or Turban," Embroidery, VII: No. 4 (September, 1939), 78, pls. XXI, XXII.

It should be noted that the animal and bird friezes on tiraz of al-Ḥākim regain a greater clarity of line, and better sense of design, than the examples made for al-ʿAzīz.
Tirāz of al-Ḥākim bi-Amr Allāh


Measurements: 28.7 x 79.6 (the last measurement including a gap in the inscription)
Height of letter shafts from base line, .07

Provenance: Egypt. Bliss Collection

Bibliography: Répertoire, IV, 40-41, no. 2084, when it was in the Collection of N. Tano; Ettinghausen, Arabic Inscriptions, No. 6; Morris Catalogue, II, 65-67.

Technical description: Warp: S undyed linen. Wefts: S undyed linen; unspun red silk. Linen tabby with 17-18 warps and wefts per cm. 1 tapestry red silk inscription in linen tapestry band, in which linen
wefts are carried in pairs. Stained, with holes and a gap in the first part of the inscription.

Large fragment of linen tabby with inwoven linen tapestry band containing red silk tapestry Kufic inscription. The latter is slightly floriated, very angular and cramped, and almost crabbed in style, with a tendency to exaggerated understrokes that form small arabesques.

Inscription and remarks, by Glidden

Bismillah al-Rahman al-Rahim [لا اله الا الله سلم الله علي وعلى نبيناء عليه السلام]

الله أكبر [الله] إني أشهد أن لا إله إلا الله وأن محمداً رسول الله

الله علمها وعلى يا ليتها جمعين صلاة أرضهم إلى يوم القيامة ومسيرة أهدى وسويت [خشية 100 مع) وطائفة الأقفال في الله

In the name of God the Merciful, the Compassionate.

[There is no god but God; Muḥamma]d is the apostle of God; ʿAlī is the close friend of God. May help come from God to the servant of God and His close friend, al-Manṣūr Abū ʿAlī the imām al-Ḥakīm [bi-]Amr [Allāh], the Commander of the Believers, son of al-ʿAzīz bi-Allāh. May the blessings of God be upon them both and upon all of their forefathers—a blessing that will satisfy them until the Day of Judgment. In the year one and seventy [sic for ninety] and three hundred. Prosperity comes from God.
This piece appears to have suffered damage since its publication in the Répertoire (see Bibliography). The passage [lā 'ilāha 'illā Allāh Muḥamma] indicated in the above transcription is copied from the Répertoire, which does not place it between square brackets. Therefore, it apparently still survived in the inscription when it was published in that source. However, it is missing from both of the Dumbarton Oaks photographs of this inscription which show the piece in its present condition.

There is one feature of this inscription that has been overlooked previously. It is the fact that the date is actually written as 371, not 391. A careful examination of the word that represents the decade in this date will show that it is written sabʿīn (70), not tisʿīn (90). These two words are easily confused and at times they are almost impossible to distinguish from each other. That is not the case in the present instance, however. If we compare the inscription on No. 206 with that on
No. 206

Textile Museum, acc. no. 73.672 (Kühnel and Bellinger, TM Tiraz, pl. XXVIII), which is dated 393, we see that in the decade No. 206 has three short strokes followed by a longer one, which represents sab[‘In]. whereas the Textile Museum piece has a long stroke followed by three short ones, which represents tis[‘In]. However, 371 must be an error for 391 because al-Hākim’s rule did not begin until 386.
No. 207

ْمِكَمْ بِهِمْ بِأَمْرِ أَلِلٍ (33.13)

Tiraz made for al-‘imid b-i‘Amr Allah

H.386-411/A. D. 996-1021; late tenth to early eleventh century, probably late rather than early in this reign

Measurements: 24.4 x 52.0

Height of letter shafts from base line, 2.4

Provenance: Egypt. Bliss Collection

Bibliography: Ettinghausen, Arabic Inscriptions, no. 6a; Morris, Catalogue, II, 71-73.

Technical description: Warp: S undyed linen. Wefts: S undyed linen; unspun golden-tan silk. Linen tabby has 19 warps, 12 wefts, per cm. Inwoven 1, occasionally 2, tapestry, slit, silk in linen tapestry ground, the linen tapestry wefts carried in
No. 207

pairs. The grouping of the warps continues for a time into the tabby below the tapestry band. The tabby has many holes and is in weak condition.

Remarks, by Thompson

Fragment of loosely woven linen tabby containing an inwoven golden-tan silk Kufic inscription the width of the piece. The higher letters have disks at their tops with swan's neck terminations on some kāfs and lāms. In addition to the parallels cited below by Ettinghausen and Glidden, the reader may wish to compare No. 207 with ʿirāz of al-Ḥākim tapestry-woven into a dark, dyed linen ground, a form somewhat less common than those in a light ground. For further remarks on this style of Kufic see No. 215, note 2.

Inscription, by Glidden

inscription (Kufic script)

[Arabic text]

[Arabic text]
[Bis]m al-malik Allāh al-[ra]ḥīm [a]l-Ḥākim bi-Amr
Allāh amīr [al-mu'minin] bin al-‘Azīz bi-Allāh lā
ilāha illā Allāh r[sic] al-[kha]yr mu'īn in shā’
Allāh]

[In the name of the King, God the Compassionate.
[Al-Ḥākim bi-Amr Allāh, Commander of [the Believers],
son of al-‘Azīz bi-Allāh. There is no god but God
r[sic]. Go[od] will come to assi[st us, God willing]

The following is an excerpt of the original
discussion of the textile by Ettinghausen (see
Bibliography):

The Kufic used in this textile is very
characteristic for al-Ḥākim. Two pieces in
the Boston Museum of Fine Arts herald the
general style with their foliated hastae and
their very dynamic upthrust of rās, sīns and
even mīms; the tendency to bring the letters
close together and to produce an effect of
crowdedness by adding space-filling triangles
and hooks (together with the other
characteristic features of the al-Ḥākim period already mentioned) are only represented in this piece...and in two other fabrics, belonging to the University of Michigan and the Musée Arabe (Florence E. Day, "Dated Tirāz in the Collection of the University of Michigan," Ars Islamica IV [1937], 44, no. 26, fig. 26; G. Wiet, "Les tissus et tapisseries de l'Égypte musulmane," Revue de l'art ancien et moderne, LXVIII [1935], fig. 63 [sic]).

The inscription itself is rather faultily written. In two words important letters are missing (\[\text{\ldots} \text{\ldots} \text{\ldots} \text{\ldots} \]), while a superfluous \( \text{rā} \) is given after the shahāda formula (the proclamation of the Muslim faith). The most astounding mistake in this official textile made under state supervision is, however, the missing word 'of the Faithful' in the foremost title of the Caliph, 'Commander of the Faithful.'

The end formula of the inscription which is now not only misspelled, but also
fragmentary, can be reconstructed from the tirāz fabric in the Musée Arabe, Cairo, which shows the same type of Kufic.

Remarks, by Glidden

My reading differs from that of Ettinghausen only in that I have noted the initial alif missing in the name of al-Ḥākim. I agree with his remarks about the blundered character of the inscription.

The terminal phrase al-khayr mu‘īn in shā’ Allāh is also found on Textile Museum acc. no. 73.573 of al-Ḥākim (Kühnel and Bellinger, TM Tiraz, 66).

This piece is to be compared with Textile Museum acc. no. 73.627 (ibid., 70), which Kühnel dated at the end of al-Ḥākim's reign. The calligraphy and the ornamentation of the letters are similar; another parallel is the triangular ornament used to fill the spaces between some of the letters.
No. 207

Notes

1. E.g., two tirāz in Cairo, Museum of Islamic Art, acc. nos. not known (Zaky Muhammad Hassan, al-Kūnūz al-Fātimīyah [Cairo, 1937], pls. 9 and 10).
No. 208

Two decorative inscriptions in a tirāz made for al-Zāhir li-I'zāz Dīn Allāh

H.411-427/A. D. 1021-1036

Measurements:  21.2 x 31.8
  Wide band, 3.9 x 31.8
  Height of letter shaft from base line, 2.5
  Narrow band, 3.0 x 20.9


Bibliography: Ettinghausen, Arabic Inscriptions, no. 7; Morris, Catalogue, II, 77-79.

  Wefts: Z undyed linen; unspun blue silk. Tabby with square count of about 20 threads per cm., inwoven 1 tapestry bands, slit and interlocked, and
27 warps, 50 wefts, per cm.; 120 wefts in tapestry. Many areas of tabby missing, as well as much of the silk, especially verticals in the *tirāz* bands.

Fragment of fine, loosely woven linen tabby with inwoven broad and narrow tapestry bands of Kufic. The upper, wider band is set between narrow borders now mostly worn away. It contains an inscription kept quite low (except for normal verticals such as *lām* and *kāf*), with elaborated deep cup-shaped tails. The spaces left by the restraint of the lower letters are filled by delicate climbing vines with trefoil offshoots (grapes), arranged in the larger areas almost as a symmetrical lattice. A single vertical tree motif is placed in the narrower spaces between two verticals. The lower and more narrow inscription is contained by borders of linked spade-shaped leaves framing small candelabrum or floret motifs. This inscription is in the same style, though the verticals are necessarily shorter, and has a similar floral filling.
Inscription and remarks, by Glidden

Large band: ...[‘All Abī al-]Hasan al-imām al-Ẓahir li-Iʿzāz Din Allāh amīr al-muʾminīn bin al-imām al-Ḥākim bi-Amr Allāh amīr al-muʾminīn ṣalawāt Allāh ...

Small band: ...[‘A]lī Abī al-Ḥasan al-imā[m] al-Ẓahir li-Iʿzāz Din Allāh amīr al-muʾminīn bin al-imām al-Ḥāki[m] bi-Amr Allāh amīr al-muʾminīn ṣalawāt Allāh] ...
Large band: ... ['Ali Abū al-Hasan the imām al-Zahir li-Iʿzāz Dīn Allāh, Commander of the Believers, son of the imām al-Ḥākim bi-Amr Allāh, Commander of the Believers, may the blessings of God ... 

Small band: ... ['A]lī Abū al-Ḥasan the imā[m] al-Zahir li-Iʿzāz Dīn Allāh, Commander of the Believers, son of the imā[m] al-Ḥākim bi-Amr Allāh, Commander of the Believers, may the blessings of God] ... 

The inscriptions on these two bands may have been identical; at least this is true of what survives of them.

My reconstruction of missing portions of the text differs slightly from that of Ettinghausen, but it makes no significant change in the meaning. However, at the end of both the large and the small band I have dropped the word 'alayhimā supplied by
Ettinghausen because we cannot be sure that this was in the missing portion of the text. In fact, in the inscriptions on the al-Zahir textiles in the Textile Museum (see Kühnel and Bellinger, *Tiraz*, 71-72) the words following salawat Allāh are wa-rahmatuhu wa-barakatuhu 'alayhima wa-'alā ābā'ihima al-tāhirin.

The element Abī in the name 'Alī Abī al-Ḥasan at the beginning of both bands is in the genitive-dative case because it was almost certainly preceded by the phrase li-'abd Allāh wa-walīhi ("to the servant of God and His close friend"), as in the above-cited pieces in the Textile Museum.

Remarks, by Thompson

No. 208 is an example of a relatively limited number of *tirāz* made for al-Zahir and al-Mustansir with this handsome style of decoration surrounding the letters.¹ The narrow linked leaves of the lower borders are derived from the same kind of borders on *tirāz* of al-Ḥākim.²
Remarks on the Z-spinning of linen in textiles attributed to Egypt are found under No. 210, and despite this feature there is no reason to doubt the attribution to Egypt of some of the Dumbarton Oaks tirāz (but cf. No. 200 in this regard). It should, however, be noted that the examples in the Textile Museum are of S-spun linen.
No. 208

Notes

1. Washington, Textile Museum acc. no. 73.474
   (Kühnel and Bellinger, _TM Tiraz_, 71-72, pl. XXXII [ = Répertoire, VII, no. 2446], also al-Zāhir but with less fineness in the foliage of the inscriptional band, which is sometimes actually continuous with the letters, and containing as well, a smaller band of animals; also, acc. nos. 73.66 and 73.67 (ibid., 77-79, pl. XXXVI), both of al-Mustanṣir (H. 427-487/A. D. 1036-1094); University of Michigan, Kelsey Museum, no. , of al-Zāhir (F. E. Day in _Ars Islamica_, IV [1937], 448-49, fig. 28) noted by Ettinghausen (see Bibliography) for the beginnings of the grape motif, but with the foliage connected with the letters, as is more common under al-Mustanṣir; and Athens, Benaki Museum acc. nos. D. 11 and A. 35, both of
al-Zahir, with simpler vegetal scrolls between the shafts, both dated 420/1029 (E. Combe, "Tissus fatimides du Musée Benaki," Mélanges Maspéro, III, 267, pl. III). In addition to the textile in New York cited below by Thompson, Ettinghausen also cites New York, Metropolitan Museum of Art, acc. no. 31.106.36 of al-Mustansir, as an example of foliage not connected to the letters, and no. 29.179.29, also of al-Mustansir, where the letters actually form part of the vine. Another textile of al-Mustansir, less fine than the Dumbarton Oaks example, is in Bern, see E. Combe, "Tissus musulmans à inscriptions historiques," Jahrbuch des Bernischen Historischen Museums, XXX (1950), 92-98, especially 96f., fig. 14; see also New York, Metropolitan Museum of Art, acc. no. 31.106.32. Another, equal in the fineness of its floral band and with an animal frieze as on Textile Museum acc. no. 73.474 (cited above), is Cleveland Museum of Art acc. no. 50.552, while Cleveland Museum of Art acc.
no. 32.24, with even more emphatic cup-like tails, has a more symmetrical floral filling similar to Textile Museum acc. no. 73.66, also of al-Mustansir. An unpublished textile, New York, Cooper-Hewitt Museum acc. no. 1960-148-1 may possibly also, on the grounds of its epigraphic style, be of the same period, but Glidden notes that too little is left of the inscription to give a name.

2. See Boston, Museum of Fine Arts acc. nos. 37.450, a and b, and 37.443 (Britton, Early Islamic Textiles, 54-55, figs. 43, 44).
No. 209 (33.36)

Painted linen tiraz

 Probably first half of the tenth century

Measurements: 17.7 x 27.0

  Height of letter shafts from base line.
       4.4


Bibliography: Ettinghausen, Arabic Inscriptions, no. 13; Morris Catalogue, II, 161-63 (by Ettinghausen).


Fragment of coarse linen tabby with an attractive painted blackish-brown inscription containing many tall letter shafts (see Glidden's remarks below). The left
half of the inscription is badly stained and has many holes.

Inscription and remarks, by Glidden

Bism Allāh al-raḥmān al-raḥīm nasr min Allāh wa-‘î[zz]
...

In the name of God the Merciful, the Compassionate. Victory from God and glo[ry]...

This script is very idiosyncratic and demonstrates to an almost extreme degree the tendency to subordinate the legibility of the script to decorative effect. The (final) hāʾ in Allāh and the (final) mīm in al-raḥīm are indistinguishable from each other. In fact, the entire letter group hīm in al-raḥīm is rendered in exactly the same fashion as the letters lh in lahu. A superfluous wāw has been attached to the end of final hāʾs and mīms purely for decorative effect. If we examine Textile Museum acc.
No. 209
- 3 -

No. 73.34 (cited by Ettinghausen as a parallel to No. 209 and unpublished), which is in the same style of script and preserves the text of the inscription at greater length, we also find the insertion of a short vertical stroke that is meaningless but which normally indicates a separate letter. All of this is in addition to the otherwise rather frequent practice of lengthening the normally short vertical letters (ḥāʾ, etc.) so that they are indistinguishable from the ʾām. Finally, on Textile Museum acc. no. 73.34 (but not on No. 209) the ḥāʾ is drawn in two different ways: once in the normal fashion, with a short, straight, diagonal stroke ending at the base line; and once with a crescent-shaped stroke resembling an ʾayn with a projection below the base line. This latter form is also used for purely ornamental purposes at the base of the ʾām in lahu.

The rest of the inscription on the Dumbarton Oaks tirāz presumably continued as on Textile Museum no. 73.34. Starting from where No. 209 leaves off, Ettinghausen renders Textile Museum no. 73.34 as wa-ʾizz lahu wa-barakah min Allāh wa-ʾizz lahu wa-nasr
min Allāh wa-'izz lahu wa-lmlh (last word undetermined).

However, in the last word we cannot be sure whether the two letters that are rendered as lām are actually that or are meant to be letters of the bā', nūn, etc., type. In any case the last word remains enigmatic and it may be garbled.

The translation of Textile Museum acc. no. 73.34 (continuing where No. 209 in the Dumbarton Oaks Collection leaves off) would seem to be: glory to him and blessing from God and glory to him and victory from God and glory to him and lmlh[?].

Remarks, by Thompson

The date of this painted linen fragment, assigned originally by Ettinghausen, is based on the stylistic similarity of the script to Kufic of the first half of the tenth century. Ettinghausen also made reference to Textile Museum acc. no. 73.34, which is discussed by Glidden above, and mentioned another painted fabric in Baltimore with an identical inscription in the same style (Walters Art Gallery acc. no. 83.566). On the basis of the observations of
Louisa Bellinger (?), the parallels cited were all described as cotton or mulham, which are more customary fabrics for painted ṭīrāz; the latter are characteristically Iraqi rather than Egyptian. This fact was pointed out by Louisa Bellinger, who commented upon the rareness of such a painted linen ṭīrāz. However, in the course of work on the Dumbarton Oaks piece, another painted linen ṭīrāz was discovered in the Metropolitan Museum of Art, with an inscription reading

Bism Allāh al-raḥmān al-raḥīm naṣr min Allāh ...

In the name of God the Merciful, the Compassionate. Victory from God ...

The style is similar to that of the Dumbarton Oaks ṭīrāz but a little less attractive, because it lacks the slightly angled tips of the letters. Following this discovery, the closest parallels discussed by Ettinghausen were examined again. Textile Museum acc.
No. 209

- 6 -

no. 73.34 is indeed cotton, but the Walters Art Gallery tirāz (acc. no. 83.566) has now been found to be linen, like No. 209 and the tirāz in the Metropolitan Museum. Thus, a small group of unusual painted linen tirāz has been defined, and though rare, painted linen tirāz may not be so exceptional as was previously thought to be the case.

The suggestion made by Louisa Bellinger that the inscription was painted in Egypt, on native linen by a foreign workman, best explains the nature of the Dumbarton Oaks (Baltimore and New York) linen fragments. She cited No. 201 and its counterpart in the Textile Museum with the signature of the foreign embroiderer, Hārūn as examples of other textiles made in Egypt by foreigners. Glidden remarks that the stylistic character of this script is Iraqi, which further bears out her suggestion of a foreign workman. No. 209 and its linen counterpart in New York and Baltimore bear the same kind of conventional, painted inscriptions as the cotton tirāz from Iraq (acc. no. 73.34) in the Textile Museum.
When we speculate as to the reason why Egyptian linen *tiráz* were painted in Iraqi style at this period, the observations of Glidden are pertinent:5

Perhaps, as far as the script itself is concerned, it had something to do with the fact that at this period (it was the age of Ibn Muqla) calligraphy was a big thing in Baghdad and...practised for the sake of calligraphy, the meaning of what was written being secondary (if that). With Baghdad being the Paris of calligraphers, it is easy to see why the Baghdadi style was in demand elsewhere in the Islamic world.

A fascinating example of Fatimid imitation script of Baghdadi is in Kühnel and Bellinger, *TM Tiraz* (Textile Museum acc. nos. 73.505, 73.563, pl. L), where even the superscribed word "isti‘mal" (not noted there in the decipherment of no. 73.563) was copied by the Egyptian imitator. That is, if the catalogue is correct in attributing no. 73.563 to Egypt, which seems to be indicated by the text.
No. 209

Notes

1. He cites as examples of the script: London, Victoria and Albert Museum, acc. no. 2100-1900 (Kendrick, Muhammadan Textiles, no. 947, pl. VI); and Boston, Museum of Fine Arts, acc nos. 32.109, 31.50, 31.49, 31.51, 31.52, 15.761 (Britton, Early Islamic Textiles, figs. 4-9).

2. New York, Metropolitan Museum of Art acc. no. 31.19.6; the warps and wefts in this textile were examined microscopically by Nobuko Kajitani, whose kind help is hereby acknowledged.

3. This fiber verification was made through the kindness of Louise W. Mackie.

4. This analysis was performed by John Winter, Chemist-Conservator in the Freer Gallery of Art, whose assistance is hereby acknowledged; he reports
that its fibers (warp and wefts) could either be flax or ramie; the former is assumed to be the case on the basis of our normal expectations about mediaeval tiraz fabrics.

5. From a letter to Thompson, dated February 11, 1975.
No. 210  (33.20)

**Turāz** with decorative band between two inscriptions

Mid-tenth century

Measurements: 19.3 x 23.8
Height of shafts from base line, 3.2


Technical description: Warp: Z undyed linen. Wefts: Z undyed linen; unspun blue, green, red, golden tan, brown, silk. 23 warps, 18 wefts, per cm. in tabby, 19-20 warps, 14-15 wefts, per cm. in tapestry. 1 tapestry, occasionally 2 tapestry to accommodate the warps in the long letter shafts, slit. Right selvage preserved. Worn, with bare spots in the inscriptional bands.
No. 210

- 2 -

Fragment of linen tabby with inwoven tapestry decorative band between two identical inscriptions; the band has a tan background and alternately blue and green medallion frames containing red figures of two different patterns. Between the medallions are brown, yellow and red stylized tree motifs.

Remarks, by Thompson

In the original discussion of this textile, Ettinghausen (see Bibliography) suggested that it was probably Egyptian, and despite the Z-spinning of the linen,¹ this seems probable because of the character of the decoration, particularly the small-scale pearled medallions which are found on Tulunid textiles as well as on transitional 'anepigraphic' tirāz (see Nos. 161 and 195). Although the Dumbarton Oaks textile is non-representational, in contrast to the comparable examples, it is not otherwise very different. The only other possibility that suggests itself is that the tirāz is Spanish, but its stylistic agreement with Egyptian examples is really much greater than with any other textiles.²
A fragment of the same textile was said by Ettinghausen to be in the Slater Memorial Museum, Norwich, Connecticut. In the interval, all records of the piece have vanished from the Slater Memorial Museum, and in the absence of a photograph, the existence of the other fragment cannot be verified.

Inscription and remarks, by Glidden

Like Ettinghausen, I cannot decipher this inscription. However, it does not appear to be Koranic nor does it contain any historical information. It seems to be a sententious saying of some sort, or possibly a quotation from a poem.

I agree with Ettinghausen that it is probably of Egyptian origin. The character of the script points to a date in (about) the middle of the tenth century, because it has affinities with the script on Textile Museum acc. no. 73.662 (Kühnel and Bellinger, *TM Tiraz*, pl. XX), which was made in Damietta in 334/945-46.
No. 210

Notes

1. Unspun linen is found on Egyptian *tirāz* of the Abbasid period, as well as on Mamluk fabrics, see Kühl and Bellinger, *TM Tiraz*, 102; C. J. Lamm, *Cotton in Mediaeval Textiles of the Near East* (Paris, 1937), 162 (the last in reference to linen or linen-and-silk textiles); and our Nos. 185-189.

2. E.g., London, Victoria and Albert Museum, acc. no. 2081-1900 (Kendrick, *Muhammadan Textiles*, no. 866, pl. III; Berlin, no. 87,790 (Kühl, *Islamische Kunst*, 21, pl. 6, dated by the author to the end of the tenth century); Brussels, Musées Royaux d'Art et d'Histoire, acc. nos. (Errera, *Collection*, nos. 378, 382-84 from Akhmīm), all with animals or birds in the medallions, but most with fine pearls, interstitial trees, similar colors, as
on No. 210. For the type of Brussels no. 382 and 383, also see R. Forrer, *Römische und Byzantinische Seiden-Textilien aus dem Gräberfeld von Achmim-Panopolis* (Strassburg i/E., 1891), pl. XI, 1, 2. Cf. the Veil of Hisham in Madrid, Real Academia de la Historia acc. no. (Florence L. May, *Silk Textiles of Spain* [New York, 1957], figs. 1, 3, 4). It is only proper to note that the Spanish attribution of the Veil of Hishām is itself open to doubt, and that it is very difficult to draw a line between the (apparently universal) style of Spanish and Egyptian textiles of this period.
Ikat-dyed cotton *tirāz* with gilded and inked inscription

Probably third quarter of the tenth century

Measurements: 33.3 x 55.3, excluding fringe (as mounted)

Height of fringe, 4.2

Height of letter shafts from base line, 2.5

Provenance: Unknown; probably the Yemen. Bliss Collection.


Technical description: Warp: Z cotton, some ikat-dyed blue (for stripes), some white. Wefts: Z
No. 211
- 2 -

undyed (white) cotton. Tabby with 19-20 warps, 8-9 wefts, per cm. Fringe formed of groups of 3 to 5 warp ends Z-twisted. Painted letters in gold outlined by blackish brown. Large areas missing lower right and left, with holes in the left part of the fragment, and stains.

Fragmentary cotton ṭirāz with gilded inscription outlined in blackish brown; it consists of two fragments which are interrupted between the end of the second word group and the succeeding group. However, these fragments belong together, as they have been placed. The letters are pleasingly but not excessively compressed, and floriated, with shafts that occasionally form interlacements upon themselves or are tangent at their tips to other shafts.

Inscription and remarks, by Glidden

Long inscription:

Short inscription at lower right:

سعادة
No. 211
-3-

Long inscription:

\[\text{amara bi-'amlik[h] al-amir A[bū?]} Ibrāhīm\]
\[\text{bin al-Muntašir bi-Allāh al-Jamr bin Muḥammad}\]

Short inscription at lower right:

\[\text{sa'ādah}\]

Long inscription:

\[\text{The amir A[bū?] Ibrāhīm b. al-Muntašir}\]
\[\text{bi-Allāh al-Jamr b. Muḥammad ordered [it]}\]
\[\text{to be made.}\]

Short inscription at lower right:

\[\text{Felicity}\]

My reading is identical with that of Ettinghausen except in the case of the word that he renders Ab(ū). The graphic element following the initial alif of this word is quite anomalous in form. There is little doubt that it should form part of a
kunyah, but it cannot be determined whether it is written in the (correct) nominative form (Abū) or the incorrect but not infrequently used genitive-dative form (Abī).

The script on this piece has affinities with that on Textile Museum acc. no. 73.567, which is identified as Yemeni work of the tenth century. These affinities include a dāl drawn in the shape of a "v" laid on its side and a palmette-like ornament applied to certain letters. Furthermore, the word sa‘ādah (not correctly read on p. 91 of Kühnel and Bellinger, *TM Tiraz*), is used in both inscriptions. The script on the Dumbarton Oaks piece is also related to that on a Yemeni textile containing the name of al-Muntasir (previously referred to by Ettinghausen) published by R. Pfister in the *Revue des Arts Asiatiques*, X, 2 (1936), pl. XXX, D l.

Ettinghausen believed that it was "doubtful" that the al-Muntasir referred to in the piece published by Pfister was the same as the one mentioned in the case of No. 211, but I should like to go beyond this statement and say that it is "unlikely."
The main reason is chronological, because the reign of the Abbasid caliph al-Muntasir (247-48/861-62) is too early to fit the Dumbarton Oaks tiraz. The al-Muntasir mentioned on No. 211 may be the one referred to by Ettinghausen as listed among the Imams of the Yemen in Zambar's Manuel de Généalogie, Table B. His fuller name was Muhammad al-Muntasir, and although his dates are not given he was the son of al-Qasim al-Mukhtar, who died in H.345/A. D. 956-57. If we assume that our A[bū?] Ibrahim was the son of this al-Muntasir, then the former must have flourished in the latter part of the tenth century.

Remarks, by Thompson

This type of Yemeni cotton tiraz is well represented in many collections but except for a very few examples including No. 211 and the piece in the Pfister Collection cited by both Ettinghausen and Glidden, and on which the letters are still less florid and compressed, most of the examples are in a more elaborate and crowded calligraphic style and are
not directly comparable to the Dumbarton Oaks example; or they are painted on cotton with ikat-dyed warps in more than two colors.\(^3\)

The published dating of some of the more representative and florid pieces may possibly be too early (see note 7) since the few pieces datable early in the tenth century, or in the second half of the tenth century (if the identification proposed by Glidden of A[bug] Ibrāhīm as the son of al-Muntasir is acceptable, as seems likely) are in a less florid style.
No. 211

Notes

1. For a good discussion of the group, see C. J. Lamm, *Cotton in Mediaeval Textiles of the Near East* (Paris, 1937), 144-56; and on Yemeni textiles in general, and regarding the famous striped fabrics (burūd Yemen), R. B. Serjeant, "Materials for a History of Islamic Textiles up to the Mongol Conquest," *Ars Islamica*, XIII-XIV (1948), 75-87, especially 76, note 8, and 86.

2. Cairo, Museum of Islamic Art acc. no. unknown, formerly Nahman Collection (see G. Wiet, "Tissus et tapisseries du Musée Arabe du Caire," *Syria*, XVI (1935), 278-90, especially 286-87, pl. XLVIII, center, inscribed with the name of al-Muqtadir, dated 311/923, woven at San'ā', with simpler, bulkier, letters; and the same museum, acc. no. 12209 (Paris, Musée des Gobelins,
No. 211

Notes

- 2 -

Exposition des tapis et tapisseries d'Orient de haute époque (du IIIe an XIIe siècle) février­avril 1934 [Paris, 1934], no. 68, unillustrated but cited by Wiet in the preceding reference).

3. E.g., Boston, Museum of Fine Arts acc. nos. 31.963 and 34.115 (Britton, *Early Islamic Textiles*, 71-75, where they are dated in the ninth to tenth century); note that on p. 73, note 9, Britton misattributes the piece in the Pfister Collection inscribed with the name al-Muntaṣir as on No. 211 to A. D. 860-861 (see Glidden above).
No. 212

Striped tirāz with painted inscription of blessing

Tenth century

Measurements: 21.2 x 51.2

Height of letter shafts from base line, 1.9

Provenance: Unknown; probably the Yemen. Bliss Collection.

Bibliography: Ettinghausen, Arabic Inscriptions, no. 12; Morris Catalogue, II, 143; Kühnel and Bellinger, TM Tiraz, 91.

Technical description: Warp: Z cotton, white and ikat-dyed tan, medium blue, lighter blue green. Wefts: Z blue green ikat-dyed cotton. Glazed, warp-striped tabby with gold painted inscription outlined in black, the black placed outside a
No. 212

reserved area. 26 warps, 9-10 wefts, per cm. In good condition, with a few holes.

Large fragment of striped cloth bearing a short gilded inscription, with a small and a large quatrefoil at each end. Below the inscription is a twist interrupted at intervals by a lozenge which is continuous with it.

Inscription and remarks, by Glidden

\[ \text{barakah wa-ni'}\text{mah} \]

blessing and favor

In his discussion of this textile, Ettinghausen pointed out that this inscription "shows the second characteristic type of Kufic used in the Yemenite textiles, a very decorative floriated Kufic which is probably late ninth or tenth century A. D."
I have nothing add to what Ettinghausen has already said except to point out that the horizontal line of guilloche ornament below the inscription is of the same type as that found on Textile Museum acc. no. 73.567, which likewise is Yemeni work of the tenth century (Kühnel and Bellinger, TM Tiraz, 91, pl. XLVIII).

Remarks, by Thompson

The tenth-century date given agrees with that of the piece in the Textile Museum and with the observations made under No. 211 regarding the apparent increase with time in the floriation of the Kufic, and coloration of the stripes, in these Yemeni cotton textiles.
No. 213

Large striped and delicately brocaded ṭirāz

Tenth century

Measurements: 43.8 x 71.2

- Height of inscriptive band, .06
- Height of letter shafts from baseline, .04

Provenance: Egypt; probably from the Yemen. Bliss Collection.


No. 213

Embroidered in unspun white silk. Holes and areas of missing (yellow silk) warps.

Large fragment of a fine, gauzy cloth with stripes, the broad stripes having a small overall brocaded pattern of diagonals, the latter consisting of an alternation quatrefoils and discs. Narrower paired stripes between these contain small white and yellow dots. The bare areas beside them once contained yellow silk warps. Across the lower third of the piece (but not all the way to the right) is an embroidered white inscription, all the letters connected and with no strokes below the base line. Below the brocading is a band of yellow tabby; below that an area of missing wefts (possibly silk that has now disappeared); and still further below and to the left, a small inscription in more normal Kufic, inverted 180 degrees to the main inscription.
Long inscription (right-side-up and retrograde):

... Rabb al-‘ālamīn al-‘ālamīn al-‘ālamīn Rabb al-‘ālamīn
al-‘ālim[sic] al-ḥamdu lillāh Rabb al-‘ālamīn
al-‘ālam...[hole] al-ḥamdu lillāh Rabb al-‘ālamīn
al-‘ālamīn al-‘ālimn[sic] al-ḥamdu lillāh Rabb
al-‘ālamīn al-‘ālamīn al-‘ālimn[sic] al-ḥamdu
lillāh Rabb al-‘alām[sic] 1-‘ālimn[sic] al-ḥamdu
lillāh Rabb al-‘ā[sic] 1-‘ālamīn[sic] al-‘ālamīn
al-ḥam[sic] al-...
No. 213

Lord of the worlds the worlds the worlds [sic].
Praise be to God the Lord of the worlds the worlds the worlds [sic]. Praise be to God the Lord of the world [sic] he [sic] worlds [sic]. Praise be to God the Lord of the worlds he [sic] worlds the worlds. Praise [sic] the ...

(The garbling in this translation is intended to give the effect of the garbled original.)

Short inscription at bishr min Allah

bishr min Allāh

Joy from God

The long inscription consists of a repetition of the first verse of the first surah of the Koran. In each case the word al-‘alāmin ("the worlds") is repeated two or three times. The text becomes increasingly chaotic as it approaches the end, where only a few letters are missing.
The script is highly idiosyncratic and the letters are drawn on an uninterrupted base line that obliterates the juncture between the letters and between the individual words. In addition, the letters َر، َب، and َه are drawn simply as short, vertical strokes. The ُاء has two different forms: a v-shaped one and another in the shape of a flattened oval on a short stem. The latter of these two occurs also as simply an ornament separating the two станавлива in the word ُلله. In the word ُلِلَّاَمْن the final nun is represented by a lozenge-shaped letter that is normally used to represent َاء or َج. This concatenation of quixotic peculiarities makes the reading of the inscription difficult in the extreme.

The short inscription, on the other hand, is rendered in script of a normal type and offers no difficulties. The style of the script is different from that in the long inscription, being close to that of the short inscription on Textile Museum acc. no. 73.213 (Kühnel and Bellinger, *TM Tiraz*, 87, pl. XLVI).
No. 213

- 6 -

This inscription shares certain traits with Textile Museum acc. no. 73.494 (ibid., pl. XLVII), the text of which also consists of Koranic quotations, but it contains pious phraseology in addition. The word lillāh ("to God") is identical in both cases, except for a slight difference in the shape of the ornament between the two lāms. The hā' has the same peculiar triangular shape with a scalloped diagonal side.

The layout of the two inscriptions is paralleled in Textile Museum no. 73.213, where we likewise find a long inscription and at some distance below it, a short inverted inscription conveying good wishes.

Both textiles in the Textile Museum are Yemeni pieces dated in the tenth century. In view of the relationships between them and No. 213, I am inclined to date the latter in the tenth century as well, instead of in the ninth as Ettinghausen did. (It is only fair to add that Ettinghausen might now prefer a tenth century dating.)
The reader should note that the Dumbarton Oaks piece, despite its evident relation to the embroidered Yemeni *tirāz* in the Textile Museum cited by Glidden above, is physically a more beautiful textile because of the way it has been brocaded in alternating stripes of different breadths and patterns. (On these other *tirāz* the ground pattern is achieved through ikat-dyed warp stripes.) A smaller, unpublished, fragment without inscription of No. 213 is in the Textile Museum (acc. no. 73.401).

According to a later writer, the Prophet condemned a garment containing stripes of yellow raw (*gazz*) silk.
No. 213

Notes

1. See R. B. Serjeant, "Material for a History of Islamic Textiles up to the Mongol Conquest."
   *Ars Islamica*, XIII-XIV (1948), 77, citing al-Muṭarrizi. 
No. 214 (33.22)

Tirāz of al-Qādir bi-Allāh

H. 399/A. D. 1008-09

Measurements: 8.7 x 48.3 cm.

Height of letter shafts from base line, 1.7

Provenance: Found in Egypt, but probably made in Iraq (Baghdad). Bliss Collection.

Bibliography: Répertoire, VI, 70, no. 2130; Ettinghausen, Arabic Inscriptions, no. 3; Morris Catalogue, II, 29-31.

Fragment of mulham with embroidered red silk inscription; on the latter the verticals are exaggerated in height, and have stylized cuplike understrokes below the base line. In poor condition, slit between wefts throughout, with areas missing, and stained.

Inscription and remarks, by Glidden
[Bism Allah al-rahnan al-rahim al-hamdu lillah rabb al-]{\text{sic for al-}]lamin (1) wa-l-\text{aqibah al-muttaqi\text{\`im}} [sic for lil-muttaqin] wa-l-a\text{`adlwn} (2) [sic for `udwan] illa `ala al-zalim\text{'}in wa-salla [sic for sala] Allah `ala sayyi\text{`}na Mu\text{h}ammad kh\text{a}t\text{m} al-nab\text{in} [sic for nab\text{in}] wa-la\text{`}lil\text{`}i\text{`}h ajma`\text{\`}in al-tayyibin [sic for al-tayyibin] al-akhyar barakah min Allah wa-`ala [sic for `izz] lil-khalifah `abd Allah Ahmad al-im\text{\`}am al-Q\text{\`}adir bi-Allah am\text{\`}ir al-mu\text{m}in\text{\`}in f\text{\`}i sanati tis` wa-tis`\text{\`}in wa-thal\text{`}athumi[\text{\`}ah]

[In the name of God the] Merciful, the Compassionate. Praise be to God the Lord of the Worlds. Those who fear God will win (1) out in the end, for [God] is hostile only to those who are unjust. (2) May God bless our lord Mu\text{h}ammad, the last of the prophets, and all his goodly and excellent family. Blessing and glory from God to the Caliph and servant of God Ahmad, the im\text{\`}am al-Q\text{\`}adir bi-Allah the Commander of the Believers. In the year nine and ninety and three hund[red] (= A. D. 1008-09).
Phrase (1) in italics is from Koran 7:125 or 28:83. Phrase (2) in italics is from Koran 2:189 (Flügel's edition).

This inscription is a good example of a phenomenon found on other textiles of this period made both in Egypt and Iran. That is, an overriding preoccupation with the decorative effect of the script has resulted in a lack of concern with the content. I second the remarks by Ettinghausen concerning the difficulty of reading the inscription, and I should like to add that it would be impossible to decipher some of the words were it not for the fact that they form part of stereotyped phrases that have become familiar from other inscriptions.

This problem of distinguishing between tirāz inscriptions of al-Muqtadir and al-Qādir where the dates are not clearly written is a difficult one. The main reason for this situation lies in the quixotic and highly idiosyncratic nature of the caligraphy, which distorts the shape of many letters, inserts extraneous letter-like strokes and wāws and
alifs where they do not belong, and uses ligatures in places where they should not be employed (and vice-versa). In addition, some tirāz inscriptions of this period include bits and pieces of Koranic verses and pious phrases that make no connected sense. To complicate matters further, there is a certain style of probably Baghdad-type script that is used in textile inscriptions of both al-Muqtadir and al-Qādir, and the content of the inscriptions themselves can be very similar.

The confusion to which these difficulties can lead is illustrated by the case of Textile Museum acc. no. 73.631 (Kühnel and Bellinger, TM Tiraz, 53, pl. XXIII). There the name of the caliph was read as Ahmad al-Qādir instead of Ja'far al-Muqtadir, probably because the jīm in Ja'far is shaped like an alif (the first letter of Ahmad) and the tāʾ in al-Muqtadir has the form of an alif (a common distortion), the second letter in the name al-Qādir (certain other letters apparently were not taken into account). This error also means that the reading of
the indistinctly written date as H. 381 cannot be right, since al-Muqtadir died in H. 320.

The reverse of this case is that of Boston, Museum of Fine Arts acc. no. 32.109 (Britton, Early Islamic Textiles, fig. 4 and pp. 30-31). This inscription is dealt with in the Répertoire, IV, no. 1233, at which time (1933) it was in the Tano collection. But the reading of the text in the Répertoire is in various respects incomplete, dubious, and erroneous. On the righthand fragment, following the basmalah, it correctly gives the reading wa-mā tawfīqī illā bi-Allāh ‘alayhi tawakka[l]u ..., which is from Koran 11:90. At the beginning of the fragment to the left the Répertoire states that “three or four” words are
missing or unreadable. In fact, however, the text up to the word barakah (where the Répertoire reading picks up again) consists of the words ... [Allāhu ma' alladhīna ittaqaw wa-alladhīna hum muhsinūn [Koran 16:128]. This makes four words on the textile plus a minimum of three words off the righthand edge.

The caliph's name has been misread in this inscription. The Répertoire interprets it as "'abd Allāh ḥamd [sic] al-[Mu]qtadir." But this must be an error for [A]hmad al-Qādir. The ḥamd almost certainly represents the name Ahmad with its initial letter, alif, missing, though the crescent-shaped ornament attached to the bottom of the alif is there. Ahmad was the given name of al-Qādir, whereas that of al-Muqtadir was Ja'far. The honorific title is to be read as al-Qādir, because it is written in exactly the same way as in No. 214. That is, it is rendered with a shortened alif that resembles the tā' in the name al-Muqtadir. There is no doubt about this reading in the Dumbarton Oaks tirāz because the inscription carries the clearly
written H.399/A. D. 1008-09, which falls within the reign of al-Qādir (H.381-422). This being the case, the Répertoire's interpretation of the date (which is very unclear owing to damage) must be in error also. As a matter of fact, the actual date of this piece may be as much as a hundred years later than indicated in the Répertoire.

There is a group of other tirāz inscriptions that show characteristics similar to those in the above examples as to both calligraphy and content. Whether they are attributable to al-Muqtadir or al-Qādir is difficult to say, though the fact that many more pieces survive from the reign of al-Muqtadir than from that of al-Qādir tends to throw the weight of probability to the side of al-Muqtadir. Some items that fall in this group are the following:

A. Brooklyn Museum acc. no. 38.836 (note by Thompson: chainstitched on mulham). The text, insofar as it is legible, is: Bism Allāh al-rahmān al-rahīm mā tawfīqi illā bi-Allāh 'alayhi tawakkaltu
[Koran 11:90] \( \text{wa-} [\text{huwa rabb}] \text{ al-} \text{‘arsh} \text{ [al-} \text{‘azīm]} \)

[probably Koran 9:130] ... \( \text{wa-salla} \text{ [sic for sallā]} \)

Allāh ‘alā Muhammad ... ‘abd Allāh ... The piece is probably Iraqi (i.e., Baghdad) work. This inscription seems not to have been read previously.

1. Boston, Museum of Fine Arts acc. no. 15,761 (Britton, op. cit., fig. 9, said to be embroidered in split stitch on glazed cotton). Most of this inscription was correctly read by Kūnnel as: Bism Allāh al-rahmān al-rahīm wa-mā tawfīqī illā bi-Allāh wa- ‘alayhi ... and rightly identified by him as derived from Koran 11:87 (Oriental reckoning—11:90 in Flügel’s edition). But the following word, not read by him, is tawakkaltu (continuing Koran 11:90), and the last (incomplete) word probably is al-‘ar[sh]. This inscription, then, with its various calligraphical and textual peculiarities, seems to be identical with Brooklyn Museum acc. no. 38,836.
2. London, Victoria and Albert Museum acc. nos. 2100-1900 and 2100A-1900 (Kendrick, Muhammadan Textiles 36, no. 947, pl. VI and no. 948, unillustrated, both said to be embroidered on linen). The inscriptions (said to be identical) on these two pieces have not been entirely correctly read. The wording on no. 947 illustrated in pl. VI is: ... tawfiqī illā bi-Allāh wa-‘alayhi ta[wakkaltu] ... The inscription is said on p. 36 to end in the incomplete word alif, lām, ‘ayn, which leads one to suspect that it is part of the same word al-‘arsh that is found in Brooklyn Museum acc. no. 38.836 and Boston, Museum of Fine Arts acc. no. 15.761. The two London tīrāz are certainly not Fatimid, as stated by Kendrick, but probably are of Iraqi (Baghdad) origin.
B. New York, Cooper-Hewitt Museum acc. no. 1968-46-2. This fragmentary inscription, apparently hitherto unread, is: ... [al-‘arsh] al-‘azīm [probably end of Koran 9:130] wa-man yatawakkal ‘alā Allāh fa-huwa hasbuhu [Koran 65:3] [l]nna Allāhu ma‘ alladhīna ittagaw wa-alladhīna hum muḥsinūn [Koran 16:128] barakah ... The word barakah ("blessing") in this position normally introduces the section of the inscription that contains the name of the caliph. The script has close affinities with that on a tīrāz of al-Muqtadir clearly dated H. 320/A. D. 932 (for which see N. P. Britton, "Pre-Mameluke Tīrāz in the Newberry Collection," Ars Islamica, IX [1942], 160, fig. 2). (Note by Thompson: no. 1968 .. 46-2 appears to be chainstitched on glazed linen.)

Now the quoting of Koran 16:128 in tīrāz inscriptions is rare. There are two cases in the Répertoire, one (III, no. 1143) also dated H. 320, and another (IV, no. 1234) bearing the name of al-Muqtadir and made in Madīnāt al-Salām (i.e., Baghdad). Both pieces are in the Museum of
Islamic Art, Cairo. Although, as stated above, we now have an instance of the appearance of Koran 16:128 in a tirāz of al-Qādir (Boston, Museum of Fine Arts acc. no. 32.109), the calligraphy seems to point to al-Muqtadīr as the ruler to whom Cooper-Hewitt Museum no. 1968-46-2 is to be attributed.

C. Metropolitan Museum acc. no. 31.106.49 (embroidered on Z, possibly glazed, linen). This item contains an inscription on two fragments of linen, one of which bears the name of al-Qādir. The inscription appears to be identical with Répertoire VI, no. 2388. The decipherment in the Répertoire is incomplete and it does not give an adequate picture of how corrupt and difficult the script is. The full text is as follows: Bism Allāh al-rahmān al-rahīm al-hamdū lillāh rabb al-‘[ā]lamīn wal-‘āqān [sic for wal-‘aqibah] al-muttaqīn [sic for lil-muttaqīn] [Koran 7:125 or 28:83] wa-illā [sic for wa-lā] ‘ākah [sic for ‘udwāna] illā ‘al [sic for ‘alā] al-zālim[in] [Koran 2:189] ... [tear] ... al-tayyīb[īn] al-akhy[ār] ba[ra]kāh amīn [sic
for min] Allāh wa-‘izz lil-khalīfah [Abī] al-‘Abbās
al-hamd [sic for Ahmad] al-Qādir bi-Allāh amrī [sic
for amīr] al-mu‘minīn barakah .... The gap between
the two fragments probably was occupied by blessings
on the Prophet and his house and is to be restored
along the lines found in our No. 214, for the
preserved text in both is identical down through the
word lil-khalīfah.

The Répertoire gives the provenance of its no.
2388 as "Mésopotamie," which probably is correct.
The Metropolitan Museum's tentative designation of
its acc. no. 31.106.49 as "Egypto-Arabic" must be in
error, for among other things it would be strange to
find a tirāz being made in Egypt for an Abbasid
ruler at a time when Baghdad and Cairo were occupied
by rival caliphates. The latest Abbasid tirāz made
in Egypt that are listed in the Répertoire are from
the reign of al-Muṭṭī‘ and are dated
H.357/A. D. 967-68, the year before the Fatimid
conquest of Egypt.
A perplexing question regarding the nature of Abbasid calligraphic practise and tradition in this period is raised by a comparison of Metropolitan Museum acc. no. 31.106.49 with No. 214 in the Dumbarton Oaks Collection. This question involves the distorted renditions of the words al-‘āqibah and ‘udwan. Both of the cited pieces are from the reign of al-Qādir, but the distorted form of these two words in Metropolitan Museum acc. no. 31.106.49 is identical with that on a ārāz of al-Muqtadir in the Textile Museum (Kühnel and Bellinger, TM Tiraz, pl. IX, acc. no. 73.33). This situation differs from that with respect to our No. 214. In the Dumbarton Oaks ārāz the word al-‘āqibah is not distorted at all, while the distortion of ‘udwan is quite different. In all these three cases, however, the preceding lā is rendered as illā.

Remarks, by Thompson

The foregoing remarks explain on epigraphical grounds the attribution of No. 214 to Iraq. To this should be added the technical evidence, namely that
mulham is not characteristic in Egypt but is to be expected as one of the forms of Iraqi tirāz.
No. 214

Notes

1. This textile, as represented in fig. 4, has been incorrectly mounted. It consists of two fragments that have been joined together, but the inscription on the righthand one is retrograde, while on the lefthand one it is orthograde.

2. Kühnel had already noted the relationship of this piece and Victoria and Albert Museum acc. nos. 2100-1900 and 2100A-1900 (Kendrick, Muhammadan Textiles, nos. 947 and 948, for which see further below), to an inscription dealt with by him (Islamische Stoffe, Berlin no. 3278, 48 and pl. 25); he dated the latter in the ninth to tenth century.

3. See Kühnel and Bellinger, TM Tiraz, 101-02 and charts, 110-120.
No. 215 (26.2)

Large fringed cloth with tirāz inscription

Tenth to early eleventh century

Measurements: 66.5 (without fringe) x 120
Height of letter shafts to baseline, .06

Provenance: Probably from near Rayy (purchase from Paul Mallon). Bliss Collection.

Bibliography: Ettinghausen, Arabic Inscriptions, no. 18; Morris, Catalogue, II, 175.

A large cloth, fringed top and bottom, with green tabby bands .06 cm. high inwoven beside both fringed ends; possibly a sash. Two tapestry bands of inverted Kufic inscription woven the width of the textile in the center.

Although there is no reference to the textile finds made near Rayy in the Dumbarton Oaks documentation for this textile, it now appears that it was the first textile offered for sale in Paris by Acheroff of textiles from those finds (see introduction to Chapter 15). When it was acquired by Mr. and Mrs. Bliss, it was the subject of lively discussion among Ernst Kühnel, Louis Massignon and Gaston Migeon, and it is clear from their remarks that they had no suspicion of its Iranian provenance. The reason for their interest was the great beauty and unusual character of its script. (This script, though related to monumental Kufic of the period of al-Mu'tā'ī illāh, al-Muʿīzz li-ṭūn Allāh, al-'Azīz bi-Allāh and al-Ḥākim bi-Amr Allāh [H. 334-358/
No. 215

A. D. 946-969, H. 358-65/A. D. 969-75, H. 365-386/A. D. 975-996, H. 386-411/A. D. 996-1020, displays less crowding and a greater degree of height, slenderness and floriation in the terminals, the latter lacking the typical fine swan's neck continuation at the tips, than the Egyptian ṭirāz of these caliphs [see Nos. 203 and 207].

The likely explanation of the style of the Kufic inscription, and the fact that it is woven of Z-spun silk, is provided by its Iranian provenance. In fact, all-silk Egyptian ṭirāz are exceptional before the Mamluks. In support of this attribution, Glidden has remarked on the probably Iranian character of the script on No. 215.

Inscription and remarks, by Glidden

[Arabic text]
A Bism Allāh al-raḥmān al-raḥīm al-malik Allāh
al-ḥaqq al-mubīn Allāh wal-ḥamdu [līllāh] al-
‘āzīz al-ja[līl?] Allāh lā ilāha ʻlā Allāh
al-ʻalī al-bāqī tabāraka Allāh al-ʻalīm al-ḥakīm
al-[l-?]... 

B Bism Allāh al-raḥmān al-raḥīm al-ḥamdu līllāh
rabbā [sic for rabb] al-ʻalāmīn Allāh al-ḥalīm
[Allāh al-qa yyūm?] Allāh al-ʻazīz Allāh al-ḥakīm

A In the name of God the Merciful, the
Compassionate. The King is God; the Manifest
Truth is God. Praise be [to God the August One,
the Ex[alted One?]. God--there is no god but
God the Lofty One, the Everlasting One.
Blessed be God the Knowing One, the Wise One,
t[he?] ... 

B In the name of God the Merciful, the
Compassionate. Praise be to God the Lord of
the Worlds. God is the Clement One; [God is the
Self-Existent One?]; God is the August One; God
is the Wise One; God is the Ancient One; God is the Generous One; God is the Powerful One.

The content of this inscription consists mainly of an enumeration of certain attributes of God—the so-called 99 excellent names of God.

The square-bracketed passages marked by arrows indicate places where the text is out of joint. The fabric of the textile is fragmented at these points, and in the process of restoration the fragments were compressed too much; the result is that not enough space was left between the letters. From what is left of the text at these points I have supplied what I think is the most likely reading.

Ettinghausen believed the provenance of this piece to be "Egypt or Hither Asia," and estimated its date to be tenth century A.D. When he worked on this item the site where it was found was unknown to him.

The subsequent revelation that this textile was unearthed near Rayy (i.e., Bībī Shahr Bānū)
favors his alternative of "Hither Asia" as its place of origin. The type of half-palmette ornamenting the tops of the tall letters is found already on Textile Museum acc. no. 3.230, which is dated H.384/A. D. 994 and which was also found at Bibi Shahr Banu. More closely related is Textile Museum acc. no. 3.168 (Wiet, Soieries, 188), which is from the same site. In addition to the half-palmettes, we find the same "swan's neck" effect in the upper stroke of certain letters and in the tails of certain others. The kāf in both cases has the shape . Finally, the layout of the inscription itself is the same on both textiles: i.e., the text is arranged in two parallel lines, one being upsidedown with respect to the other. Textile Museum acc. no. 3.168 (in Survey, vol., pl. 989 B), is dated "12th century (?)" while the Textile Museum card catalogue lists it as "Persia, XI, XII cent." Another piece in this same calligraphic tradition is Textile Museum acc. no. 3.199 (Survey, vol., pl. 988 A). The Survey
of Persian Art dates it in the thirteenth century A. D., but that probably is too late. In addition to the features noted above, all three of these scripts have a \( \text{ل-ملف} \) that has a small bulge in the lower part and a three-pronged ornament at the bottom that is derived from a palmette calyx (cf. A. Grohmann, Arabische Paläographie, II. Teil, Vienna, 1971, 131, Abb. 107).

The probability is that No. 215 is of Iranian origin and that it is to be dated in the eleventh century A. D.
No. 215

Notes

1. This information was obtained through the kindness of Dorothy G. Shepherd. In the course of her research on the silks from this excavation, she was informed in a personal letter from Madame Paul Mallon (dated January 22, 1974) of the circumstances of its sale, first from Acheroff to Paul Mallon, and then to Mr. Bliss.

2. To summarize their remarks, preserved in correspondence in the Dumbarton Oakes Collection, Kühnel regarded No. 215 as a turban, which is not certain because of the fringe at both top and bottom, compared it to the Suaire de Saint Victor (a parallel which does not seem particularly relevant, see E. Chartraire, Inventaire du trésor de l'église primatiale et
metropolitaine de Sens [Paris, 1897], 11-12); he wanted to publish it so that he could compare its peculiarities with Fatimid tiraz. Massignon remarked that the flamboyant Carmathian style of the inscription was of the eleventh century; Migeon merely expressed an interest in its rapid publication in Syria.

3. See E. Kühnel in Bulletin de la Société d'Archeologie Copte, IV (1938), 82; he points out that the observation of the hadīth against silk garments was hardly observed with complete scrupulousness. But the fact that the most luxurious class of Fatimid tiraz were of linen of gossamer fineness, with silk restricted to the decorative and inscriptive bands, makes it probable that with respect to tiraz, the hadīth was honored for the most part.
No. 216 (30.2)

Linen twill with large embroidered inscription

Last quarter of the tenth century

Measurements: 157.7 x 25.2 (width of inscription)

Height of letter shafts from base line, 12.5

Provenance: Iran; said to have been found near Rayy (purchased from Rowland Read); Bliss Collection.

Bibliography: Gaston Wiet, in Cairo (1933), 198, no. 6B (unillustrated and with inscription completed by the author); Ettinghausen, Arabic Inscriptions, no. 19; Morris Catalogue, II, 181.

Technical description: Warp: Z-spun undyed linen. Weft: Z-spun undyed linen. Diamond twill embroidered (double darning) to appear as tapestry weave, in unspun red silk, with unspun dark brown
silk outlines. Many loose ends of red silk remain on the reverse, with occasional vertical brown running stitches. Purple stains above the inscription are caused by the nap adhering from another textile with which it was once in contact. I am grateful to Joseph V. Columbus who helped in the analysis of the fiber and embroidery of this textile.

Irregularly shaped fragment of linen diamond twill with embroidered monumental red inscription outlined in dark brown. At the top, a greater width, nearly double that of the inscription, is preserved for a little way.

Inscription and remarks, by Glidden

... Wali al-Ni'am Shâh[anshâh ]...
The expression "Wālī al-Ni‘am" means "benefactor," or "dispenser of favors." The second of the two words, Ni‘am, is the plural of the word ni‘mah, "favor." This expression is a well-known one in Arabic and usually occurs in the form Wālī al-ni‘mah.

In this particular case the term Wālī al-Ni‘am probably is one of a series of honorific titles. As such, it is not common. It does, however, occur in the period of the Samānid ruler Nūḥ II b. Manṣūr (A.H. 366-87/A.D. 976-97), for which see Ars Islamica, IX (1942), 76. It was also one of the honorary titles of the Buwayhid ruler ‘Aḏud al-Dawlah (A.H. 367-72/A.D. 978-83 as amīr al-umārā‘ in Baghdad), as was Shāhanshāh. According to al-Maqrīzī, Kitāb al-Sulūk li-Ma‘rifat Duwal al-Mulūk, ed. Muḥammad Muṣṭafā Ziyādah, vol. 1, part 1 (Cairo, 1934), 28, his full range of titles was: al-Malik al-Sayyid Shāhanshāh al-Ajall al-Manṣūr Wālī al-Ni‘am Tāj al-Millah ‘Aḏud al-Dawlah. But the one case where we have an exact
correspondence with the juxtaposition of these two titles occurs on a textile bearing the inscription ... Wali al-Ni'am Shāhānshāh Fakhr al-Dawlāh ... (Repertoire, V, no. 1956). This must refer to the Buwayhid ruler of that name who ruled in the Iranian province of al-Jībāl between 366/977 and 387/997, and it is to him that no. 1956 is attributed in the Répertoire. It seems reasonable to assume, therefore, that the Dumbarton Oaks textile may also be attributed to that ruler.

The piece is described as being of a bird's-eye weave. This type of weave may be what is known in Arabic as mu'ayyan, literally "eyed," or "provided with eyes." The tenth-century Arab geographer Ibn Ḥawqal, in his Kitāb Sūrat al-Ard, ed. J. H. Kramers, part 2 (Leiden, 1939), 299, says: "[In Fārs] there are made for the Sultan raw silk [gazz] curtains [sutūr] that are mu'ayyan ..." The term mu'ayyan is defined in al-Munjid, a well-known modern Arabic dictionary, as "a fabric in
the design [washy] of which there are small lozenges [tarābī‘ sighār] like the eyes of wild animals."*

Ettinghausen was therefore correct in dating Dumbarton Oaks acc. no. 30.2 in the tenth century, but now we can narrow it down to the last quarter of that century. The provenance of the textile itself would now appear to be Iranian rather than Syrian. The inscription itself could have been applied either in Iran or in Iraq, for there was a close interaction between Iran and Iraq during the period in question. (Thompson here would note, however, that the kind of embroidery [to resemble tapestry] is unusual and not known in textiles from Iraq, so that it is more likely to have been applied in Iran, where it was woven.) The Répertoire gives the provenance of no. 1956 as "Mésopotamie." However, neither there nor in G. Wiet's discussion of it (see Bibliography) is

*For the term mu'ayyan see also E. Kühnel, "Abbasid Silks of the Ninth Century," in Ars Orientalis, II (1957), 370, col. 1.
No. 216

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there an illustration of it or an explanation of why it is attributed to Mesopotamia.

Remarks, by Thompson.

Like No. 215, this tirāz is said to come from the Rayy finds (for which see pp.). Although no other inscribed or uninscribed linen fabrics of a weave comparable to No. 216 are known (nor does a single parallel piece appear in the detailed monograph devoted to cotton, Cotton in Mediaeval Textiles of the Near East by C. J. Lamm [Paris, 1937]), numerous historical passages attest to the weaving of linen in Iran. Among the historians cited, al-Maqdisī, al-Balkhī and Yāqūt apparently present primary descriptions of a local flax industry in Khūzistān and Fārs dating from Abbasid times. A full account of local flax manufacture is provided by al-Balkhī, and though in early Abbasid times, flax had often been imported from Egypt according to Maqdisī, by the mid-tenth century linen was exported from Fārs to all parts of the Islamic world (see Guest cited in note 1).
There is thus no reason to question the Iranian attribution of this twill (indeed its Z-spinning and generally unusual character would tend to support an Iranian provenance), although it is difficult to identify its original function, and even the mediaeval name of its weave, from the accounts of contemporary historians. Perhaps Glidden's suggestion of muʿayyan, though it refers to a fabric of raw (gazz) silk, may suggest a possible use as a curtain, which would be appropriate for the heavy fabric of this piece. On the other hand, al-Balkhī (see note 1) mentions a weave from Fārs: "They weave linen cloths here which are very thick and soft, and those are known as Shīnīzī stuffs. They do not however wear very well." Most of the other descriptions of the linen fabrics of Fārs cannot refer to No. 216 because they are described as being fine or delicate weaves, suitable for garments (qasāb, resembling Shatawī of Tinnīs and Damietta, or Tawwaj, evidently very loosely woven because it is compared to a sieve (munkhal, by Yāqūt, see note 1). (In this regard, the writer confesses that she
would have been happier if the inscription had been applied by brocading during the weaving process, rather than in a separate operation, because one could then be more certain that both emanated from the same workshop.)

Since it is clear that linen was not common in al-Jibāl (the province in which Rayy is situated) or Khūrāsān (see note 1), it is reasonable to assume that the Dumbarton Oaks ṭirāz was ordered from a ṭirāz located in one of the weaving centers of Fārs or Khūzistān by the Buwayhid prince whose honorific title it bears. The unusual and specific connections of the title on No. 216 with a ruler of the period H.366/A. D. 977-H.387/A. D. 997 discussed by Glidden, and the fact that the Dumbarton Oaks piece was one of the first group of textiles associated with the finds excavated near Rayy, characterize it as a genuine rarity from Iran of the late tenth century.
No. 216

Notes

1. See A. R. Guest, "Further Arabic Inscriptions on Textiles (IV)," JRAS (1931), 129-134, especially 131, quoting from al-Istakhri and al-Maqdisi; and R. B. Serjeant, "Material for a History of Islamic Textiles up to the Mongol Conquest," Ars Islamica, X (1943), 71-72 and 83, on local flax growing and exporting, quoting al-Balkhi; 76-77, on the manufacture of garments of flax at 'Asfar, quoting al-Maqdisi; 80, on the production of a variety of textiles in Fars including textiles of linen, according to the Hudud al-'Alam; 80, on linen garments from Siniz, Jannaba, Kazarun and Tawwaj, quoting al-Istakhri; 82, on Kazarun as "the Damietta of the Persians," and its production of qasab-like linen garments resembling those of Shatia,
quoting al-Maqdisī; 84, on the fine, sieve-like linen cloth made at Kāzarūn and Tawwaj but generally called Tawwaj according to Yāqūt; 85, on the suggested Egyptian influence of ḡasab in the garments woven at Sīnīz, the earlier importation, and later local production of flax, quoting al-Maqdisī; 85, al-Balkhī on Sīnīzī linen textiles; 89, on a list given by Mustawfī of textile centers under the Il-Khans including Rīshahr and Sīnīz as producers of linen. (Glidden notes that Sīnīz and Shīnīz are different spellings of the same name.) [The following additional note by Glidden is of interest too: Ibn Hawqal, in his Sūrat al-Ard, II (Leiden, 1939), 269, says: "Jannābah ... is a city in which there were establishments for making linen tirāzes of several kinds for both the merchants and the court." In other words, there existed there a tirāz al-ʿāmmah and a tirāz al-khāssah. Thus it was not simply a
place where linen fabrics were woven. Continuing, Glidden refers to the section on Fārs by Guy Le Strange in his *The Lands of the Eastern Caliphate* (Cambridge, 1930), where the author refers to the production of linen fabrics at Tawwaj (259), Kāzarūn (266, 294), and Sīnīz (273). In addition, Le Strange says (source not clear), that Darīz was famous for its linen weavers (267, 294) and that linen veils were made in Sīrāf (293). All of this refers to the fourth century H./tenth century A. D.

Far fewer are the historical references to linen, as a fabric or native product, in al-Jībāl; see *ibid.*, in *Ars Islamica*, XI-XII (1946), 102, 103, 106; while in Khūrāsān of the pre-Mongol period, linen is not mentioned at all, its place being taken by cotton (beside, of course, various silk weaves, *ibid.*, 111 ff.). Thus, in Iran, the Great Desert appears to divide the cotton zone (on the east) from the southwestern
linen zone. [Glidden adds the following in which the location of al-Bāb or Darband agrees with the suggested localization of flax to the western side of the Great Desert: Ibn Hawqal, op. cit., 339-40, says: "From [the city of al-Bāb] are exported linen fabrics that are as wide as a person's body. There are no linen fabrics in al-Bān, Armenia, or Ādharbayjān except there." Al-Bāb is the same place as Bāb al-Abwāb or Darband. Ibn Ḥawqal took this passage from al-Iṣṭakhrī, as did Yāqūt, Mu‘jam al-Buldān, in his entry for al-Bāb.]

2. See Serjeant, in Ars Islamica, X (1943), 82:
"During the Buwaihid period, the decline of the caliphate became so complete the sultan had arrogated the use of the tirāz to his own person. As has been seen in Baghdad, the tirāz became an appanage of the Buwaihid palaces, and later of the Seljuk rulers...."
No. 217

Colorful tapestry-woven inscription in a rare fabric

Probably mid to late eleventh century

Measurements: 14.0 x 16.8 cm.
   Height of inscriptive band, 1.4
   Height of letter shafts from base line, 1.2


Unpublished

Technical description: Warp: S-spun linen. Wefts: Z-spun cotton in ground cloth; S linen; unspun: purple, pale green, yellow and yellowish tan, red, silk in tapestry. Fibers examined microscopically. Tabby with inwoven 1 tapestry, slit, in inscriptive band. Ground tabby has 18 warps, 26 wefts, per cm.;
No. 217

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about 40 wefts per cm. in tapestry. Silk tapestry worn, with areas of bare warps; the purple dye may be fugitive for there are pink stains in places.

Fragment of cloth with a colorful inscriptional band. The latter has a red ground on which appear linen letters outlined in purple; above them in compartments formed by the verticals are registers of staggered tan, yellowish tan and pale green silk semi-circles, with central dots of linen.

Inscription and remarks, by Glidden:

...[lā ilāha i?]lā Allāh [na]sr min
Al[lāh] ...

...[there is no god b?]ut God. [He]lp
is from G[od] ...
In content, calligraphy, and execution this inscription, including its tendency to garbling, has strong affinities with Textile Museum acc. no. 73.433 (Kühnel and Bellinger, *TM Tiraz*, 75, pl. XXXIV). Like that piece it probably dates from the reign of the Fatimid caliph al-Mustansir (H. 427-87/A. D. 1035-94).

Another piece closely related to No. 217 is a fragment of an Egyptian textile in the Victoria and Albert Museum that is dated H. 448/A. D. 1056-57 (acc. no. 2117-1900, Kendrick, *Muhammadan Textiles*, 10, no. 861 and pl. VI).

Remarks, by Thompson:

The date of No. 217 has been assigned on the basis of the epigraphic parallels which were made by Glidden to dated Fatimid textiles. Stylistic features that are comparable between No. 217 and the other textiles in Washington and London are the long straight strokes of the horizontal members of letters.
and their straight shafts with paired lāms forming single simple interlacements.

It should be pointed out, however, that technically and stylistically the Dumbarton Oaks textile is a rare piece. Its structure of Z-spun cotton over S linen warps makes it likely that it is not of Egyptian provenance, while the determinedly non-representational nature of its ornament, and its restriction to the inscription itself rather than to a separate accompanying frieze between two inscriptive bands, is also unusual. An anomalous tiraz in the Textile Museum also has S-spun linen warps and cotton wefts, but its wool tapestry decoration is in the post-Sasanian tradition and its script is datable in the late eighth or early ninth century (acc. no. 73.581, see Kühnel and Bellinger, ibid., 83, pl. XLII). Syrian provenance was suggested for this earlier piece but Iraq would seem to be just as likely. Another (unpublished) tiraz in the Textile Museum has the same fibers and spinning in its warp and wefts (acc. no. 73.529). This piece is of a coarser weave (about 13 warps and 14 wefts
per cm.), and is embroidered in silk on a very large scale in a style which is totally unrelated to the Dumbarton Oaks tirāz. The Textile Museum piece, which has been tentatively attributed by the Museum to Mesopotamia or Morocco of the twelfth century, is obviously just as much a curiosity in its own way as the Dumbarton Oaks textile.

For the present and until another example of the type of No. 217 is discovered with a more informative inscription, the origin of this textile will remain mysterious.
GLOSSARY

The following simplified definitions are provided to make intelligible the technical descriptions and discussions of the textiles in this catalogue for a reader unspecialized in the field of textiles, and to indicate to the specialist the way in which the terminology of the field has been employed. They are based in part upon the *Vocabulary of Technical Terms* published by the Centre International d'Étude des Textiles Anciens (Lyon, 1964), but they sometimes also call upon and acknowledge the major contribution to textile terminology by Irene Emery, *The Primary Structures of Fabrics* (Washington, D. C.: The Textile Museum, 1966). In addition, definitions are included (a few related to function) that relate to the study of Near Eastern and Coptic textiles and which do not appear in either of these works. Some of these are the contribution of the author, and some derive from the work of Louisa Bellinger (especially
The non-specialist should note, however, that the definitions of embroidery stitches are more flexible and subject to overlapping than definitions of weaves and aspects of weaving, because of the large amount of individual variation inherent in the process itself. For the most part, these definitions have been based on what seems to be the best (and admirably simple) detailed terminology in English, a publication of the Victoria and Albert Museum, The Basic Stitches of Embroidery, by N. Victoria Wade, revised ed. (London: H.M.S.O., 1966).*

*See, for a well-organized German terminology, Renée Boser and Irmgard Müller, Stickerei: Systematik der Stichformen (Basel, 1968).
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**Brocade, brocading.** A textile which has been patterned by an additional, brocading weft, i.e. an additional weft whose movement is restricted to the pattern area in which it appears.

**Compound weaves.** Textiles with more than the one interlaced system of warps and wefts needed to form a simple weave such as tabby or plain twill.

**Creped.** Threads other than silk that have been twisted very strongly (overtwisted); by extension, a textile (crepe) woven of creped yarns.

**Curtain.** Used in the text as a distinction from hanging (q.v.). A large textile, usually with warps of heavy gauge (large diameter) linen warps, and
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inwoven wool tapestry or weft-looped motifs; because of the diameter of the warps, the warps are usually grouped in tapestry areas. A weaving in which function determined the ground weave of tabby, allowing the textile to drape and pull back conveniently. Curtains served as space-dividers, and to reduce drafts. Because of this functional use, they would probably always be displayed with some loose folds or drapery. Some curtains are of superlative quality and must have been woven with as much concern as to their decorative impact as hangings.

Double cloth or double weave. Weave which produces two textiles simultaneously one above the other; the warp consists of two series of ends, each interlaced

*Another kind of large textile, probably also a curtain, is not represented at Dumbarton Oaks, the resist-printed Coptic textiles with pagan and Christian iconography; see J. Strzygowski, Orient oder Rom (Leipzig, 1901), 90-112, and Kendrick, Catalogue III, 60-68.
with its own or a common weft that binds each series in turn; the binding of each textile is usually the same, most commonly tabby. Triple weave is woven on the same principle, with three series of ends.

**Drawloom.** A hand loom for weaving figured (patterned) textiles, equipped with a special type of figure harness that controls some or all of the warp ends.

**Embroidery.** Pattern on a woven fabric created by yarn pulled through it threaded on a needle, in a variety of stitches. Its origin has been associated with the Far East, for it would have provided an easier way to decorate silk fabrics than by warppatterning (see Kühnel and Bellinger, *Tiraz*, 101-02). The following stitches are found on textiles in the Dumbarton Oaks Collection:

- **Back.** Connected (sometimes split on the reverse) line of flat stitches worked from right to left (Wade, *op. cit.*, 4).
Canvas stitches. E. g. tent or petit point, worked over one thread each way of canvas and in rows, much like Back stitch (Wade, op. cit., 22).

Chain. Stitch consisting of a simple connected series of loops (ibid., 7).

Couching. Threads tied down across their length by short stitches of another thread (ibid., 17).

Crewel. See Stem.

Cross. Stitch formed of two stitches that cross each other on the surface (ibid., 14).

Darning. Flat stitch worked in various ways to fill in a pattern element; sometimes called surface darning (ibid., 5).

Double darning. Rows of double running stitches that produce a solid filling of parallel stitches, both sides the same (ibid., 6).
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Holbein. See Square.

Running. Simple flat stitch alike on both sides (ibid., 4).

Satin. A simple flat stitch often worked in flat parallel rows for filling or outlining (ibid., 1).

Square. A form of running stitch that builds up sequences of small squares to make a pattern. Step stitch is nearly the same except that it is left open on one side (ibid., 4, where it described as Double running).

Stem. Also called Crewel. Satin stitches in a line in a Z direction (see Spin; ibid., 3). Sometimes in ṭirāz they go in an S direction, and Louisa Bellinger called this form Back Stitch (Kühnel and Bellinger, TM Tiraz, 104); this secondary form is called Outline Stitch by Wade (loc. cit.).
Step. See Square Stitch.

End. An individual warp thread.

False hatching. See Hatching.

Flying shuttle. The use of a bobbin, usually containing a single weft thread, which is passed among the warps during the weaving process to produce fine internal outlines of pattern details.

Glazed. Description of the glossy surface of a fabric which is produced by heat, heavy pressure, or a glazing substance.

Hanging. Used in the text as a distinction from curtain (q. v.). A large textile with large-diameter linen or wool warps in solid tapestry weave; the equivalent of a painting or mosaic, meant to be viewed flat, the reasons for its being solid tapestry. Some weft-looped large cloths may also have been intended to be viewed flat; these may sometimes be hangings in the sense of the solid tapestries.
Harness. See Drawloom.

Hatching. Shading produced by the use of alternating weft threads of different colors.

False hatching. A quicker way to produce a hatched or shaded effect in tapestry; two wefts of different colors are carried together rather than alternately.

Heddle. The loop through which an end is passed so that it may be raised or lowered to open the shed to permit the passage of the pick.

Ikat. A dye process in which the threads used for warps and/or wefts are tie-dyed (i.e. dyed at chosen intervals, the undyed portions being tied by waxed string during the process to keep them undyed).

Inlay, inlaid. Used in the text to refer to simple brocading of wool and linen fabrics; see Brocade, brocading.
Lampas. Term used for figured textiles in which a pattern, composed of weft floats bound by a binding warp is added to the ground fabric formed by a main warp and weft. The ground may be tabby, twill, satin, etc. The weft threads forming the pattern may be main, pattern or brocading wefts; they float on the face as required by the pattern, and are bound by the ends of the binding warp in a binding ordinarily tabby or twill and which is supplementary to the ground weave.

Liséré. Wefts float figure formed by the main weft, or one of the main weft threads.

Mulham. Tabby woven with silk warps and cotton wefts; found in medieval tiráz from Iran and Iraq.

Pick. The weft thread(s) carried through the shed at one time.

Pile. See weft knot, under Weft.

Plied yarn. See Plied warp, under Warp.

Point repeat. A reverse repeat in a drawloom-woven pattern.
Rep. A definition of a kind of tabby found in other publications; tabby with more warps than wefts per cm.

S. See Spin.

Satin. Weave based on a unit of five or more ends and a number of picks equal to, or a multiple of, the number of ends. Each end either passes over four or more adjacent picks and under the next one, or passes under four or more adjacent picks and over the next one. The points of binding are set over two or more ends on successive picks, creating a very smooth surface. Satins may be regular or irregular according to the spacing of the points of binding.

Scaling, scaled. Used to refer to the more expeditious weaving of patterned weft-faced twill by the addition of an extra heddle, so that instead of a single binding (i.e., pattern) end, three may be lifted together; sometimes called four-harness weaving.

Sehna loop. See Weft loop, under Weft.

Selvage. The longitudinal edge of a textile.
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- Shed. The space between the warps on a textile being woven into which one pick passes.

Soumak wrapping. Used to indicate the wrapping of a weft or wefts around several warps to emphasize the outline of pattern areas. (Note: this term is used
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by extension from the extra wrapping weft used in the making of Soumak rugs, an interlaced technique); see I. Emery, op. cit., 219).

Spin. The twisting together of fibers to make a continuous thread.

S-spinning. Fibers twisted so that the angle of twist in relation to the vertical axis of the thread roughly resembles the central stroke of the letter S (\). Associated with the natural direction in which linen fibers rotate when they are drying, and thus with Egypt; see L. Bellinger in Textile Museum Workshop Notes, Paper No. 2 (Washington, D. C., June, 1950). In earlier publications, this kind of twist is sometimes described as left spinning, or twisted to the left.

Z-spinning. Fibers twisted so that the angle of twist in relation to the vertical axis of the thread roughly resembles the central stroke of the letter Z (/). Z-spinning has
been associated with the spinning of cotton in areas where it is the main native fiber (India). See L. Bellinger in Textile Museum Workshop Notes, Paper No. 6 (November, 1952), and Kühnel and Bellinger, TM Tiraz, 102. In earlier publications, this is sometimes referred to as right spinning, or twisted to the right.

**Tabby.** Weave in which two or more warps and wefts are used and in which one weft passes over and under each warp; the next weft reverses its order and passes under and over the same warp threads. Sometimes called plain weave or cloth weave.

**Tape.** Fabric woven on a narrow loom, as a more or less narrow strip. Often used as a decorative reinforcement on garments at the points of greatest wear. In other publications, sometimes called band.

**Tapestry.** Weave that has one series of warps and in which the wefts vary in color and cover the warps only in the pattern areas in which they are needed; these
wefts may therefore not extend from selvage to selvage but pass back and forth in each area of the textile in which they are used. A variant of tabby.

Alt. Used sometimes in describing tapestry; it refers to the number of alternating (bunched) warp threads over which the wefts pass. Also see l, tapestry, etc. below.

Dovetailed tapestry. An area of tapestry weaving in which adjacent wefts from different pattern areas interlace by the turning of alternating groups of them around a common warp thread or group of warp threads. Sometimes these groups of adjacent wefts turn on adjacent warps instead of turning alternately on a common warp. If the wefts from adjacent areas turn alternately singly about a common warp, this is sometimes called toothed tapestry, a term which is not included in the present catalogue because some of the variations in the technique of dovetailing seem too random to require the exercise of
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Interlocked tapestry. An area of tapestry weaving in which wefts of different pattern areas are joined by turning around the same warp thread or between adjacent warp threads.

Slit tapestry. The open slit formed in tapestry weaving by the adjacent wefts from different pattern (color) areas turning back into these different pattern areas.

1 tapestry, 2 tapestry, 2/3 tapestry, etc. An indication of the number of warp threads around which the wefts are passed in areas of tapestry weaving (in 2/3 tapestry, for instance, a weft passes alternately around 2 warp threads, then 3, then 2 again, etc.).

Twill. Weave using a unit of three or more warps and three or more wefts, in which each warp passes over two or more adjacent wefts and under the next one or
more, or under two or more adjacent wefts and over the next one or more. The points of binding are set over by one warp, always in the same direction, on successive wefts, and forming diagonal lines. (These are expressed as S or Z twill directions in the descriptions, the direction of the diagonals being described by the same method as the spin of fibers; see Spin above).

Diamond twill. Twill in which the direction of the twill diagonal is reversed at regular intervals both vertically and horizontally to produce overall concentric diamonds or lozenges; sometimes called Birdseye twill; see I. Emery, op. cit., 98 and 131.

1,2 twill. This is an indication of the use of main warps in the fabric; it shows that the pick passes under 1 main and over 2, etc. The basic structure is not affected by the number of additional binding warps over which the shot passes; these are usually, however,
Glossary

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described in the technical description under each entry.

Warp. The longitudinal threads of a textile; what is set up first in the loom and into which the web of the fabric is woven.

Warp end. A single warp thread.

Warp-faced. The term used to describe the face of a textile in which the warp predominates.

Main warp. Inner or principal warp, without which there could be no fabric. This was sometimes previously called the "pattern warp" in reference to weft-faced compound weaves.*

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*The terminology of the warp in compound fabrics still leaves much to be desired, and care should be taken in reading published weave descriptions. See in this regard I. Emery, op. cit., 163-64.
Binding warp. A secondary warp that binds weft floats (i.e. secondary wefts that are not essential to the construction of a woven fabric). In weft-faced compound weaves, the binding warp binds the weft. In weaves with more than one weft, its primary function is to bind the pattern or brocading wefts, thus making a supplementary binding (sometimes, or formerly, called the filling warp).*

Plied warp. A warp thread composed of two or more (double-plied, triple-plied, etc.) previously spun or twisted yarns that have been joined by twisting. The direction of the twist is usually opposite to that of the individual ends.

*The terminology of the warp in compound fabrics still leaves much to be desired, and care should be taken in reading published weave descriptions. See in this regard I. Emery, op. cit., 163-64.
Glossary

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Warp wrapping, or wrapped warp. See Soumak wrapping.

Weft. The threads that pass at right angles among the warps and so form the web of the textile.

Weft-faced. The term used to describe the face of a textile in which the weft predominates.

Weft loop. Secondary weft pulled up to form a loop on the face or reverse of a textile.

Sehna loop pile is a variant of the Sehna knot (see weft knot below) and looks like this (the dots representing warp ends in cross-section):

Weft knot. Pile constructed by short lengths of yarn knotted around the warp ends so as to stand above the surface. Picks are inserted at intervals to hold the knots in place and form the supporting ground fabric. The two
main knot forms are the Sehna (\(\text{\ding{115}}\))
and Ghiordes knots (the latter not
represented in any form in this catalogue and
thus unillustrated).

Weft wrapping. See soumak wrapping.

Z. See Spin.
## CONCORDANCE I

**Textiles in the Dumbarton Oaks Collection**

*by Catalogue Number*

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Index of Collections and Provenances

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**CONCORDANCE IV**

Donors of Textiles (listed by Catalogue Numbers) in the Dumbarton Oaks Collection

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