

THE DEVELOPMENT AND SPREAD OF COMPOUND WEAVE TEXTILES  
WITH PARTICULAR REFERENCE TO  
WEFT-FACED COMPOUND WEAVE TEXTILES IN WOOL FROM EGYPT

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## 11. SOME POSSIBLE PRIMARY USES FOR THE WOOL COMPOUND WEAVE TEXTILE

(with specific reference to Egyptian and Nubian examples)

### 11.1. Introduction

The following chapter is of an hypothetical nature, because (a) the Greek or Latin name of compound weave cloth is unknown, therefore, it is very difficult to use Classical sources with any degree of confidence and (b) no wool compound weave textiles appear to have been found in a situation which would actually indicate their primary function. By primary function I mean the function for which the cloth was made or originally purchased. Consequently, the secondary function of a piece of cloth relates to its later use.

In previous chapters I have tried to give some indication of the relative value and market position of wool compound weave textiles, especially in comparison to silk compound weave examples [1]. Nevertheless, it would seem necessary at this point to summarise some of these points: there is no evidence to suggest that compound weave textiles in wool were mere copies of silk compound weave examples, although it can be suggested that in general wool textiles would have had a lower market value than silk textiles. The basic value of an object lies not in its intended function, but in the amount and price of raw materials used to produce it and the complexity of its construction. The fact that some compound weave textiles in wool have been found in a number of graves where they were used as extra grave goods, rather than simply as shrouds, suggests that they may have been valued above 'ordinary' wool tabby textiles. This point can be further emphasised by the fact that compound weave textiles are comparatively rare finds at



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sites such as Karanis and Qasr Ibrim. Similarly, the widespread distribution of compound weave textiles in wool throughout Egypt and Nubia suggests that they were regarded as suitable, and possibly somewhat expensive, trade items. This point is further substantiated by the fact that many have been found in nome capitals or large urban complexes.

It is regrettable that very few of the compound weave textiles recorded in the catalogue are either complete or providing any obvious indication as to how they may have originally been used. Nevertheless, although only small fragments may have survived, in some cases it is possible to suggest what may have been the original or primary function of a piece of cloth. The proposals, discussed in detail below, have been based on information provided by such factors as the manner in which the cloth was woven; the weight of the material, and its handle or draping qualities. In addition, attention has been paid to details such as loops, alterations, seams, darts, repairs or signs of wear.

When textiles are found on archaeological sites, it is often reasonable to conclude, although it is not inevitable, that their last application was different from that which they had apparently been woven for. In this respect one may refer to some worn mantles or large pieces of cloth which were re-used as shrouds at the Nubian site of Qustul. According to C. Mayer-Thurman, who wrote an account of some of the Qustul textiles found during the Seele excavations of the early 1960's, all but one of the cloths used as shrouds showed signs of previous use, i.e. as mantles, tunics, or sheets, and that these had been "modified and reused, possibly several times, before they were finally deposited in the tomb" (Mayer-Thurman and Williams, 1979). The exception was a new piece of material which was slightly tapered and which, according to Mayer-

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Thurman, may have been deliberately made as a shroud (Mayer-Thurman and Williams, 1977, 41, no. 64). Textile fragments have also been found stuffed into the cracks of walls, presumably in order to prevent draughts; such a secondary function for textiles is commonly found at the Nubian site of Qasr Ibrim (E. Crowfoot, pers. comm.).

In addition to the reuses referred to above, a very common secondary use was the alteration of an ~~for~~ adult garment into a child's garment. For example there is the front of a green wool tunic in the Brooklyn Museum which would fit a child, but the size of the decorations is consistent with that of an adult's garment [2]. It is also quite easy to find evidence of cloth which has been cut up and then sewn on to another garment or which has been reused to make 'new' objects, for example, reliquary pouches [3].

Perhaps of greater interest is the range of primary uses, and the question how these uses can be specifically related to compound weave textiles. It should be stressed, nevertheless, that not all of the possible uses to which textiles, especially compound weave textiles, can be put to, will be described. It would seem unlikely, for example, that wool compound weave textiles would have been used for sails, as the sheer weight of cloth involved would have been enormous, especially when the wool became saturated with water [4]. The possible primary uses, therefore, which will be discussed are: housing/tenting; awnings; flags, banners, pennants; outdoor coverings, bags, and sacks; animal equipment; personal clothing and upholstery and soft furnishings.

11.2. **Housing and Tenting:** In areas of the Near East where tenting is still in use, the textiles produced for this purpose are generally made



of goat hair or coarse wool. The cloth is frequently woven in a warp-faced form with a design produced from variously coloured warp threads (Crowfoot, 1945, 34-46). The weave construction is therefore totally different from that of the weft-faced compound weave textiles. This is an interesting indication that the function of cloth can and does influence the way in which it is woven. An additional point is that all of the weft-faced compound weave textiles which have been found on Egyptian and Nubian sites come from large urban complexes rather than rural sites which would suggest that they had been used inside, rather than outside, a building.

It should be noted, however, that there are a number of literary references to tents which were made out of decorative materials and silks. One such tent is described by Trebellius Pollio (writing in the early fourth century A.D.). Pollio was describing the life style of King Herod and he wrote that the king was "the most effeminate of men, wholly oriental and given over to Grecian luxury, for he had embroidered tents, and pavillions made out of cloth of gold and everything in the Persian manner", (Pollio, *Herodes*, 16.1). These, however, are luxury forms of tents and it would seem unlikely, although not impossible, that wool compound weaves would have been used in this manner.

11.3. **Awnings:** The use of cloth to cover large areas of space, for example in association with a building or onboard a ship, is recorded by various authors. Pliny makes several references to such buildings in Rome: "Linen cloths were used in the theatres as awnings, a plan first invented by Quintus Catulus when dedicating the Capitol ..... Caesar, when dictator, stretched awnings over the whole of the Roman forum" [5].

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An awning is also depicted in the large Palestrina Nilotic landscape mosaic (fig. 287). The mosaic has been given a variety of dates, but according to H. Whitehouse, a first century B.C. date would seem the most feasible (Whitehouse, 1976, 4-5). The awning in question hangs from the roof of a Classical style building and has been tied to various posts in order to make an open tent structure (Whitehouse, 1976, figs. 13a and 13b).

It would seem unlikely, however, that a heavy wool cloth, especially a compound weave cloth, would have been used as an awning. The sheer weight of material needed to cover a large area would have been considerable. The danger would also exist of it falling down if it was used in an area where there was any wind. In addition to the weight problem, there is also the question of light transmission; both linen and silk would have allowed light to filter into the covered area. Wool compound weave textiles, however, are so closely woven that very little light, if any, would have been able to pass through. Thus while it is possible that silk compound weave textiles may have been used in this manner, it would seem unlikely that wool compound weave textiles ~~or~~ could have been used in the same way.

11.4. **Flags and Banners:** It is known from surviving depictions and written descriptions that flags and banners have long been used in religious complexes such as temples and churches [6]. Nevertheless, it would seem likely that most of these had been made of either flax (especially in Pharaonic Egypt), or later of silk. With respect to Egypt, however, although the use of wool for religious purposes within a temple complex is possible, it does not really seem feasible, as there

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appears to have been a long-standing attitude in Egypt against the use of wool in this context. Herodotus, for example, wrote that the Egyptians regarded it contrary to religious practices to be either buried in wool or to wear wool in a temple (Herodotus, *Historiae*, II, 82). It should be noted that although Herodotus was writing in the fifth century B.C., his remark is echoed in a fourth century A.D. work by Eusebius, the *Ecclesiastical History*. According to Eusebius: "He (James the Just of Jerusalem) alone was allowed to enter into the sanctuary, for he did not wear wool but linen" (2.23.6). The stricture, however, does not mean that wool cloth could not have been used by lay members of the community, or as blankets, etc. [7]. Nor does it seem to have applied to members of Christian communities. For example, various sixth century graves of monks have been found at the Egyptian monastery of Epiphanius, which included wool garments and cloth [8]. Nevertheless, the type of cloth indicated would appear to be simpler weave forms (probably tabby weave), rather than heavier compound weave textiles in wool.

Various early Christian writers have described the appearance of banners, pennants and flags which were used in the Byzantine world, both in spiritual and secular situations. For example, a fourth century A.D. writer, Ammianus Marcellinus, gives a description of Julian's royal dragon standard which was used to identify the Emperor's position, "On recognising him (Julian) from the purple ensign of a dragon, fitted to the top of a very long lance" (Ammianus Marcellinus, XVI.12.39). A little later, one Silvanus took parts of the Emperor's regalia, including a standard, in order to assume the imperial title, "..... then as a temporary expedient he tore the purple decorations from the standards of the cohorts and the companions" (Ammianus Marcellinus, XV.5.416).



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In the Byzantine example given above, the object are described as being part of the imperial regalia and by implication expensive. As well as being light enough to be blown in the wind in order to be seen by the emperor's troops. It would seem doubtful, therefore, that wool compound weave textiles which are being described in this thesis, would have been used in this manner. Nevertheless, it remains a possibility that silk compound weave textiles may have been so employed, but as yet, I have been unable to find any direct evidence to substantiate this point.

11.5. Coverings, such as Rick Covers, Wagon Covers, Sacks, etc: It would seem reasonable to assume that any form of covering, whether it was for a wagon, a rick of some form, or a sack, would have to be functional, hardwearing, and probably of a cheapish form of material [9]. At the first/second century A.D. Egyptian port of Quseir al-Qadim, a wide variety of material was found, including a large quantity of very coarse flax tabby cloth, plus flax cloth woven in half-basket and basket weaves (Eastwood, in press a). It would seem likely that this type of material had been used as covering material, rather than the obviously decorative, and thus more expensive, compound weave textiles (either in silk or wool).

It should be noted, however, that exceptions are described, but these appear to be unusual, ceremonial events, rather than reflecting normal, everyday life. Plutarch, who was writing in the late first, early second century A.D., included in his *Parallel Lives* an essay on Alexander, entitled "The Life of Alexander". In this work, he described how Alexander in imitation of Dionysus' triumphal return from India: "..... had numberless wagons following his equipage, some with hangings

of purple and embroidered work, others with canopies of green boughs" [10].

11.6. **Animal Equipment:** In this sub-section, items are discussed such as saddle reins, girths and cloths associated with the harness equipment used on horses, donkeys, camels, etc. There are a number of references in various Classical and Islamic sources to the use of elaborate trappings for animals. For example, there is a reference to a saddle cloth of some form in a second century A.D papyrus from Oxyrhynchus: "I have received a saddle cloth from Sarapas" (P. Oxy. 3060). The tradition of making embroidered trappings for animals continued for many centuries, as can be seen by the following quotation taken from the Egyptian work "Stores of Upholstery and Furnishings" by Makrizi (written in the twelfth century A.D.): "..... they opened a bundle and found that it contained saddlecloths, made for elephants of red gold-embroidered *Khusrawani* stuff" [11].

None of the above descriptions really gives a satisfactory description of the appearance of the saddle cloths. Nevertheless, an object, which I believe to be a saddle cloth, has been found in a secure, first century A.D. context at the site of Quseir al-Qadim (Eastwood, in press a). It was made out of two pieces of coarse material, which enclosed a thin patchwork padding made up of small textile fragments (there were about sixty different pieces of wool and flax cloth); the saddle cloth was held together with long running stitches in goathair.

Although no saddle cloths have been identified which were made out of a weft-faced compound weave textile, it is possible to suggest that they may have been used for this purpose. For example, there are a

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number of Sasanian silver dishes and plates (attributed to the fifth and sixth centuries A.D.) which depict horsemen on decorative saddle cloths (fig. 288) [12]. It is possible that a compound twill weave textile in wool and cotton now in the Röhss Museum, Sweden (RM 52/1936, <213>), may have been used in this manner. The textile was described by Lamm as having a silk lining which was badly felted, suggesting perhaps that it had been subjected to considerable attrition. It would seem unlikely that this degree of wear would have been achieved if, for example, the textile had been used as a garment. It might, however, be explained if the textile had once been part of a saddle cloth.

11.7. **Personal Clothing:** The following sub-section has been divided into two, firstly a brief description of the clothing worn by men and women in Roman Egypt, and secondly, a survey of the clothes worn in Persian or Persian influenced lands. The division has been made because two very different traditions are involved and secondly because of a general lack of detailed information concerning Persian costume during the Sasanian period. It is also worth noting in respect to Persian costume, that many people in areas of Mesopotamia and Syria wore a mixture of 'Roman' and 'Persian' style clothing.

**Roman Style Costume in Egypt:** The importance attached to textiles and in particular to clothing, even worn out clothing, in Roman Egypt, can be seen from a variety of sources, for instance, wall paintings, mosaics, and documentary sources such as dowries, wills and tax lists. One of the most useful sources are the property inventories which describe the objects a person possessed. The following third century A.D. property inventory comes from the site of Tebtunis, Egypt [13]. It is interesting



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to note the number and position in the list of objects such as dishes, pans, saucers and cups in comparison with the various types of garments and textiles:

"Account of effects left by Paulus, my late husband and the father of my daughter Paulina, not yet of age, which have been delivered to Pasigenes the brother of my husband through Suchammon the arbitrator. They are: a complete lamp-stand with a cupid and lamp, valued at 90.. 6dr; a copper dish; a frying pan; a rug (?); and in clothing a tunic new from the fuller, with a Laconian stripe, worth a stater; likewise a white veil with a Laconian stripe and didrachm, another tunic half worn out, a new linen shirt with two stripes, a new linen kerchief, white linen cloths twelve in number, worth at 8 drachmae each, 96 drachmae, a chisel for cutting, a ploughshare likewise in good order, a wooden bedstead in good order; and property held in common with his brothers, a leaden kettle for dyeing (?); linen in good condition; a basin in good condition; a small kettle; a small jar; and the slaves owned by him, five in number, held in common by the father of my daughter (and his brothers), viz. Nikois, another Cophe, and her children Laconis, Belles and Sarapias; also the arourae, which are numerous, owned by him ....." (P. Tebt. 406, ca. A.D. 266).

It is possible to divide the range of clothing mentioned above, plus those referred to in other comparable lists, into three basic types:

**Outergarments;** these include items such as cloaks, mantles and chasuble-like garments of various types (the latter are comparable with the Greek *chalamy* cloak or the Roman *mantus* and *sagum* forms, see for example Wild, 1968, 225-6). It is difficult to make a clear distinction between a cloak and a mantle, as both appear to have been loose fitting and usually sleeveless garments (fig. 289). It should also be noted that although such outergarments were worn by both men and women when outdoors, it would seem likely that women also wore a light-weight version when indoors (fig. 290).

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Light-weight head or hair veils are also associated with women's wear, but curiously prior to the first century A.D. there appear to be very few illustrations of women wearing such garments. The general use of such hair veils by women appears to start in the third century or later and to belong within the Christian/Semitic tradition, rather than being a 'true' Egyptian custom. One point which should be made, however, is that very little distinction is made in various texts concerning the difference between a head veil, i.e. a piece of cloth that went over the head, and a mantle which was partially placed over the head when a woman went outside [14].

In addition to the cloaks and mantles mentioned above, there is also evidence that hoods were used. In some surviving examples, the hood forms part of the garment, as in the case of a child's tunic now in the Haags Gemeentemuseum [15]. In other cases, however, there is evidence to suggest that they were separate, for example, in a second century A.D. papyrus from Oxyrhynchus reference is made to a purple hood which was sent by a man to his brother. No reference was made to an accompanying garment (P. Oxy. 3060).

**Main or Body Garments:** One of the basic garments which was worn by both men and women was the tunic. Such garments have come from various official and unofficial excavations in Egypt. Some of these are of wool, others are in flax with wool decoration, or produced solely in flax [16]. It is possible that some of the wool tunics were produced for winter wear and flax tunics for summer wear. This idea, however, does not seem to take into account the fact that the cost of materials must have played an important part in the type of garment produced [17]. So some care needs to be taken with such a suggestion.



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In mosaics and paintings men are usually depicted as wearing tunics of various lengths. Sometimes these tunics have sleeves (a wide variety of sleeve types are on the basis of the following four aspects: long, short, loose and tight fitting), other tunics are sleeveless [18]. The length of the tunics appears to be dependent on the status of the wearer, for example, male slaves are frequently shown wearing a simple, short tunic with little decoration, while a prosperous citizen would tend to wear much longer forms. On the other hand, women, both free and slaves, tend to be depicted wearing long robes or gowns in a variety of colours [19]. A useful source of information concerning the range of colours worn by Roman Egyptian women can be found in the so-called Fayoumic mummy portraits. In one portrait now in the British Museum, a young woman is depicted wearing a purple gown with broad black bands [20]. Over her shoulders is a similarly coloured mantle.

By the fourth century A.D. tunics and gowns had become more and more ornate, and this trend appears to have been a source of irritation to certain, more austere members of the Christian Church. One of the most famous comments concerning this problem was, as related already in a previous chapter, made by Bishop Asterius of Amaseia in Pontus, who wrote in disgust that people were wearing images of lions, panthers, bears, oxen, dogs, forests, mountains, huntsmen, and sacred scenes from the life of Jesus and the Apostles [21]. Judging, however, from surviving garments such comments appear to have had very little effect [22].

The tunic survived in Egypt well into the ninth century. The manner in which it was constructed had changed sufficiently by then for it to be transformed into the *galabiyeh*. This Arabic garment differs from the Roman Egyptian tunic in that it has side panels and underarm gussets. In

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addition, instead of being woven on the loom in one piece as were many tunics, the various parts of a *galabiyeh* were cut out of a long length of material and then sewn together [23].

**Undergarments:** These garments include vests; chemises and long undertunics or shirts (*subucula*). In P. Oxy. 3201 reference is made to flax Dalmatian vests, and flax shirts (striped and unstriped) which may have been a "Tarsian weave". These garments seem to be characterised by being made in linen, possibly due to the scratchy nature of wool against the skin.

There is a tradition in Egypt of wearing cured animal skins, especially gazelle skins, but usually these appear to have been worn over a loin cloth of some form (which was probably made of flax) [24]. This would suggest that the skin was hard, unlike the so-called bikini pants which were found in London [25]. The leather used for this garment was very soft and supple and it seems unlikely that a linen garment was worn beneath it.

It should be noted that variations in the name and description of the various garments mentioned above do occur, for example, "..... a white veil with a Laconian stripe" (P. Tebt. 406), "a silvery striped Dalmatian veil ..... a turquoise-coloured Dalmatian veil ..... another white Dalmatian veil with a purple border" (P. Oxy. 1273).

As a result it is sometimes difficult to determine what type of garment is being referred to and what exactly these variations may mean. A distinction could be made between male and female garments, or perhaps variations are being alluded to in the construction of the garments (as in the case of the modern overcoat versus cape), or perhaps some garments had short sleeves while others had long sleeves. The variation may also

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lie in the type of design associated with the material, for example, stripes versus checks, or perhaps simply that these differences existed due to the fact that the name reflects the place where the garment, or the material used to make the garment, originally came from.

In addition to the garments mentioned above, there are a number of small items which were also worn in Egypt, which do not fit into any of these categories, for instance sprang hair nets used by women, and so-called variagated (?) wrist bands mentioned in P. Oxy. 1153 [26].

**Persian and Persian Influenced Costume:** Persian and Persian influenced subjects living in the Eastern Mediterranean regions generally wore a different range of garments from those worn in the Eastern Roman Empire. These differences were based on a variety of factors, for example, the extremes of heat and cold which were experienced during the year; the seclusion of women; the tradition of nomadic living; the traditional and widespread use of textile fibres associated with a nomadic life, i.e. wool and goathair and lastly, the availability of silks from China.

One of the best sources of information concerning both male and female garments in the Syrian and Mesopotamian regions of the Roman Empire can be found at the site of Palmyra, and in particular in association with stone tomb reliefs. Another useful source, although perhaps not quite so detailed, are the wall paintings which have been found at the site of Dura Europos. It should be noted, however, that not all the citizens of these cities wore Persian-style clothes. For example, a second century sepulchral bust of a man, which is reputed to have come from Palmyra, clearly shows the man in a tunic with a mantle of some form which has been draped over both shoulders (fig. 291) [27]. E. Kitzinger has described this particular portrait as following the model of official



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Roman art, although he does admit there are other influences present, for example, in the manner in which the hair has been arranged (Kitzinger, 1955, 9). Reference can also be made to a full length, reclining figure of a man from Tomb 173b, Palmyra, who wears a long decorative mantle over a tunic (fig. 291; Seyrig, 1937, fig. 16).

It should be noted, however, that according to G. Widengren care should also be taken when using Palmyran sources as examples of Persian influence, as many of the relevant garments represent festive clothing worn by wealthy citizens, and that it would seem likely therefore that they were more sumptuous than those normally worn (Widengren, 1956, 241). Nevertheless, the Palmyran reliefs do give an indication of certain types of garments which were worn during the first four centuries of our era in some of the so-called Roman regions which were directly influenced by the Persian orbit.

**Male Garments:** The basic male costume appears to have been made up of very long leggings and pantaloons which were worn on the outside of the real trousers. The inner trousers were made out of either cloth or leather and were tucked into either shoes or short boots (Widengren, 1956, 242). Over the shirt was worn a coat which was either left open or fastened down the front [28]. Curiously, a tunic and coat, which are very similar to the Persian style tunic and coat, have been found in Egypt [29]. According to W. F. Volbach and O. Wolff, both of these items were found during the excavations at Antinoë by Prof. C. Schmidt. Both garments have been given a ca. seventh century A.D. date (Wolff and Volbach, 1926; 136-137). The Antinoë 'riding' coat is atypical, in respect to contemporary Egyptian garments, but it can be compared with a male figure in a wall painting in the synagogue at Dura-Europos, Syria

[30]. This detail can again be used to stress its more eastern origin. The Antinoë coat also serves as a useful reminder that textiles could travel from one region to another in the form of the garments which people were wearing and not simply as bundles of trade cloth.

**Female Garments:** The range of female garments depicted in the Palmyran reliefs, appears to be similar to that worn by women in other areas of the Near East, and in the Eastern Mediterranean region in particular. Several Palmyran women are depicted in the funerary relief of Maqqai (see fig. 292; Seyrig, 1937, pl. IV). The women appear to wear long flowing gowns with elbow high sleeves. The gowns are decorated with belts which were worn just below the breasts and by many necklaces of various forms. Two of the women are standing and the figure to the right appears to be wearing a mantle of some form which has been draped over both shoulders. As the heads of the relevant figures have disappeared, it is impossible to say whether the mantle went over the head or not. In a number of other female reliefs from the site, however, a mantle is worn over the head, covering most, but not all, of the hair. See for example two busts which were excavated at the site in 1968-1969 and which were illustrated by Mysliwiec in his article on recently excavated Palmyran sculptures (Mysliwiec, 1974, figs. 6 and 14). It would seem likely that the figure in the Maqqai relief was similarly attired.

#### 11.8. Extant Garments Made Out of Weft-faced Compound Weave Cloth

Many public and private collections throughout the world house Egyptian tunics of Roman date. These tunics, however, are generally made of wool in a weft-faced tabby weave and, as yet, no certain example of a tunic made from a weft-faced compound weave cloth has been found. C.



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Mayer-Thurman has suggested that several fragments of a wool compound weave textile found at the Egyptian site of Qustul were originally from a tunic [31]. Nevertheless, when I examined the textiles, I was unable to find any evidence for the presence of seams, hems, alterations etc, which would substantiate this identification (another possible use will be discussed later in this chapter).

Although no identifiable garments in wool weft-faced compound weave cloth have been found, the following relevant silk compound weave items are known: (a) a fourth century tunic from Marseille, France and (b) a seventh, eighth century kaftan from Mochtchevaya Balka, Northern Caucasus.

(a) The tunic was found in a late fourth, possibly fifth century, Roman grave of a young girl in Marseille. According to Boyer, who published the clothing associated with the burial, the tunic was laid on top of the body [32]. It had a compound tabby ground weave (type 1a) with two series of ornaments in other weave forms (Boyer, 1977, 27-29).

(b) The silk kaftan was found in 1969 at Mochtchevaya Balka, in the Northern Caucasus (Riboud, 1976, 21). The garment is decorated with pearl bordered roundels enclosing the mythical Iranian beast, the *simurgh* (fig. 293). It was first published in Russian by the textile conservator A. Yerussalimskaya, and later, in English, by K. Riboud [33]. According to the Riboud account, the kaftan was woven in a weft-faced compound twill in a "Two- and Two- Wefting" system [34].

Both of these garments were made from a series of square and rectangular shapes. This is a typical method of construction during the Roman and Byzantine periods [35]. Aside from the deliberate weaving of garments to shape, which is associated with wool, and to a lesser extent,

linen garments, and the use of very large tucks at waist height on tunics, there is no evidence to suggest that the deliberate shaping or tailoring of garments using darts, pleats or pieces cut into specific shapes (other than simple stripes, and squares), was a feature of Near Eastern clothes at this time [36]. This point is important for the suggestion that compound weave textiles were made on a different type of loom from that which was used to weave 'garments to shape', and thus that they belonged to a totally different weaving tradition.

A number of weft-faced compound weave textiles in wool, however, do have traces of large 'darts' and evidence of alterations. Two examples of compound weave cloth with such sewing details are, firstly, Louvre Museum, AF 5832 <137>, which has traces of what may have been a large dart across the centre of the cloth (fig. 294). Secondly, there is a large fragment in the Royal Ontario Museum, Toronto (ROM 980.78.15, <28>), which again has traces of what might have been a dart across part of the material (fig. 295). The size of both these features is somewhat puzzling. They do not appear to correspond with any clothing details and while it is possible that they were meant to fit round the corner of a stool or couch, this does not seem likely. As yet, no satisfactory use for this textile has been identified.

No wool or silk compound weave garments appear to have been found in Sasanian contexts. It is possible, however, to suggest that a number of the so-called Sasanian pieces may have actually been used for clothing. The group in question has designs of birds and animals enclosed in pearl bordered roundels woven with wool and cotton weft threads [37]. The designs of these textiles fall within the same category as a number of silk compound weave pieces. For example, compare the kaftan from

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Mochtchevaya Balka referred to above with the compound weave textile in Figure 296. Both the silk, and the wool and cotton pieces are frequently compared with the famous Sasanian rock reliefs at Taq-i-Bustan, Iran. The reliefs depict Sasanian kings and their entourage in various formal situations (Fukai and Horiuchi, 1969-1972). Many of the figures on the monuments are shown wearing garments patterned with birds and animals in pearl bordered roundels (see Harper, 1978, 120-121). It has been suggested that these garments were made of silk, but there is no reason why wool garments in imitation of those worn by the high officials were not also made for, and worn by, lesser members of the court.

It is also possible that the wool forms, which are thicker and therefore probably stronger than the silk examples, may have been worn when hunting. Only one example, however, has been found which gives some indication that it may have been used originally in this manner. The textile is a large, wool and cotton piece now in the Röhss Museum, Sweden (RM 52/1936, <213>). It has a thin layer of undyed silk attached to the reverse side, which may represent the lining of a coat. C. J. Lamm, however, described the silk as being heavily felted, presumably by being continuously subjected to attrition (Lamm, 1939, 33-34). Nevertheless, the term 'heavily felted' suggests a form of attrition which is not usually associated with the normal, day to day use of a garment. Perhaps another explanation should be sought in a usage which caused hard and continuous wear, for example, as previously suggested, as a saddle cloth.

11.9. **Soft Furnishings:** The term "Soft Furnishings" has been used to describe all the internal 'soft' decorations of a building, such as bedding, awnings around beds, chairs and stools, curtains, wall-hangings,



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mattress covers, stool covers, cushions, carpets, rugs, etc. A number of compound weave textiles have, I believe, been satisfactorily identified as belonging to this category of use. For example, several pieces of wool compound weave cloth now in the Victoria and Albert Museum (nos. 243.1890; 304.1891 and 780.1893 <71, 72, 76>), are described on the associated labels as being cushion covers, a description which I believe to be correct. In addition, it is possible to suggest that a number of other compound weave textiles also fall into the category of soft furnishings. Such identifications are based on the structure of the cloth and its handle, plus the use of colour, the appearance of the associated pattern and finally its relationship to objects illustrated in mosaics, wall paintings, sculptures, sarcophagi, etc.

The following discussion concerning the possible original use of compound weave textiles as soft furnishings has been divided as follows: cushion covers, curtains, wall-hangings, furniture covers (namely mattress or couch covers), and floor rugs.

**11.9.1. Cushion Covers:** Several textiles have been identified as having served as cushion covers. The Victoria and Albert Museum has three textiles (two on display) which have been described as part of two, small cushions (nos. 243.1890 <71>, 780.1893 <76>, 303.1891 <72>; (see fig. 79). These pieces are about 72.0 x 51.0; 71.0 x 52.0 and 18.0 x 28.0 cm respectively in size, and have a small, all-over pattern of birds enclosed by octagons [38]. The ground pattern was worked in dark and buff coloured wool. The first two examples also have small square tapestry insets near two of the corners of the cloth. It is interesting to note that the tapestry squares on the two textiles on display do not match with each other in either colour or design. The tapestry insets

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associated with VA 243.1890 have a small geometric design of an interlacing band enclosing decorative circles in purple. The tapestry squares on the second piece (VA 780.1893) have a geometric design worked in blue wool. All the edges (transverse and selvages), of both the textiles have been neatened, either with a cord woven into, or sewn onto, the edge of the cloth (see fig. 79). It would seem likely that the cover was made by sewing the two pieces of cloth together along the edges, using the cords to hide the seam and to constitute a decorative element (fig. 296).

One of the most common methods of stuffing a cushion or pillow is the use of feathers. Unfortunately there is no reference in the original description of the textiles given in Kendrick's catalogue of the Coptic textiles in the Victoria and Albert Museum, as to whether feathers were found embedded in the backs of these pieces (Kendrick, 1921). Some feathers have, however, been found during a personal examination of VA no. 303.1891, so it would seem likely that feathers were embedded in the other textiles. One question which should be asked is whether these feathers are actually ancient or not. It would seem unlikely, however, that someone would have spent the time embedding small feather fragments into these textiles. Also, a number of other wool weft-faced compound weave examples have been found which had feathers embedded into the 'reverse' side of the cloth (these will be discussed later). So, if the supposition that these are actually ancient feathers is accepted, then they can be taken as a further sign that these weft-faced compound weave pieces were originally used for cushions of some form.

The size of the complete pieces, about 72.0 x 51.0 cm, would suggest that if these pieces were cushions, as seems likely, then they had been



used in association with a relatively narrow object, perhaps a couch. Most couch scenes, however, show someone lounging on long, round cushions, see, for example, Aion and the Chronos mosaic at Antioch, or the more detailed sketch of "The Healing of the Paralytic", at Dura Europos (fig. 297) [39]. The long, round form does not fit the size and appearance of the Victoria and Albert Museum examples as described above.

Similarly, the cushions depicted on throne-like chairs and long stools, are usually shown as long, well filled, bolster-like cushions. See, for example, the cushion on a mid-sixth century ivory diptych of the Virgin and Child with Angels, and Christ enthroned between St. Peter and St. Paul; the cushions in the Faras wall paintings, or finally, the "Muse with Mask" mosaic now in the Rheinisches Landesmuseum, Trier (fig. 298) [40]. Exceptions to this pattern can be found, for example, a grave stele from Kom Abu Billu, Egypt, has a depiction of a woman lying on a couch which is piled at the head end with small cushions (Wessel, 1963, pl. 74; private collection). Nevertheless, in most other illustrations of similar scenes, the main character appears to be supported by long, round cushions. These forms seem more suitable for lounging on while resting, eating or simply being sociable.

It is possible to gain some insight into the size and shape of other suitably dated cushions by looking at a stele which is now in the Uffizi Gallery, Florence (fig. 299) [41]. The relief associated with this object shows a dealer in cushions standing in front of his stall and holding a cushion up for a client to examine. If the size of the cushion in relationship to the size of the customer is accepted, then these cushions would have been considerably larger than the Victoria and Albert cushion covers and would seem to be more suitable for the high backed

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stool depicted in the Mnemosyne mosaic at Antioch (fig. 300; Levi, 1947, pl. LXVib).

It is necessary, therefore, to look elsewhere for the use of small cushions. An obvious place would be pieces of furniture such as stools or footstools. Again, there is illustrative evidence which would support the idea that cushions were commonly used on these objects. For example, on an ivory consular diptych which is believed to have been made in Constantinople, Clementinus (circa A.D. 513) is depicted while resting his feet on a footstool with a decorative top [42]. Similarly, a mid-sixth century ivory diptych of Consul Rufus Gennadius Probus Orestes shows a flat foot stool with a decorative top (fig. 301; VA Museum, 139.1866).

Another possible place for the use of small cushions was in some form of travelling litter or coach. Unfortunately, although various mosaic and bas-reliefs survive which show these forms of transport, they are not detailed enough to indicate how they were internally furnished. For example, a bas-relief of a travelling coach found at Klagenfurt in Austria, shows the driver on a small cushion-like object (White, 1984, pl 138). The faces of the travellers are also shown at the windows of the coach, but no other details concerning the interior are visible. The lack of internal details would appear to be a normal convention, so the idea that small cushions similar to the Victoria and Albert Museum example were used in such means of conveyance must remain a pure conjecture.

Another weft-faced compound weave textile which has feathers embedded into the 'reverse' side of the cloth is now in the Whitworth Art Gallery, Manchester (Whitworth 8529, <119>). The textile has the same weave structure and design as a large fragment of compound cloth

now in the Bankfield Museum, Halifax (EG 324, <36>), and another piece with a small border fragment in the Victoria and Albert Museum (T. 206.1979 <118>; see figs. 222, 302). The first two examples have a stylised tree (?) design enclosed in a simple trellis work, woven in white on a blue background. The bands of trees have been coloured in alternating rows of red and orange. These pieces also include distinct red areas which have been woven into the blue ground. As the weft-faced compound weave textiles are basically geometrical and symmetrical in spirit, it is possible to reconstruct the original format of the cloth. A number of such possible reconstructions have been given in Figure 303.

In the three possible reconstructions as presented in Figure 303 the cushions tend to be rectangular in shape and much larger than the Victoria and Albert example mentioned previously. In order to make a cushion out of the textiles it would have been necessary to have another piece of cloth on the reverse side, either in the same material or in a totally different form. I think it would have been unlikely, although not impossible, that the material was simply folded in half in order to make the cushion form. One reason for this view is that most Roman cushion forms seem to be long and round for couches; large and square for chairs, and small and rectangular for stools and footstools. None of these forms and uses appear to fit the shape of the Whitworth example. If one looks at Sasanian art sources, however, a possible explanation for the shape presents itself. A number of plates exist, dated to the sixth and seventh centuries A.D., which depict various kings and members of their court seated on low table-like seats. A notable example of this genre is a gold and crystal plate now in the Bibliothèque Nationale, Paris (acc. no. 379; fig. 303a). The plate shows a king seated on a



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throne with six cushions to his left; there is also a seventh century bowl showing a noble (?) resting on a couch with a minimum of four flat cushions [43]. Such couches are usually piled high with long, flat cushions, which are presumably rectangular in shape as it would seem strange, although not impossible, to have a square seat of the size indicated. As will be noted in the following chapter, the Whitworth textile shows the characteristics of a so-called Sasanian piece, namely, it was made from Hairy and Hairy Medium wool, with z-spun warps and wefts, and finally it was woven in a complex compound twill weave form (complex compound twill type 1a). These points indicate a Sasanian for the piece.

It should also be noted that, as stated above, the Whitworth (acc. no. 8529), Bankfield (EG 324) and Victoria and Albert Museum (VA T.206.1979) examples have the same design, and are woven in the same type of complex compound twill weave. In contrast, the Victoria and Albert Museum cushion pieces referred to above, were woven in a compound tabby type 1a weave. The difference in weave may be the result of different intended uses for the two groups of cloth, the twill weave being a tighter form and thus more able to stand greater wear. It may also be a reflection of the fact that the textiles were produced by two, widely separate workshops with very different weaving traditions.

11.9.2. Curtains: The general requirements of a curtain in modern cultures are to keep out the light, i.e. to protect the furniture from fading, and to keep out the dark; to keep the warmth in and to prevent draughts; to be decorative, to keep out dust and sand and finally, in many cultures, to add a degree of privacy. It would seem reasonable to

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suggest that similar requirements were also considered in Egypt during the Roman and Islamic periods, although the architectural features of private and public buildings in Roman Egypt were markedly different from those in modern Egypt. Most notably, there were no large, externally facing windows and there was an emphasis on columns and archways (see Weeks, 1967, figs. 10, 11, 15). The requirements placed on curtains, therefore, could not have been exactly the same as they are in modern Egypt. In addition to the architectural differences, the prevailing climatic and geographical conditions in the Near East (notably, little rain to prevent sand and dust from blowing everywhere), should also be taken into consideration. It is possible to suggest that the basic uses of curtaining in Romano-Egyptian buildings were to help to keep out sand and dust, to act as room dividers, thus adding a degree of internal privacy, and, to a much lesser extent, muffle noises; and finally, to be decorative.

When curtains are illustrated in mosaics, wall-paintings and even on other textiles, they are characterised by certain elements, namely:

(a) they tend to be large rectangular shapes which must have been flexible and lightweight enough to be left hanging in an attractive manner, or to be either knotted or drawn back from the centre of the cloth without any apparent difficulty (see Thompson, 1975, 210). The ability of curtains to be knotted back can be clearly seen in a leaf from the Ashburnham Pentateuch manuscript which shows "The Legislation on Mount Sinai and the Tabernacle" (fig. 304) [44]. The lower register depicts four series of curtains, the first two and last of which are closed, while the third is tied or knotted back to a column. Similarly, the Palace of Theodoric mosaic at Classis (Sant'Apollinare Nuovo,

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Ravenna), depicts three archways in the centre of the building which have paired curtains, and six arches (three on either side) which have single curtains. The curtains in the high, central archway are knotted and fastened back to columns. The flanking paired curtains appear to be simply tied back to the columns, while the single curtains to the far right and left have been knotted in the centre and left hanging in a decorative manner (fig. 305; Deichmann, 1958, pl. 107).

(b) they were strong enough to be hung by as little as three hooks or nails. This point can be illustrated by a curtain in Panel WB 2, in the synagogue at Dura Europos which is hung with three hooks or nails. Similarly, the door curtains at Sant'Apollinare Nuovo, Ravenna, have been hung in four places (Barti, 1959, pl. 37). The use of large curtain rings on curtain rods in order to hang curtains is clearly shown in an ivory diptych of the Empress Ariadne, wife of Anastasius, 491-518; (Brown, 1976, fig. 92).

(c) they were made from a cloth with a dominant white or light coloured background. When decorative curtains are depicted in mosaics and paintings, they are frequently shown with large isolated motifs which usually, although not always, have a dominant vertical axis. Curtains are also often depicted with small motifs scattered around the central motifs. For example, a large cloth which is now on display in the Coptic Gallery of the British Museum (no. 43049), has a male figure with a spear and a female figure holding a bow separated and flanked by three columns decorated with small human figures. Behind each of the large figures, there is a regular 'scattering' of small rose-like forms (see Wessel, 1963, pl. 118). A number of other curtains exist which have a series of coloured bands separated by large blank areas, such as the curtains with



large rose-like motifs in the mosaic of Theodoric's Palace, Ravenna, referred to previously. Such bands are usually set vertically, although curtains and depictions of curtains, with horizontal bands do exist, for example, Royal Ontario Museum, no. 910.125.32 (Gervers, 1977, 56-81).

One dominant feature of the textiles which may have been used as curtains, is that they were produced with a limited combination of colours. Curiously, textiles which depict curtains are frequently brightly coloured, while the curtains themselves are restricted to very few colours. A fifth century tapestry panel now in the Boston Museum of Fine Arts, has a servant holding back a curtain to a column (fig. 306). The curtain is shown with blue and white vertical stripes, with three surviving isolated horizontal zig-zags in red. Again, the depicted curtains stress the idea that cloth used in a similar manner was produced with a limited number of colours and <sup>had</sup> a vertically dominant pattern.

The criteria for discerning curtains listed above can be attributed to a number of compound weave textiles. Perhaps the most impressive example is a near complete cloth now housed in the British Museum, no. 21703 <39>, which has four hunting scenes which run from selvedge to selvedge (this textile is 82 x 139 cm. in size; see figs. 256a-e). The band at the right hand transverse edge of the cloth depicts a man with a spear facing a boar; the second band is of dogs hunting antelopes; the third band is of men with bows hunting lions, and the last scene depicts leopards hunting a small animal, possibly a hare or monkey.

Curtains have also been described in a number of written accounts as being used in pairs, for example, in an eighth century inventory list produced during the time of Pope Hadrian (772-795):

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"Fecit et in basilica Apostolorum in via Lata vela de palleissiricis numero XX et linea XX ..... Nam et in ecclesia beate Deigenetricis ad martyres simili modo fecit vela de palleis siricis numero XX et linea XX. Item isdem santissimus pontifex fecit per diversa titula vela de stauracum seu tyrea, per unum quetitulum numero XX et linea XX", (*Liber Pontificalis*, vol 1, 1886, document 97, 499-505).

Paired curtains can also be seen in the depiction of the Palace of Theodoric (Sant'Apollinare Nuovo, Ravenna), which was described previously. In addition to these sources, an extant pair of fourth century A.D. (?) curtains is now housed in the British Museum (no. 1897, 1-2, 135). Each curtain depicts a large, flying angel holding a roundel in her outstretched hands [45]. The angels have been worked in loops of bold colours against a large expanse of undyed linen ground. This device was, perhaps, used in order to make the figures stand out from a greater distance. The figures have been deliberately woven so that they confront each other when hung as a pair. A large fragment of cloth with a similar angel holding an ornate cross enclosed in a wreath is housed in the Victoria and Albert Museum (no. 349.1897; Kendrick, 1921, pl. VII). If several pairs of curtains were used together, as is suggested by the arrangement of the curtains of Theodoric's Palace, it is possible that numerous pairs of curtains with the same, or similar design, were produced to decorate one building. Thus there is a possibility, albeit a vague one, that the British Museum and the Victoria and Albert Museum examples may have originally formed part of one set of curtains.

It would seem reasonable to assume that if the British Museum compound weave example referred to above was actually a curtain, as I believe, then (a) there may be more fragments of compound cloth depicting the same design; (b) some of these other examples would have designs

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which faced in the opposite direction to the designs on the British Museum 'curtain', and finally, (c) some of the pieces may face in the same direction and represent the remains of a second pair of curtains [46]. The last point, however, may be difficult to prove as one of the transverse sides of the British Museum cloth is missing and it is feasible that several decorative bands may have been removed.

Interestingly, a number of museums in England and France do have more examples of the cloth. I have taken the looped side of the material, i.e. the place where the animals are depicted in purple on a light ground, to represent the 'right' side of the textile. Thus, it is possible to differentiate between fragments with figures moving to the left from those with figures moving to the right. The decorative motifs on the British Museum example have already been briefly described, but one detail which was not given was the direction in which the figures and animals face. This information is now presented in Table 19, together with the direction of movement associated with other textiles produced in the same manner and with the same motifs.

As can be seen from the table, other textiles do exist which have the designs lying in the same direction as the British Museum example and also in the opposite direction. This may suggest that two, possibly more, textiles are represented by this group of objects.

In the final point raised above in (c), it was suggested that one or more decorative bands may have been removed (selvedge to selvedge), from the British Museum textile. This detail would mean that the compound weave textiles in the Cluny and FitzWilliam museums may originally have formed part of the British Museum example. Several points, however, can be put forward which would suggest this was not the case. Firstly, the



Table 19

The direction of movement associated with animal and human figures found on a group of related compound weave textiles. ( → represents the direction of movement; the warps lie horizontally to the designs)

British Museum 21703

←hare(?)\*←leopard      ←lion ←archer      ←antelope ←dog      →boar ←spearman

FitzWilliam Museum (T36)

←lion

\*\*\* Cluny Museum, Paris (13157)

←lion ←archer

Victoria and Albert Museum (349.1887):

→dog →antelope

Victoria and Albert Museum (1286.1888)

→dog →antelope

Victoria and Albert Museum (188.1976)

\* →leopard

\*\*\* Ashmolean Museum (1888.743)

→lion

\*\*\* Ashmolean Museum (1888.748)

\* →dog →antelope

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width of the British Museum example is large enough for its function as a curtain. This point can be shown by briefly referring to a major form of public building during the Coptic and early Byzantine periods in Egypt, namely, churches. It would appear that the distance between column centre and column centre in Egyptian churches varies between one and two metres, for example the Church of St. Menas, ca. 45 kilometres from Alexandria, has a distance of one metre between the column centres [47]. If about thirty centimetres is allowed for the columns, then a gap of about seventy centimetres would be left. Similarly, the Cathedral of Hermopolis (Ashmunein) has columns which stand about two metres apart, thus leaving a gap of about 1.5 metres (Krauthier, 1965, 87, fig. 32, pl. 88, 89). These sizes correspond with the measurements of the British Museum example, namely, 82 x 139 cm. It is possible to suggest from these figures, that the cloth could have been used either as a pair of curtains or by itself.

Secondly, if there had been other bands it would seem likely that they were decorated with other hunting motifs. As can be seen from Table 19, however, no such patterns have been found. Finally, the colour of the Cluny example is bluer in appearance than the colour associated with the British Museum example. Curiously, the Ashmolean Museum fragment is of a similar colour to the Cluny example, but the pattern runs in a different direction. This detail suggests that more than one pair of curtains may belong to a set.

Another aspect of the British Museum compound weave cloth, which has to be considered, is why the loops were woven into the ground between the decorative bands. The loops were arranged so that, although they were woven horizontally, they would have hung downwards and slightly displaced

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to the right. If, as is suggested above, this cloth was originally a curtain, various possible reasons may be suggested as to why these loops were incorporated into the ground weave. For example, they may have been used to give extra weight to the cloth and thus make it hang better; they may have been used to help deaden noises; the loops would have made the cloth thicker and therefore keep in the warmth better, and to help prevent draughts; or they may have simply been a decorative device, i.e. the loops were intended to break up the white areas between the patterned bands. The last explanation is not very satisfactory as the loops are invisible from a great distance and the area between the coloured bands is relatively small. The label associated with the British Museum cloth describes the piece as a mattress cover. There appear, however, to be too few loops to provide immediate, personal warmth or comfort as one might expect with a mattress/couch cover. In addition to this point, the ground cloth and loops were made from a spun flax which is hard to the touch, and it seems likely that after a while they proved to be very uncomfortable to lie on.

The British Museum example also has distinct areas of wear which unfortunately cannot be seen due to the rolled form in which the textile is now displayed. Nevertheless, by studying a photograph of the cloth which was published in 1939 (which shows it in its preconserved state), and modern post-conservation photographs, the wear areas are easy to see (figs. 307a,b) [48]. It is clear from these photographs that the main area of wear was originally in the centre of the cloth, with a large area at the right transverse side. Signs of wear are also visible across the motifs to the other transverse side of the cloth. The area of wear at the left transverse edge is much smaller than on the right edge.



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If the cloth had been used as a mattress cover in the manner described by King, namely, that the decorative bands were placed parallel to the two short ends of the couch, then one would expect to see areas of wear in the centre of the cloth and in particular at the places where the elbows, buttocks, calves and ankles were in constant contact (fig. 308-309; King, 1981, 98). There is no evidence of such localised wear.

If, however, it was a curtain as is being suggested in this thesis, the area of wear could be explained by the cloth having been tied back with a cord or rope which was placed around the centre of the cloth. The use of such a rope can be clearly seen in a funerary monument now in the Rheinisches Landesmuseum, Trier (no. 119.10014.9949). This method of fastening would produce the wear signs described above. Such a method of tying <sup>back</sup> ~~naek~~ curtains is also known to have been used during the Roman and Byzantine periods for paired curtains. Thus it would seem reasonable to suggest that the British Museum cloth was indeed a curtain and may have been part of a matching pair.

There are also two small fragments of compound weave cloth now in the Victoria and Albert Museum (VA 1264.1888 <68>) and the Bade-Karlsruhe Museum in W. Germany (no number available, <194>), which are similar in both construction and design layout to the British Museum curtain. The design associated with the fragments consists of hunting felines enclosed in octagons, with small birds in the interstices (see fig. 257). It would seem reasonable to suggest that these pieces also originally come from a curtain.

**11.9.3 Wall-Hangings:** The function of a wall-hanging is different from that of a curtain, and there are few modern parallels. By looking,

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however, at the usage of medieval European tapestries, it is possible to gain some insight into the reasons why and how Egyptian and Near Eastern wall-hangings were used. The functions of a tapestry appear to be as follows: to help to prevent draughts and to deaden noise; to act as a large, colourful decorative area, sometimes depicting specific stories or messages, and finally, perhaps of greater importance, to exhibit a person's wealth and standing within a community [49]. In order to fulfil the more practical functions mentioned above it is necessary to have a textile which is heavy and closely woven in order to prevent draughts and noises. The weight of the cloth would also mean that the design was always visible, or that it moved with a gentle ripple, thus giving the illusion that the images were alive and that they ~~themselves~~ were moving. The designs associated with tapestries normally cover the complete cloth, and there is usually, although not always, a definite horizontal feel to the pattern layout. The horizontal axis to the design makes it easier to follow the pattern with the eye. Finally, wall-hangings and tapestries usually contain a variety of rich looking colours, possibly, although not necessarily, with a single, dominant colour for the background.

In addition to the more practical forms of wall-hangings, there were also more decorative types which would have been primarily used to cover a large area of space with colour and to exhibit a person's wealth. The design of the colourful fourth century "Putti in a Boat" hanging now on display in the Coptic Gallery of the British Museum (no. 20717), was made of flax, with the pattern worked in looped wool, and would seem to represent a cheaper method of producing a large area of colour. On the other hand, the large red silk hanging depicting an imperial triumph

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which was found in the tomb of Bishop Gunther († 1065) could be seen as a purely decorative, prestige item [50].

The use of wall-hangings in the Near East is attested to in several different forms. Firstly, there is documentary evidence for their use, for example, in a letter written to one Tonantius by Sidonius Apollinarius in about A.D. 481 (Sidonius Apollinarius, IX, 13). In this missive two pertinent references are made to hangings; (a): "Bring out hangings of fine linen ruddy of hue....."; even allowing for poetical license this could be a reference to flax hanging with brightly coloured patterns of the type described above, and (b): "Let the fabric from a far land display the heights of Ctesiphon and of Niphates".

Secondly, there are a number of very large pieces of cloth from the Near East which are frequently described as wall-hangings. These pieces include items such as the "Meleager and Atlanta" tapestry now in the Abegg-Stiftung Collection (ca. 215 x 155 cm), the "Nereids and Dolphin" tapestry hanging in the Textile Museum, Washington (ca. 212 x 162 cm; no. 1.48), and the large tapestry hanging of the "Goddess of the Hearth", now in the Dumbarton Oaks Collection, Washington (size unknown) [51].

In addition to these pieces, there is a large compound weave cloth in wool now on display at the Abegg Stiftung, Berne (AS 142, <142>, see fig. 150). The "wall-hanging" has been made up of a number of large fragments and includes the two selvages and one transverse edge. The largest pieces are approximately one metre in size, and have been used to reconstruct a cloth with an overall dimension of about two metres wide and about 3 metres long. The main design is in dark blue, light blue, and brown with traces of red and has a pattern depicting a hunting scene with lions pouncing on deer, tigers killing young, or small deer, and a



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mythical animal, the *chimera*, hunting an unidentified creature. The cloth has been reconstructed so that it has a corded end, part of the main pattern, a broad band in brown and then the main pattern area. The same order of layout has been repeated at the other edge (fig. 310). The scale and structure of this piece make it very unlikely, in my opinion, to be anything other than a wall-hanging.

The same order, namely, cord, pattern, band and then main pattern, can be seen on a number of other compound weave textiles, for example on a large fragment now in the Hermitage Museum, Leningrad (no. 36, J.6682 <200>). This piece has a design of archers behind foliage, facing left, who aim arrows at charging lions; horsemen with dogs moving to right towards lions; dogs hunting boars. It was woven in green and red wool. The cloth includes a small section of the main design; a broad purple band; a panel of the main design with horsemen facing towards a narrow purple band; a very small portion of the main design and finally an area of uncoloured cloth with a cord. The same arrangement and design, but in the reverse order, can be seen on an example illustrated by Volbach, and which is now in the Mainz Museum (Volbach, 1932, J.6682 <S.35> and on an example now in the Angewandte Kunst Museum, Vienna (4883 <2>; see fig. 267) [52]. It is possible, therefore, that all of these pieces originally come from a wall hanging on the scale of the example now in the Abegg-Stiftung.

The Leningrad textile is of particular interest, because the design is very reminiscent of a description given by Sidonius Apollonius of the "fabric from a far land" mentioned previously. The full quotation runs as follows:

"...Let the fabric from a far land display the heights of Ctesiphon and of Niphates, and the wild beasts racing over

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the field, driven to madness by wounds skilfully feigned in red, from which blood which is no blood seems to issue, as though a real dart had pierced their side. There the Parthian fierce of mien and adroit in the backward gaze vanishes on swift steed and turns again to launch a second dart, now flying, now putting in turn to flight the wild beasts' counterfeited forms" (Sidonius Apollonius IX,13).

It is tempting to speculate that there was a direct relationship between this quotation and the compound weave textiles described above. But as yet, there is no method by which this could be proved.

In addition to these points it is worth mentioning that the design of all of these pieces is viewed as if the cloth was a warp-faced example, i.e. the warp ends are placed horizontally, although in fact, they were woven as weft-faced textiles. The method of weaving the design sideways was also used by medieval European tapestry weavers. One reason which may explain this apparent quirk in technique is that if the weft picks had been left on the horizontal plane they would have started to sag after a comparatively short period due to the force of gravity [53]. This detail can perhaps be taken as a further indication that the Abegg-Stiftung cloth, plus the pieces associated with the Leningrad example, were indeed originally used as wall-hangings.

Based on the descriptions of woven (rather than looped) wall-hangings in wool given above, it is possible to put forward certain criteria for deciding whether a compound weave textile was originally a wall-hanging of some kind:

- (a) wall-hangings are heavy weight forms of material, and usually only in wool;
- (b) there is an all-over design which was produced in rich colours with a dominant horizontal feel to the pattern;

- (c) the pattern is reversed halfway through the design;
- (d) there is an elaborate system of monochrome bands and decorative areas, before the warp threads are twisted into a corded edge.

If it is accepted that the above four features do actually characterise a wall-hanging, then it can be suggested that the following group of compound weave textiles may originally have served this function:

Vienna T.4882 <1>, fig. 268: four rows of men fighting with leopards (?), boars and stags; alternating with four rows of men with horses, and dogs fighting boars, woven in purple and natural wool; size: 42.1 x 29.0 cm (see also Boston 40.40 <160>; size: 10.0 x 13.6 cm).

Victoria and Albert T.133.1935 <105>, fig. 173: rows of horsemen carrying spears and accompanied by dogs, woven in mid brown and natural wool; size: 12.0 x 28.0 cm (see also Lyons, 887-111-2 <187>; size: unknown).

Detroit 67.11 <169>, see fig. 266: rows of lions and leopards separated by inverted tree-shaped motifs, woven in red and dark blue wool; size: 15.0 x 23.5 cm (see also Abegg Stiftung 462, <143>; size: 20.5 x 39.0 cm).

**11.9.4. Furniture Covers:** In a number of tomb reliefs and mosaics, pieces of furniture, notably tables, couches and footstools, are covered with a flat spread of some form. In the "Last Supper" mosaic in the Sant' Apollinare Nuova church, Ravenna, for example, there is a depiction of a table covered by a white cloth which has a side decoration of isolated gamma shapes and a small central square worked in purple (Barti, 1959, pl. 48). This piece is reminiscent of the layout of a number of large Coptic textiles with undyed flax grounds and inset tapestry panels in



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wool, which can be found in various museums throughout the world, for example, Trier VII.94 (Nauerth, 1978, 72).

The depictions of couch covers in various mosaics, however, would indicate the use of a textile which was originally long and rectangular in shape. D. King in his article entitled "Early textiles with hunting subjects in the Keir Collection" has identified several design elements which he regards as being typical for "mattress covers" (King, 1981, 95-104). It should be noted, however, that he does not define which part of the mattress' furnishings he means by "mattress cover". He may mean the cloth that actually held the stuffing of the mattress, namely the ticking; a more elaborate cloth which went over a plain mattress ticking or even an elaborate cover which was only used on special occasions. Based on the examples that King describes, however, it is apparent that he did not mean a simple ticking material. It may be assumed, therefore, that the criteria he describes can be applied to any decorative textile which was used to cover in some manner (i.e. perhaps simply spread over the couch), the mattress on a couch and which was meant to be visible. King's criteria for the designs associated with mattress covers are: "(a) narrow rectangular pattern units which are oriented towards a selvedge (fig. 311); (b) the pattern units often seem to mirror-image reverse in the length of the textile; (c) the patterns are interrupted by transverse bands" (King, 1981, 98). King also refers to a number of Roman sarcophagi with relevant scenes, for example, a second or third century A.D. Attic sarcophagus now in the Museo Capitolino, Rome, where decorative panels can be seen at the edges of the mattress (Stuart Jones, 1912, pl. 16).

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apparent from these illustrations that the decoration of the associated mattresses was ornately patterned (figs. 291 and 312). The covers did not have any plain regions. It may be argued, especially if reference is made to the identical design depicted on a man's tunic and on the mattress, that these covers represent imaginary scenes. Yet if one looks at the other mattress covers, then the same concept, namely an all-over design, is followed.

The tradition of using such decorative mattress-covers continued well into the eighth century. This point can be highlighted by reference to a number of couches which are depicted in the wall paintings found at the Nubian site of Faras (fig. 313; Michalowski, 1967, pl. 64 and 65).

If it is accepted that the producers of the paintings and mosaics referred to above were depicting the normal appearance of couch covers, then it may be suggested that in addition to King's criteria given previously a further detail could be added: that the areas between the main figured bands were either coloured using one or more hues, perhaps a shaded band, as in the case of the Antioch couch, or that they were patterned with a small decorative motif which was subordinate to the main band as indicated by the Faras couches.

The British Museum textile (no. 21703, <39>), which was described by Granger-Taylor as a mattress cover, has undyed flax regions in between the purple figured bands. It does not, therefore, answer my added criterion for defining mattress covers. In addition, this detail may also be used to suggest that most mattress covers were originally made of wool, or silk, rather than flax, because (a) flax fibres do not take a dye easily, and (b) where coloured linens do occur, it is rare to find either a large region of colour or more than two colours together [56].

The problem of dyeing flax was alluded to by Pliny when he commented on the excesses to which people were prepared to go in order to wear elaborate clothing, "An attempt has been made to dye even linen so as to adapt it for our mad extravagance in clothes" (Pliny, *N.H.*, XIX, 5, 22-23). On the other hand, wool takes a dye without great difficulty and a wide range of colours can be produced relatively easily. This important difference between the two fibres can also be illustrated by the fact that in two of the so-called alchemical papyri, 88 references are made to the dyeing of wool, while none are made to the dyeing of flax [57].

King also describes the bands as running from selvedge to selvedge, which is correct for the British Museum example, but if the cloth was placed in this direction on a couch, then the couch would have had to be very wide and short for the cloth to have fitted the couch correctly. If placed in the other direction, however, it would fit a normally proportioned couch, but the designs would run along the length of the couch and would thus not fit with King's description or with the representations of couches on sarcophagi and tomb reliefs.

It would also be interesting to know whether a variety in the design associated with such textiles was regarded as important. The person lying on the couch would have covered most of the textile and thus only small areas of it could have been visible. This point is interesting in respect to "mattress covers" which are depicted with the cloth being tucked under the mattress (see figs. 292 and 312).

There are also a number of illustrations showing a cloth which is draped over the sides of the couch. This method of covering a couch can be seen in the "Aion and Chronoi" mosaic at Antioch (Levi, 1947, vol. II, pl. XLIII). The mosaic depicts a long couch, or series of couches. Along



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the edge of the couch which is visible there are a number of large, rounded cushions which have been placed over a cloth which hangs to the floor (fig. 314). Another mosaic at Antioch, in the "House of the Boat of Psyche" (Room 8), illustrates a cloth which has been draped over both the mattress and the sides of the piece of furniture, leaving only the legs visible (fig. 315) [58].

The last example referred to above may help to explain the unusual appearance of a large compound weave textile which is now in the Boston Museum (Boston, 04.2036, <157>, see figs. 232 and 316). There are three pieces of this textile; their sizes are 100 x 61.0 cm; 64.0 x 30.1 cm and 47.9 x 22.5 cm and they have been reconstructed to give a textile which has a maximum surviving size of about 200 x 65 cm. The cloth has a small, repeating design of rectangles enclosing lions. Down the 'centre' of the cloth there is a broad band of densely packed loops in wool which have been woven into the weft throws. The width of the looped band had to be estimated from the two larger pieces, but a minimum size of about one metre would seem reasonable. This width would be sufficient to cover a couch top. There is also a depth of cloth on either side of the looped region. These side areas of cloth could be explained as either the region which was tucked in, or, as indicated by the mosaic examples given above, they may originally have hung down the sides of the couch. It would seem feasible to suggest that the woollen loops may have been added for extra comfort.

The use of looped cloth, in wool, for spreading over couches at large events is attested to in a third century B.C. description of a feast which was given in Alexandria:

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"..... there were set a hundred gold couches ..... On the couches were spread purple rugs of wool of the finest quality with pile on both sides ....." Athenaeus V.197

It should be noted, however, that the feast described was a romantic vision of one given by Ptolemy Philadelphus in the third century B.C. There is no evidence to suggest that Athenaeus was actually present. Perhaps it would be more feasible to suggest that Athenaeus was using contemporary objects and customs to make it easier for the reader to understand and visualise this great event.

If it is accepted that the criteria and actual examples described above do represent couch or mattress covers, it is possible to suggest that the following surviving examples of compound weave cloth may have originally been used for this function:

Washington Textile Museum 31.11 <266>, (see fig. 174): a nearly complete example which is 239 x 128 cm in size. The design has seventeen different elements which are woven in a mirror image repeat from the centre of the cloth; the centre line lies parallel to the weft (the main bands have been distinguished by an \*). The elements are: (a) red band; (b) small urns (?); (c) red band (d\*) large urns with doves and small upside down urns; (e) zig-zag with dots in red and blue, and natural and blue; (f\*) hexagons enclosing quatrefoils with squares at the interstices; (e) again; (g\*) hexagons enclosing small rhomboid shapes, with squares in the interstices; (h) vine leave trail and geometric motif; (i\*) large octagons enclosing eight-petalled flowers, with quatrefoils in the interstices; (h) *idem*; (j\*) broad band of vine trail with leaves and grapes; (k) zig-zag with dots, plus small geometric band;

(l\*) stylised faces surrounded by rhomboids enclosing three circles; (k) *idem*; (m\*) rhomboids with squares forming an eight-petalled flower motif; (n) vine trail band; diamonds and pillar band; (o\*) three rows of eight-petalled flowers with dots in octagons, quatrefoils in the interstices (not the same as i\*); the design is then repeated in reverse order (Trilling, 1982, pl 8; no. 108). The small bands with simple geometric designs are very similar in appearance to Qasr Ibrim 74T/77 <49> and Science Museum 109344 (B) ii <61>, and it is possible that these pieces were also originally from a similarly patterned couch cover.

Washington Textile Museum (no number available, <275>; see fig. 271); three large fragments making up a piece approximately 238.6 x 132.7 cm in size. The design is made up of twelve rows of arches enclosing lions (one row only) and dancing male and female figures [59].

Gebel Adda T.75 (<9>, Royal Ontario Museum; see figs. 123-124); this example has survived in numerous fragments of various sizes, but the maximum survival size in the reconstructed form is about 125 x 75 cm. The associated pattern is made up of four types: (a) octagons and squares containing stylised quatrefoils in blue and natural wool; (b) octagons containing rosettes with diamonds in the interstices. The diamonds enclose circles and stylised rosettes, also in blue and natural wool; (c) alternating rows of large rosettes and small circles separated by a trellis work motif of small squares, in blue and natural wool and (d) different pattern areas which are divided by broad red bands with narrow coloured edges (for my reconstruction of this textile, see fig. 124). The textile to the bottom right hand corner is a woollen tabby weave cloth, s/s-spun, which was found with the Gebel Adda textile. For similar



pieces to Gebel Adda T.75, see also Boston 96.159 (<155>; 28.0 x 102.0 cm) and Louvre AF 6084 (<140>; 30.0 x 50.0 cm).

Victoria and Albert Museum 449.1887 <66> see fig. 212; a large piece (30.0 x 40.0 cm), which includes bands of the following motifs: (a) diaper pattern of rosettes within octagons (b) quatrefoils within lozenges and fret-ornaments in blue, (c) curved leaf and stem pattern with zig-zag lines and geometric ornaments in red which have been arranged in horizontal bands flanked by natural bands. Again red bands have been used to separate some of the pattern areas. The textile has been woven in dark blue, natural, red and yellow wool.

Victoria and Albert Museum T.192.1976; T.192a.1976 and T.192c.1976 (<116>; 44.0 x 48.0; 48.0 x 46.0 and 33.0 x 16.0 cm respectively; see fig. 69); numerous fragments with a repeating design of squares and rectangles in dark blue, natural, pink, red and yellow wool; see also Norwich 58.19.(39)a (<120> 20.3 x 17.0 cm) and GMV-E (<172>; 7.0 x 10.0 cm).

If this design is accepted as a possible couch cover type, then the following similar, geometric patterns could also be put forward as potential entries for this category of use: ROM 961.107.6 <13> (see fig. 193); Chicago Institute of Arts Q33 and Q83 (<164, 165>, from the site of Qustul, see fig. 126); Bolton 62.31.3 and 62.31.4 (<33, 34>, from the site of Armant, see fig. 108); National Museum, Stockholm, 139/1935 <232> (fig. 317); Kelsey 13704a <150>, from the site of Karanis, see fig. 97); Bolton 19.30.96 (<31>, from the site of Karanis, see fig. 98); Victoria and Albert 899.1886 <65> (see fig. 195), and Hildesheim 4262 <170>. The last two are of particular interest as they both have red bands which

interrupt the sequence of the main pattern. The example from Qustul (Chicago 33) has a red and yellow band interrupting the main pattern.

Washington Textile Museum 31.14 <268>; Trilling, 1982, no. 111; 33.6 x 31.1 cm; see fig. 226): squares containing an elaborate quatrefoil design, with four vine leaves and linear motifs (bunches of grapes? and vine tendrils) extending from the corners and sides of a small central square. The outer squares are surrounded by a cable motif with quatrefoils in diamonds at the junctions; see also Louvre, AF 5682 <136>; Qasr Ibrim 74T/221 <50>; Dimand, 1925; fig. 3).

Lyons, 26.812/19 <188>, see fig. 100; Lyons, 26.812/20 <191>, see fig. 101 and Lyons, 24/569/9 <190>, see fig. 103 (sizes unknown): all of these pieces come from the site of Antinoë in Egypt. They have been described in various publications as cushions, but this would appear to be a secondary use [60]. As a primary use, I would like to suggest couch covers.

If the small square design enclosing an animal form associated with Boston Museum no. 04.2036 <157>, see fig. 237, is regarded as a typical couch motif, then there are a number of other textiles which should fall within this category. For example, Qasr Ibrim 78T/300 <52>, see fig. 118: lions enclosed in simple squares; ROM 980.78.15 <28>, see fig. 230: lions enclosed in rectangles; Cluny 22.479 <131>, see fig. 230a; deer/goats(?) enclosed in rectangles; ROM 961.107.5 <12>, see fig. 231: ornate hexagons enclosing eagles and finally, Washington Textile Museum 31.12 <267>, see fig. 234; leopards(?) in ornate squares (Trilling, 1982, no. 110).

As a final aside in this section, it is worth noting that the

modern 'Akhmim' textile illustrated in Figure 1 is of the type used as a bed-cover at Chicago House, Luxor, and indeed, most bedrooms in this building are similarly bedecked.

11.9.5. Floor Coverings: There are a number of compound weave fragments which would appear to be too coarse to fit into the category of uses described above, and which have been labelled by L. Mackie as "medieval floor coverings" (Mackie, 1985). It is this group of compound weave cloth which will now be discussed.

During the Greek, Roman and Byzantine periods in the Near East, the decoration of floors was usually confined to mosaics of various types, such as the elaborate examples found at the site of Antioch (Levi, 1947). It should be noted that exceptions to this generalisation can be found, see, for example, a looped textile which was found at the Egyptian site of Karanis, and which has been described by the art historian C. J. Lamm as being part of a carpet [61]. In an Arabic description of the fall of Egypt to the army of 'Amr ibn al-'As, the Coptic leaders are described as being arrayed in fine silks and meeting the Arab leaders in a tent of silk. In the tent a carpet of multi-<sup>✓</sup>coloured silk had been placed on the floor, and on it a number of cushions, couches and mats had been laid (Galtier, 1909, 70). It should be noted, however, that according to R. B. Sarjeant, the original story was written in a romantic style, but it would still seem to describe the manner in which an Arabic tent would have been furnished (Sarjeant, 1972, 154). An elaborate display of carpets is indicated by a description of the visit of Byzantine ambassadors to the Abbasid Caliph at Baghdad in A.D. 917. According to the description, thirty-eight thousand hangings adorned the Caliph's palaces, twenty-two thousand mats and carpets lined the corridors and



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courts, although many of these were for show only and were not intended to be walked upon [62].

A slow change in attitude towards internal furnishings followed the expansion of the Islamic Empire in the seventh and eighth centuries. By the medieval period in Egypt, according to Mackie, the most common form of floor covering were mats which were made out of reeds or rushes [63]. Nevertheless, the presence and use of woven pile carpets and flat-weave carpets is indicated by a number of extant, Mamluk examples, such as the large fragment with the blazon of an emir of Qaytbay's Court, now in the Washington Textile Museum, and another, complete, Mamluk carpet also in the Textile Museum's collection [64]. Small carpet fragments have been found at the sites of Fustat and Quseir al-Qadim [65]. The greater use of carpets and rugs on the floor can, perhaps, be traced to the nomadic practice of covering the sandy floors of tents [65].

Within the category of floor coverings one could expect to find a compound weave type of textile which was closely woven and thicker than most types of compound weave cloth. It had to be able to stand up to the extra wear involved in being continuously walked upon, plus the attrition caused by sand particles. Two weft-faced compound weave textiles which have already been published as floor coverings, fit this description (Mackie, 1985, 23).

The two pieces described by Mackie are from the site of Fustat, Egypt, and were apparently found in the upper layers of the rubbish mound <184, 185> (see figs. 92, 93). Based on their provenance, the textiles have been attributed to the end of the eleventh century. Mackie describes the two compound weave pieces as follows: "One fragment displays a stepped crenellation in green wool and undyed cotton. The

other had adjacent white 'circles' on a red ground, imitating luxurious pearls that often formed roundels ..... (Mackie, 1985, 33). The first example was felt to be "seemingly identical" with textile no. 1092 in the Islamic Museum, Cairo [66]. In addition to this piece it should be compared with an ex-Lamm collection example (Lamm I,16) now in the National Museum, Stockholm, 23/1939 <249>; fig. 318). According to R. J. Charleston, who worked with Lamm during the 1930's, Lamm purchased many compound weave textiles in Cairo and they were reputed to have come from the site of Fustat (Charleston, pers. comm.). It is conceivable therefore that the three pieces described above originally came from the same textile.

There is a similarly constructed compound weave example from the site of Quseir al-Qadim, which may have a twelfth century A.D. date (L8c-8d; RN 870 <167>, see fig. 110). The fragment is 24.0 x 8.5 cm in size and was woven in a compound tabby type 1a weave. The warps are undyed wool (S,2xz) and the wefts are red wool (z-spun) and undyed cotton (z-spun). The design is made up of an interlacing geometric motif, flanked on at least one side by a stepped diagonal line; above, there are several decorative bands including one with stepped forms and another with an unidentifiable motif. No parallels for the design of the Quseir al-Qadim example have yet been found.

It was suggested in a previous chapter that the Fustat and Quseir al-Qadim compound weave textiles were of the *zilu* type. If this is correct, as would seem likely, then it would seem reasonable to suggest that they had the same function as *zilu* textile, namely, as a floor covering of some kind. According to M. Beattie, modern *zilu* carpets or rugs are used as a cheap form of floor covering in places of constant

wear, i.e. in hotels, mosques etc. The historical use of this function is strengthened by a fourteenth century Arabic manuscript which was cited by N. Wilber (Wilber, 1981, 309). In the manuscript reference is made to the furnishing of the Bagh-i Del Gussha at Samarkand (in modern Uzbekistan) with *zilu* cloth: "..... the weavers of *zilu*'s were ordered to take the measure of the rooms ..... and started weaving *zilu*'s for each one" (Wilber, 1981, 309). Wilber also suggested that their use in Iranian mosques was related to Sh'ite beliefs, and in particular to an aversion to the use of pile rugs within religious buildings (Wilber, 1981, 309). R. A. Khumayni, however, in his work on Sh'ite law, points out that the use of piled rugs in religious matters is not forbidden, rather that there are two laws which say that prostration must be on the earth and that the forehead should not touch or be over anything which does not settle "like a mattress of feather" [68]. It would seem likely, therefore, that the Fustat and Quseir al-Qadim compound weave textiles were floor coverings of some kind, but that their exact function is open to speculation.

There are also a number of weft-faced compound weave textiles which have multi-coloured warp threads arranged in specific sequences, for example, Qasr Ibrim 74T/77 <49> (see fig. 116); Victoria and Albert T.223.1957 <114> and Abegg Stiftung 1640 <147> (see fig. 255). In some cases, it would appear that the coloured warp threads have been used in order to create a decorative cord, or fringe edge, as can be seen in association with the large wall-hanging described above now in the Abegg Stiftung (AS 142, <142>, see fig. 310) or a piece now in the Louvre (Louvre AF 6084, <140>, mattress-cover ?). In other examples, however, such as Keir T26 <177> (see fig. 260), the coarseness of the material



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would suggest that it may have been originally a floor covering and that the ordering of the coloured warps has been intentional (b = brown, n = natural, b/b n/n b/b n/n etc.) in order to produce the loose, decorative fringe associated with rugs and carpets (Spuhler, 1978, 69, no. 29).

11.9.6. **Remaining Textiles:** In addition to the textiles which have been described above and for which a possible original use has been suggested, there are a number of pieces which do not fall happily into any specific category. The two types of cloth which fall under this 'heading' are firstly, several pieces with large tapestry insets in the form of squares and bands now in the Royal Ontario Museum (ROM 970.364.1 <15> and 980.78.15 <28>, see figs. 147 and 230 respectively). The size and shape of these pieces would make it seem likely that they were originally part of two wall-hangings, but as yet no comparative source of a similarly patterned and woven object has been found, so this idea must remain speculative.

Secondly, there are a number of pieces which have obviously religious associations; for example, a small fragment with an orans figure (National Museum, Stockholm, 16/1939 <245>; see fig. 146); five fragments which show scenes from the Birth of Christ (Metropolitan Museum, 90.5.11 <260> (see fig. 283), and a fragment, with associated pieces, with the name of Allah woven into it (Qasr Ibrim, 80T/23 <55> (see fig. 119). The size of all the fragments with Christian motifs would appear to be too small for a wall-hanging. It is possible however, that the silk and wool examples with scenes of the Nativity etc., may have come from some form of religious garment, perhaps a *stola* of some kind. There is, however, no conclusive evidence for such a statement.

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It is feasible, after all, that they came from a band similar to those found on curtains. The Islamic fragment also presents problems with respect to its possible original function and as yet I have not been able to find a satisfactory explanation for its appearance, structure or possible use.

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Footnotes

- 1 See Chapters 8 and 10.
- 2 Thompson (1971), no. 27, acc, no. 38.748. See also Vogelsang-Eastwood (forthcoming).
- 3 See for example, King (1981), 102. For a reference to reliquary pouches see Muthesius (1974), pl. 18.
- 4 Pliny makes several references to ship sails, all of which were made of flax cloth of some kind (see for example, Pliny, *N.H.*, XIX, 5, 23-24). It should be noted, however, that the use of wool tabby weave sails is known from the Viking period in Northern Europe (P. Walton, pers. comm.).
- 5 Pliny, *N.H.*, XIX.6.23; see also Pliny, *N.H.*, XIX.6.24.
- 6 See for example, the relief of the Luxor temple in the first court of the Ramesses II temple, Luxor (my thanks to R. Johnson for bringing this relief to my notice).
- 7 It should also be noted that the so-called Egyptian reluctance to use wool did not extend to domestic situations. Wool textiles, for example, have been found at the 18th dynasty site of Tel el-'Amarna (Eastwood, 1985, 192).
- 8 See Chapter 9. Winlock and Crum (1926), 69-71.
- 9 See for example P. Oxy. 3060 (second century A.D.) which refers to various objects being sent wrapped in linen.
- 10 Plutarch, *Parallel Lives*, "The Life of Alexander", 76. Some doubt appears to exist as to whether *ποικίλοις* actually means embroidery. One point is certain, however, Plutarch did not use the term



- πολυμίτος which is the Greek term sometimes associated with compound weave textiles (see Chapter 7).
- 11 Makrizi, *Khitab*, I, 416; Sarjeant (1972), 159.
  - 12 See for example, Orbeli and Tavernier (1934), 10; Harper (1978), figs. 3 and 6. 1.
  - 13 A similar list of objects is given in another letter from Oxyrhynchus (P. Oxy. 921). See also P. Oxy. 105.
  - 14 From my own research it would appear that head veils began to be common in Egypt during the third century A.D., especially for Christian women. See for example, comments by the early third century A.D. writer Tertullian in *De Virginibus Velandis*, XVII.
  - 15 Haags Gemeentemuseum, acc. no. OW 27-1936; Anon. (1982), 66, See also a reference to a dalmatica with hood in P. Michaelidae 18.
  - 16 See for example Thompson (1971), 275, acc. no 41.523; Du Bourget (1964), 275, acc. no. AC 282; The Egyptian Museum, Cairo, no. 57174.
  - 17 For an indication of the prices paid for garments in Egypt during the third century A.D., see P. Oxy. 3194 and P. Oxy. 3201.
  - 18 For an extant sleeved tunic in wool, see Trilling (1982), 77, no. 74; for a sleeveless tunic in wool, see Mayer-Thurman and Williams (1979), no. 29.
  - 19 For an example of citizen's clothing see the young man depicted on a mummy cloth now in the Kremlin Museum, inv. no. 4229/1 1a 5749; for male slave's clothes, see a third century A.D. mosaic from Carthage now in the Louvre Museum (MA 1796, Baratté, 1978, 71-73).
  - 20 See for example, the Fayoumic mummy portraits of women now in various museums throughout the world (Parlasca, 1966; Shaw, 1972; Grimm, 1974).

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- 21 Inv. no. 63395; Shore (1972), pl. 18; see also N.G. 1263, pl. 14.
- 22 For the complete quotation by Asterius, see Chapter 10.
- 23 See for example, a tunic now in the Victoria and Albert Museum, London (acc. no. T.291.1891; Kendrick, 1922, no. 620, pl IV)
- 24 Crowfoot (1977), 43-51; Vogelsang-Eastwood (in press).
- 25 See for example, the gazelle skin loin cloth now in the Museum of Fine Arts, Boston, (acc. no. 03.1035 ). See also P.Oxy. 3201.
- 26 Jenkins and Williams (1985), 411-418.
- 27 The bust is now in the British Museum, no number available. See Kitzinger (1955), pl. 1
- 28 See for example, the garments from the Syrian site of Halabiyeh which were published by R. Pfister (Pfister, 1951, pls. I-VI).
- 29 See Chapter 8.
- 30 Rostovtzeff (19 ), — to be removed?
- 31 Mayer-Thurman and Williams (1979), 97. Curiously, no reference is made to this textile in Mayer-Thurman's section on tunics (Mayer-Thurman and Williams, 1979, 41-41).
- 32 Other items of clothing in the burial included a short silk veil, *maphorium*, and a silk mantle, *palla*, which had been used as a shroud; Boyer (1977), 25-29.
- 33 See Jerussalinskaya (1963); Riboud (1976).
- 34 Riboud (1976), 32. See Chapter 5.
- 35 By the early Ottoman period, tunics throughout the Near East were beginning to be cut to a very definite pattern; see, for example, two children's tunics now on display in the Victoria and Albert Museum, nos. 768.1886 and 763.1884.

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- 36 For a discussion about the process of weaving garments to shape during the Roman period, see Granger-Taylor (1982).
- 37 See Chapters 6 and 10.
- 38 For other compound weave textiles with the same design; see Brussels TX 60 <5>; Ashmolean Museum 1891.287 <124>; Abegg Stiftung 906 <146>; Brooklyn Museum 45.77.1 <259>; Boston Museum 92.2775 <154> and the Islamic Museum, Jerusalem 928/70a <195>.
- 39 Levi (1947), pl. XLIII; Krealing (1967), pl XXXV.
- 40 For the ivory diptych see Beckwith (1979), 84, pl. 67; the Faras wall paintings see Mickalowski (1967), pl 73; finally the "Muse with the Mask", Rheinisches Landesmuseum, Trier, acc. no. 1003.
- 41 Acc. no. 313. Zimmer (1982), 124-125.
- 42 The diptych is now in the Merseyside County Museum, Liverpool. See also Gough (1973), figs. 110, 111.
- 43 Harper (1978), 80, fig. C; see also page 75, no 25.
- 44 The manuscript is now in the Bibliothèque Nationale, Paris, Ms. nouv. acq. lat. 2334, fol. 76 recto.
- 45 The angels can also be compared with the figures depicted on the San Güzel sarcophagus, Istanbul (Gough, 1973, fig. 101).
- 46 This point was mentioned by King, but not fully explored (King, 1981, 101).
- 47 Krauthier (1965), 85, fig. 31, pl. 29c.
- 48 The pre-conservation illustration of BM 21703 comes from Charleston and Lamm (1939), pl 1.
- 49 For examples of medieval Apocalypse tapestries, see King (1977), 160-167.



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- 50 The Bishop Gunther wall-hanging is now housed in Bamberg Cathedral Treasury; see Geijer (1981).
  - 51 Simon (1975); Trilling (1982), 42; Volbach (1969), pl. 32.
  - 52 Volbach (1932), J.6682 <S.35>. See also Philadelphia Museum 33.50.1 <265>; Lyons 910.111.2 <188>; Röhss Museum 348.30 <202>.
  - 53 B. Morrell, Manchester Polytechnic, pers. comm.
  - 54 Henig (1983), pl. 8; Köln (1964), no. 19.
  - 55 See for example, Seyrig (1937), figs 10, 12, pl. IV.
  - 56 A reddish pink and tones of blue are commonly found on linen from the Pharaonic period in Egypt (Eastwood, 1985, 9-19).
  - 57 P. Leiden X (ex. Pap. Anastasi); Pap. Holiensis (ex. Pap. Stockholm). See Halleux (1981).
  - 58 Levi (1947), vol. II, pl. XLII, b.
  - 59 Trilling (1982), no. 109; see also Dimand (1925), fig. 1.
  - 60 Guimet (1912), 24; King (1981), 95.
  - 61 Lamm (1985), 11-12; Wilson (1933), 14-15. See also Riefsthal (1933), 127ff; Dimand (1933), 150ff.
  - 62 See Graber (1973), 168-169.
  - 63 See Mackie concerning the question whether Egyptian *husar* and *saman* mats were made from rushes or reeds (Mackie, 1985, 26).
  - 64 Washington Textile Museum acc. no. 1965.49.1; Ellis (1968), fig. 3. TM R.7.3, Ellis (1968), fig. 2.
  - 65 Fustat 80.57, 80.58.1 <184, 185>, Quseir al-Qadim RN 870 <167>.
  - 66 For a modern example of this practice see Whitworth (1976), pl. 19.
  - 67 Mackie (1985), 35; Mahir (1977), fig. 59.
  - 68 Khumayni (1984), 146. I should like to express my thanks to Dr. H. Modarressi for his kindness and help in clarifying this point.

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## 12. SOME DIFFERENCES BETWEEN 'EGYPTIAN' AND 'SASANIAN'

### COMPOUND WEAVE TEXTILES IN WOOL

#### 12.1. Introduction

On the basis of the information presented in previous chapters, it is perhaps possible to express a basic question, namely, whether a difference can be made between a so-called 'Egyptian' and a 'Sasanian' compound weave textile. By an 'Egyptian' example I mean a compound weave textile which has been found in Egypt or Nubia and which can be dated within a certain time period, namely between the third century A.D. (possible date of the Antinoë textiles), and the coming of the Islamic armies in the seventh century A.D. The latter century was chosen because it marks the date when new textile traditions of Arabic origin were introduced into Egypt [1]. The term 'Sasanian' has a much vaguer usage. Only one wool compound weave textile has been found at a known Iranian site, namely the wool and cotton fragment which was found at Shahr-i-Qumis [2]. As will have been noted in previous chapters, however, a number of compound weave textiles may be classed within the Sasanian, rather than Egyptian art tradition. It is these pieces, therefore, which form the basis of the 'Sasanian' corpus of compound weave textiles.

The order in which the differences between the 'Egyptian' and 'Sasanian' examples are described in this chapter is slightly different from that used in the preceding discussions. Firstly, there is a brief reference to the place where the pertinent wool compound weave textiles were excavated. This is followed by information about the range of designs, fibre types, fibre diameter measurements, dye analysis and use of colour, spin directions, and finally, the type of weaves recorded [3].

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Designs have been discussed prior to any references to fibre types, etc., for two reasons; firstly, the design was the basic criterion used to select the 'Sasanian' compound weave textiles discussed in this chapter. Secondly, the most common approach to the provenancing of a group of textiles is based on iconographical details. I want to show in the discussion below, however, that while this starting point is still valid, other criteria are equally relevant and telling.

#### 12.2. The 'Egyptian' examples

In all, the catalogue of this thesis includes forty-one wool compound weave textiles which come from various Egyptian and Nubian sites, namely, Fustat (two examples); Karanis (seven examples); Antinoë (eight examples); Armant (one example); Qau el-Kebir (one example); Quseir al-Qadim (one example); Qasr Ibrim (eighteen examples); Gebel Adda (one example) and finally Qustul (two examples) [4]. All bar three of these textiles are in wool. The exceptions are those pieces from Fustat and Quseir al-Qadim which are in wool and cotton. These, however, date from the Medieval Islamic. I was able to take fibre samples from the compound weave textiles found at Karanis, Armant, Quseir al-Qadim, Qasr Ibrim and Gebel Adda [5]. The results of both the fibre diameter measurements and the dye analyses of these textiles have been presented in Tables 20 and 19.

#### 12.3. The 'Sasanian' examples

As stated above, the textiles in this section were chosen because they contain a very distinct group of motifs, namely, the birds in discrete or connecting frameworks [6]. This group of textiles is



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associated by many textile historians, textile historians etc, with an Iranian origin, although as far as I am aware, only one wool and cotton compound weave textile is known to come from an excavation within Greater Iran, namely the example from Shahr-i-Qumis <133> [7].

The majority of the textiles which have been included in this section were made of wool and cotton, although there are some all wool examples. Fortunately, I was able to take fibre samples from a number of these textiles. The results of the various analyses have been presented in Tables 22 and 23. Nevertheless, these results should not be regarded as totally conclusive as I was not allowed to take a fibre sample from the Shahr-i-Qumis example. The staff, however, of The Metropolitan Museum, New York, kindly supplied me with the dye analysis results given in Table 23.

#### 12.4. The Designs

The range of designs associated with the compound weave textiles from Egyptian sites fall into three categories, firstly, those pieces with geometric motifs such as the simple squares and rectangles on textiles which were found at Karanis (Bolton 19.30.95 <31>, Kelsey 13704 a <151>; see figs. 96, 97), Qasr Ibrim (84T/23 <55>, see fig. 122) and Armant (62.31.3, 62.31.4; <33, 34>; see fig. 108). Secondly, more complex designs such as the square with vine leave motif found at Qasr Ibrim (74T/221 <50>; see fig. 117) or an example from Antinoë which has a design of quatrefoils (Lyon 24/569/9 <190>; see fig. 103). The latter group also includes those pieces which have animal designs. So far, however, I have only identified two such designs. Both of the textiles come from Qasr Ibrim. The first has a design of stylised lions arranged

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in a series of rows (QI T78/300 <52>; see fig. 118). The second piece appears under ultra-violet light to have rows of octagons enclosing an animal of some form (perhaps a deer, 72T/45 <42>), but its condition is so poor that this identification is not certain. It can be stated, therefore, that the majority of the wool compound weave textiles from Egyptian sites have geometric designs which are not of a highly complex nature.

The colour range associated with these compound textiles is varied. Many are simply natural with either blue or red. There are some others, however, which include two or more colours, for example, the textiles from Qustul are in red, yellow and natural, while an example from Qasr Ibrim is in green, yellow, red, brown, purple and natural (QI T74/77 <49>; see fig. 116). In general, however, the use of two colours, one dyed (red or blue) and one undyed would seem to be the most common combination.

The designs associated with the 'Sasanian' textiles present an unfair comparison with the 'Egyptian' examples, as these pieces were deliberately chosen. They all have designs of birds enclosed within a framework of some kind. The colour range is also relatively restricted, the vast majority of the textiles are red with natural, although some were woven in other colours, for example, one of the textiles now in the Royal Ontario Museum, Toronto, was woven in green and red (ROM 961.107.4 <11>). Red and natural is, however, the dominant colour range within this group.

#### 12.5. Fibre Diameter Measurements

The means by which fibre diameter measurements are taken and analysed have been discussed in the introductory chapter. It is only necessary at this point, therefore, to put forward some conclusions and opinions concerning the presented fibre diameter measurements of the relevant textiles.

It can be seen from the results given in Table 20 that the vast majority of the wool samples from the 'Egyptian' textiles were of a medium range, and generally clustered in the True-Medium, Generalised Medium to Hairy-Medium value range. There are, however, a small number of much finer forms. For example, Qasr Ibrim 74T/15 <45> which had Fine/Generalised-Medium undyed warp and weft threads, while the blue dyed weft was a Hairy-Medium form. The difference in results would suggest that the blue fibres came from a totally different source from that of the undyed wool [8].

Several pieces fall outside of the medium range, notably four textiles which came from Qasr Ibrim and the single example from Quseir al-Qadim. As noted elsewhere in this thesis, I believe that the Qasr Ibrim examples form a distinct group, which are post seventh century A.D. in date and are probably not Egyptian in origin. At the very least, the presence of the name *Allah* on one piece (80T/23, <55>), means that visually this particular textile does not belong to the iconographical range associated with the other textiles from Qasr Ibrim [9]. The Quseir al-Qadim example (RN 870, <167>; see fig. 110) is made in wool and cotton and is of a twelfth to fourteenth century A.D. date [10]. Thus, although it was found in Egypt it lies beyond my definition of 'Egyptian' compound weave textiles.



Table 20

Fibre diameter measurements of wool compound weave textiles from various sites in Egypt

Sample	Fine	Fine/Gen. Medium	Gen. Medium	Medium	Hairy Medium	Hairy
Armant	-	-	-	-	3	-
Gebel Adda	-	2	-	-	2	-
Karanis	-	1	6	4	11	1
Qasr Ibrim	-	4	8	1	24	4
Quseir al	-	-	-	-	1	1
Qadim						

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The measurements and results given in Table 20 for the 'Egyptian' compound weave textiles are consistent with the fibre diameter range which has been identified for textiles from the Roman period in the Mediterranean region. For example, in Table 21 I have given a list of the fibre diameter results taken from a number of wool samples derived from various Libyan and Palestinian sites. These figures have been taken from various results published by the English scientist, M. L. Ryder [11].

As can be seen by the figures in Table 21, the vast majority of the wool fibre samples taken from the Libyan and Palestinian textiles fall within the Fine/Generalised-Medium to Hairy-Medium range. A similar grouping can also be found in Table 20 which gives my results for the wool samples taken from 'Egyptian' compound weave textiles. As a result of the similarity, it would seem reasonable to suggest that the 'Egyptian' compound weave textiles were made from wool which was typical for the period and location.

As noted previously, I was unable to take a fibre sample from the Iranian Shahr-i-Qumis textile. From a visual observation of the wool, however, it was clear that there were many kemp and course fibres present which would suggest that this textile was of a Hairy to True-Hairy fibre type. But it should be stressed that this identification is purely speculative.

Interestingly, the fibre diameter range of wool samples taken from other 'Sasanian' textiles are of a coarse, Hairy nature. As can be seen in Table 22 the majority of the results fall within the Hairy-Medium range, with a greater number of pigmented and medullated fibres than noted from the 'Egyptian' results given in Table 20.

Table 21

Fibre diameter measurements of wool textiles from Libya and Palestine, taken from results published by M. L. Ryder (Ryder, 1974, 102)

	Fine	Fine/Gen,-	Gen,-	Medium	Hairy-	Hairy
		Medium	Medium		Medium	
Zinchera, Libya	-	2	-	-	1	-
(1st, c, A,D,)						
Daliyeh,	8	1	6	1	1	1
Palestine						
(1st c, B,C,)						
Murraba'at,	4	10	9	1	-	-
Palestine						
(1st-2nd c, A,D)						
En Boqeq,	1	1	14	1	8	-
Palestine						
(ca, A,D, 500)						



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Unfortunately, apart from the work which I have carried out on the fibre diameter range associated with this group of textiles, it would appear that there is no published comparable material. As a result therefore, I am unable to take these results any further.

Differences between the results of the 'Egyptian' and 'Sasanian' fibre diameter measurements would therefore suggest that:

(a) the range of fibre types, the low number of kemps, coarse hairs, medulated and pigmented fibres in the 'Egyptian' samples indicate that sheep breeding was regarded as important in Egypt. A fact which is attested to in surviving papyri [12]. On the other hand the limited, but hairy range of fibre types associated with the 'Sasanian' samples, plus the high percentage of kemps, coarse hairs, medullated and pigmented fibres would suggest that sheep breeding was not regarded as being of importance in the lands where these textiles came from. As Roman Egypt is well known for the number of fine woollen textiles which were produced, these results help to confirm the view that sheep were being bred with the intent of increasing the market value of their fleece rather than as a meat source. Such a conclusion could also be taken to imply that sheep were primarily regarded as a meat source in the Iranian lands, and that some other fibre (possibly silk), was used to produce fine textiles. (b) as the 'Sasanian' fibre results are generally much coarser and of a far narrower range than the 'Egyptian' results, it would seem that a much more limited range of sheep types were available in the Iranian lands than in Egypt. On the other hand, it could be argued that the textiles came from a small number of production centres which called upon a very limited source of wool. Given the variation in the appearance

Table 22

Fibre diameter measurement results based on fibres taken from a number of unprovenanced 'Sasanian' style wool and cotton compound weave textiles now in the Royal Ontario Museum, Toronto, Canada

	Fine	Fine/Gen.-	Gen.-	Medium	Hairy-	Hairy
		Medium	Medium		Medium	
Royal Ontario Museum						
961.107.4	-	-	-	-	3	-
970.364.12*	-	-	-	-	1	1
976.364.13*	-	-	-	-	2	-
977.173*	-	-	-	-	1	-
980.78.35	-	-	-	-	4	-

\* the weft is made up of wool and cotton picks

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of these textiles it would seem more likely, however, that the former was the case rather than the latter.

#### 12.6. Dye Analysis Results

The coloured wool samples which were taken from the 'Egyptian' textiles were further tested in order to determine which dye stuff had been used to produce the relevant colours. The primary colours proved to have been made from the following sources: all the reds were produced from the plant, madder (*Rubia tinctorum*); the blues were produced from some plant species containing indigotin (probably woad, *Isatis tinctorum*), and finally the yellows were produced from either weld (*Reseda luteola*) or an unidentifiable plant source. The secondary colours, such as orange, purple, brown, green etc., proved to be mixtures of the above mentioned dyes.

A far greater variety of dye stuffs was identified in connection with the 'Sasanian' compound weave textiles. The increased range, however, only applies to the red dyes. The blues proved to be of indigotin, while the yellows were unidentifiable. The red dye stuffs which have been identified are: madder (*Rubia tinctorum*), and two insect dyes, namely some form of the cochineal and kermes (*Kermococcus vermilio*).

The use of insect dyes such as kermes did occur in Egypt during the Roman period, but it was costly dye and does not appear to have been in widespread use [14]. On the other hand, the use of cochineal and kermes is attested to in various literary works from ancient Sumerian and Akkadian sources onwards [15]. The use of insect dyes on these 'Sasanian' compound weave textiles, therefore, should not be regarded as



unduly surprising. In fact, their presence can be taken as a further indication that this second group of compound weave textiles is actually Iranian rather than Egyptian in origin.

### 12.7. Spin Directions

The method by which the warp and weft threads have been spun and how these are identified has already been given in the introductory chapter of this thesis. Suffice it to say here that right-hand twist has been described as s-spun and a left-hand twist as z-spun. Plied yarns are described with a capital 'S' or 'Z' followed by the number and spin direction of the threads used to make the yarn (see fig. 33).

The spin directions associated with the 'Egyptian' textiles have been presented in Table 23, while those of the 'Sasanian' textiles are in Table 23. As can be seen from these tables a variety of spin directions has been found in relation to the 'Egyptian' textiles, while there are very few variations in the 'Sasanian' group. The majority of the 'Sasanian' textiles include s-spun wool and cotton weft ends. One point which is striking about these results is that they help to disprove a commonly accepted 'fact', namely that the spin direction of textiles found in Egypt can be used as a provenancing criteria. At its simplest level, s-spun equals Egyptian, z-spun equals elsewhere [16].

As briefly noted in a previous chapter, the above theory was based on the fact that flax naturally twists to the right when wet, thus since earliest times linen textiles have been made from s-spun flax [17]. The concept of the "s-spun equals Egypt" theory has unfortunately become regarded almost as a natural law on textiles, and in some cases further elaborated upon. For example the American textile historian L. Bellinger

Table 22

Spin directions noted on wool, and cotton with wool compound weave textiles from various sites in Egypt

	s/s	s/sz	s/z	z/z	S, 2z/z
Fustat*	-	1	-	-	-
Karanis	4	-	1	3	1
Antinoë	4	-	-	4	-
Armant	1	-	-	-	-
Qau el Kebir	1	-	-	-	-
Quseir al-Qadim*	-	-	-	-	1
Qasr Ibrim	15	-	-	4	1
Gebel Adda	1	-	-	-	-
Qustul	1	-	-	-	-

\* cotton with wool weft threads

Table 24

Spin directions noted on wool, and cotton with wool compound weave textiles which are unprovenanced but fall within the category of 'Sasanian'

	s/s	s/sz	s/z	z/z	S,2z/z
Royal Ontario Museum					
961.107.4	x	-	-	-	-
970.364.12*	x	-	-	-	-
976.364.13*	x	-	-	-	-
977.173*	x	-	-	-	-
980.78.35	-	-	-	x	-
Victoria and Albert Museum					
T.74.1934*	-	x	-	-	-
T.75.1934*	x	-	-	-	-
T.76.1934*	x	-	-	-	-
T.119.1935	x	-	-	-	-
T.125/6.1935*	x	-	-	-	-
T.89.1937*	x	-	-	-	-
T.129.1937	x	-	-	-	-
T.83.1942*	x	-	-	-	-
T.117.1953	x	-	-	-	-

\* cotton and wool weft picks



wrote:

"From the earliest times down through the XVIIIth century when rugs were still made in Cairo by order of the Ottoman court, "S" spinning has been present in Egypt at all times. Whenever "Z" spinning is found in Egypt contact with an outside source can be found. for example: during the Abbasid period when the caliphs lived in Baghdad, "Z" spinning is found together with "S" spinning in many of the best known Egyptian tirez factories. The reason seems to be that the caliphs sent spinners to Egypt to show the type of fabric they wished to have produced in the Egyptian factories. The Egyptians apparently, did not change their method of spinning, they just made the quality of yarn and material wanted. We are quite sure of this fact because immediately after the Fatimids took control of Egypt and contact with Baghdad was broken we cease to find "Z" spinning in Egypt ..... During the Graeco-Roman period alien spinning is also to be found in Egypt ..... It seems probable that the patterns with yarns all "S" spun were made by native craftsmen while similar fabrics with "Z" spun wool were made by craftsmen who had been brought to Egypt rather than by natives" (Bellinger, 1959, 3-4)

The above hypothesis is easily disproved after a study of the spin directions associated with a number of textiles which came from Egyptian sites, notably, Quseir al-Qadim. Both s and z-spun threads can be found in the same textile (from both the Roman and Mamluk levels at the Quseir), and it appears that the majority of Ayyubid/Mamluk textiles are z-spun [18]. It would seem unlikely that some of the threads had been spun 'elsewhere' and imported into Egypt.

A second point which Bellinger makes is that spinners were introduced into Egypt by the Caliphs of Baghdad in order to show the Egyptians how to produce "the type of fabric they wished to have produced in the Egyptian factories". Why were spinners sent and not weavers? Indeed, would it not have been easier simply to give samples of the required type of cloth and say to both the Egyptian spinners and weavers

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to produce more of the same material? Especially, as, if one looks at the Abbasid textiles illustrated in Bellinger's book on *tirez* textiles, it is quite clear that the 'new' cloth was, in most cases, either flax or cotton tabby weave cloth with lines of tapestry woven decorative bands and with embroidered or woven inscriptions (Bellinger, 1952, pls. II-XXIII). These are forms of weave and decoration which Egyptian weavers had been producing for centuries.

#### 12.8. The Weaves

All of the different types of compound weaves which have been identified during the examination of the compound weave textiles have been discussed briefly in the introductory chapter.

There is an interesting difference between the weave types which have been used to produce the 'Egyptian' compound weave textiles and those connected with the 'Sasanian' examples. All of the compound weave textiles found in Egypt were woven in a 1/3 compound tabby (compound tabby types 1a or 1b). The majority of the textiles in the 'Sasanian' group were woven in a complex compound twill (type 2a or 2b), the rest were woven in the compound tabby weave type 1a, i.e. the same weave type as used for many of the 'Egyptian' pieces. But it should be stressed that these pieces are in the minority.

The basic difference in the weave types would suggest that the various compound weave textiles had been woven within a different weaving tradition and perhaps even using different loom types. The design simplicity of many of the 'Egyptian' compound weave textiles would suggest that they had been woven on a loom similar to that illustrated in Figures 185a,b. The loom depicted in this illustration is a horizontal

loom using heddles and pattern rods to produce the design, which can be identified with Grace Crowfoot's "strings and sticks" loom (see Chapter 9). On the other hand the complexity of the twill weave and the designs associated with the 'Sasanian' textiles would suggest that they had been woven on a more intricate loom, perhaps the third sort of loom described in the Loom chapter, namely the so-called Near Eastern drawloom.

#### 12.9. A Typical 'Egyptian' Compound Weave Textile Versus a Typical 'Sasanian' Example

Two of the points which have to be answered in this chapter are: (a) is there a specific structural and visual difference between these two groups of textiles and (b) if so, can this difference be used to identify other, unprovenanced compound weave textiles.

I hope to have shown in the preceding discussions that there are a number of differences between the 'Egyptian' and 'Sasanian' compound weave textiles and that they can be summarised as follows:

'Egyptian': These are generally made out of wool which have Fine to Hairy-Medium fibre diameter measurements. The spin direction of the various threads is usually s, but this is not always the case, as s/sz and z/z forms are also found. The weave is usually a weft-faced compound tabby weave, and normally ~~my~~<sup>a</sup> compound tabby type 1a. The designs are generally in two colours (one dyed and one undyed), with red or blue being the most common colours, but again exceptions can be found. The blues are usually produced from an indigotin while the reds are from madder. Geometric designs represent the most common form of patterning,



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although figurative scenes which include humans, animals and birds do occur, but these are normally enclosed within a geometric framework.

'Sasanian': The majority of these compound weave textiles are made in wool with cotton, although all wool examples are known. The wool fibre diameters tend to be in the Hairy-Medium to Hairy range. Spin directions are predominately s in both systems, but s/sz-spin forms do occasionally occur. The colours used are varied, but red dyed wool and undyed cotton are predominant. The reds are sometimes dyed with madder, but insect dyes, especially cochineal, are also occur. Blues are usually produced from dyes with indigotin present. With all wool textiles, however, blue with natural, red with natural, and red with green frequently occur. There is a wide variety of designs, but in general they are large-scale, naturalistic motifs which are either set within joined or discrete circles. Paired birds or animals flanking a tree of life motif are common motifs.

It should be stressed that although the above are generalisations they can be easily applied to compound weave textiles which are believed to be Egyptian in origin, either because they derive from illegal excavations or have been so classed on stylistic grounds. Nevertheless, caution has to be taken when using these criteria.

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## Footnotes

- 1 See Chapter 7; also Lombard (1977).
- 2 Metropolitan Museum acc. no. 69.1.12 <169>. See Chapter 3.
- 3 My thanks the staff of the following museums where I was allowed to take fibre samples, namely, Bolton Museum and Art Gallery, Bolton; Kelsey Museum, Ann Arbor and The Royal Ontario Museum, Toronto. In addition, E. Crowfoot must be thanked for allowing me to take fibre samples from the Qasr Ibrim compound weave textiles.
- 4 Antinoë <80, 81, 258>; Armant <33, 34>; Fustat <184, 185>; Qau el-Kebir <84>; Karanis <30-32, 148-152>; Qasr Ibrim <41-58>; Quseir al-Qadim <167>; Gebel Adda <9>; Qustul <166, 167>.
- 5 See Appendices no 2a and 3b
- 6 See Chapter 10.
- 7 See footnote 1.
- 8 A detailed analysis of these results are given in Appendix 2.
- 9 See Chapter 10.
- 10 See Chapters 2 and 7.
- 11 See for example, Ryder (1974), 102.
- 12 See for example, Rostovtzeff (1922), 112-114.
- 13 For example, ROM 970.364.12 <17>; 977.173 <20>, and 970.364.13 <18>.
- 14 In P. Holmiensis (4th c. A.D.) kermes is only mentioned four times.
- 15 Landsberger (1967), 162-173; McGovern and Michel (1984), 67-70.
- 15 The idea of "s-spun equals Egyptian, z-spun equals elsewhere" appears to have been introduced by R. Pfister (Pfister, 1948, 67).
- 16 See Chapter 7.
- 17 Eastwood (1982), 285-286, 300-326; Vogelsang-Eastwood (in press).

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### 13. CONCLUSIONS

When looking at any group of textiles it soon becomes apparent that these objects can be studied from a wide variety of approaches. The process of incorporating the various results from such diverse lines of study into a coherent discussion, however, poses its own questions and problems; results obtained within one line of approach are not always readily comparable to a set of observations which were made when studying the textiles from another angle. Furthermore, as may have become evident in the preceding chapters, such a multi-disciplinary study of textiles, as has been presented in this thesis, often forces the textile historian to explore fields of research which originally lay far beyond his or her horizon. Initially I had anticipated studying a limited geographical area centred around Egypt where a number of compound weave textiles in wool have been found.

In addition, I envisaged a time scale of approximately four to five hundred years. The final results of the study have proved that the multi-fascetted approach of the weft-faced compound weave textiles in wool from Egypt and Nubia does indeed lead to a much wider view on the subject, both in geographical and temporary terms. In the end the time span covered a period of about two and half thousand years, from fifth century B.C. Pazyryk to present day Egypt. Geographically the field of study stretched for many thousands of kilometres, from ancient China to western Europe. The story of the weft-faced compound weave textiles in wool from Egypt proved to be a long and complicated, but all the same a fascinating study.



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Various segments of the story had already been traced or touched upon by scholars such as C. J. Lamm, H. Burnham, Xia Nia, K. Riboud and D. De Jonghe. On the basis of the weft-faced compound weave textiles in wool from Egypt, however, it soon became apparent that it would be possible to explore the whole story of the compound weave, although necessarily still limited by the main area of research.

It is curious how certain ideas prevail throughout the studies of modern Western authors. These views pertain, firstly, to the presumed dominant role of Western craftsmen, and secondly to the importance placed upon the role of silk compound weave textiles in spreading the knowledge of how to produce cloth using a compound weave. Yet, the present study has tried to indicate that compound weave textiles in wool from Eastern Turkestan were of considerable importance in the development and spread of compound weaves.

It is also worth noting that there would appear to have been a wider use and development of compound weaves in China than in the West. For example, the Chinese used warp-faced compound tabby and twill weaves as well as weft-faced compound tabby and twill weaves, whereas in the West only the weft-faced forms appear to have been produced. Another aspect of the use of compound weaves in the West is that the history of the compound weave silk industry is considerably shorter than that of the wool industry and it would seem reasonable to suggest that the development of compound weaves lay in the hands of wool weavers. They had, after all, considerable experience in weaving weft-faced textiles. In addition, wool was not an extremely valuable material and it could therefore relatively easily be used for experimentation, at least more readily than silk. Nevertheless, the fact that only a limited number of

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compound weave textiles in wool have been found in a widespread geographical setting, from Qasr Ibrim in Nubia to Niya in Eastern Turkestan would suggest that they were of high commercial and social value. It might, on this basis, also be suggested that there were only a limited number of centres producing this type of cloth in wool. Such a point, however, must be tempered by the fact that organic objects such as textiles decay rapidly under unfavourable conditions.

The time-span in which most of the recorded weft-faced compound weave textiles in wool can be placed is relatively long; the lapse of time between the apparently earliest example from Antinoë and that which includes the name of *Allah* (from Qasr Ibrim) covers some four hundred years. It should not be regarded as surprising, therefore, that there are considerable variations in the structural and iconographical appearance of the compound weave textiles in wool. Yet one particular aspect has proved to be of great interest, especially as a justification for the multi-disciplinary approach to these textiles, namely, that groups of weft-faced compound weave textiles can be iconographically divided and then further sub-divided according to various technical differences, namely, fibre type, fibre diameter measurements, spin forms, the type of dye which was used, and finally, but by no means least, the weave.

Another aspect concerning previous work on the subject of compound weave textiles is the stress which could be placed upon the concept of 'the drawloom'. This special emphasis was related to the presumed importance of silk weaving for the development of the compound weave. Yet, as I hope to have shown in this study, it would appear that two types of looms could have been involved in the Western development of the compound weave textiles. Firstly a 'stick and string' loom, or



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horizontal loom with pattern rods, and secondly a more complex loom of the drawloom type, and at some point these two looms must have been operating in conjunction in order to produce different types of cloth with designs of varying degrees of complexity, which were made in either silk or wool. In addition, at some point in the early Medieval Islamic period a third type of loom was introduced, which might best be described as a 'vertical drawloom', although it should be added that this is not a totally satisfactory description.

A point which I found particularly intriguing is that descendents of two of these loom types, i.e. the 'stick and string', drawloom and 'vertical drawloom', are still in operation in various parts of the Near East. Further to this point, the 'stick and string' loom and 'vertical drawloom' are still being used to produce compound weave textiles, which are directly comparable to their more ancient counterparts from various excavations in Egypt.

Unfortunately, no compound weave textiles have been found *in situ* in an obvious primary function. The majority are simply very small fragments, while others appear to have been used as shrouds of some form. So although suggestions can be forwarded on the basis of fibre types, design, handle, weight of the cloth and contemporary written and visual sources, etc., as to how they may initially have been used, i.e., as curtains, wall-hangings, couch covers or cushions, these identifications must at present remain hypothetical.

Some of the problems encountered when studying the compound weave textiles can be partly explained by the attitude of various archaeologists (past and present), to the subject of textiles. There have simply not been enough textiles which have been properly excavated



and recorded. All too often they are generally regarded as unimportant aspects of the archaeological process, yet as I hope to have shown in the present study, textiles can provide a very wide range of social, economic, technical and art historical information.

## GLOSSARY

Back beam	Stationary beam of a loom frame over which the warp passes on its way from the warp beam to the breast beam. It serves to keep the working level of the warp ends constant (Burnham, 1980, 5).
Bast	<p>Bast fibres are obtained from the stalks of <i>dicotyledonous</i> plants. The fibres are located around the woody central portion under the outer bark of the stalk. There are many plants from which bast fibre can be obtained. The main ones are:</p> <p>Flax: from plants of the family <i>Linaceae</i>, genus <i>Linum</i>, particularly <i>Linum usitatissimum</i>. Linen is produced from flax.</p> <p>Hemp: from plants of the family <i>Urticaceae</i>, genus <i>Cannabis</i>.</p> <p>Jute: From plants of the family <i>Tiliaceae</i>, genus <i>Corchorus</i>.</p> <p>Nettle: from several different species of the family <i>Urticaceae</i>.</p> <p>Ramie: From plants of the family <i>Urticaceae</i> (nettle), genus <i>Boehmeria</i> (Burnham, 1980, 3).</p>
Binding point	The point at which an end is fixed in place by a pick, or a pick by an end (Burnham, 1980, 6).
Binding system	System in accordance with which the ends and picks are bound (Burnham, 1980, 4).
Binder warp	A secondary warp [thread] that binds floating weft threads (Burnham, 1980, 5).
Breast beam	Stationary beam of a loom frame over which the cloth passes before being wound on the cloth beam. With the back beam it serves to keep the working level of the warp ends constant (Burnham, 1980, 5).
Cloth beam	The roller on which the cloth is wound as weaving proceeds (Burnham, 1980, 5).
Compound weave	The term is specifically used to describe a weave in which the weft or the warp is divided into two or more series, one of which appears on the face while the other or others appear on the reverse (Burnham, 1980, 29).
Counter Shed	The shed that is the reverse of the natural shed. The counter shed is usually created by manipulation of a heddle rod (Burnham, 1980, 31).

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Damask	A self-patterning weave with one warp and one weft in which the pattern is formed by a contrast of binding systems (Burnham, 1980, 32).
Direct dye	Colouring matter which requires a mordant to fix it to a fibre .
End	An individual warp thread.
Float	The segment of an end or pick that crosses at least two threads between binding points (Burnham, 1980, 58).
Handle	The feel, weight or texture of a piece of material.
Heddle	The loop of thread, or other material, through which a warp end is passed so that it may be raised or lowered to open the shed to permit the passage of the weft (Burnham, 1980, 70).
Heddle rod	A rod with loops used on simple looms for making a shed opening. It lies in front of, or above, the warp and is attached by loops to those warp threads that are behind the shed stick. By the raising of the heddle rod these threads are brought forward to form a shed counter to that made by the shed stick. The number of heddle rods may be increased for patterning purposes (Burnham, 1980, 71).
Lat	One of the picks participating in a pass (throw; Burnham, 1980, 84).
Main warp	The principal, or only, warp [thread] in a textile (Burnham, 1980, 89).
Mordant	A substance used for fixing a colouring matter to fibres.
Organic dye	Colouring matter made from a plant or animal source.
Pattern rod	Rod, or rods, placed through the warp ends behind the normal shedding mechanism; used to facilitate the opening of special patterning sheds (Burnham, 1980, 97).
Pattern heddle rods	A stick attached to the warp threads which governs the raising of the individual picks by means of loops; used to facilitate the opening of special patterning sheds (Burnham, 1980, 97).
Picks	Individual weft threads.



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Ply	The spinning together of two or more threads.
Refractive index	The angle at which light is deflected off an object. In the study of animal fibres, the nearer the index number is to 1.548 (the index number of keratin), the less clear the image.
Selvedge	The longitudinal edge of a textile closed by weft loops (Burnham, 1980, 116).
Shed	The gap created between two systems (rows) of warp threads into which the weft is passed.
Shed rod	Rod threaded between stretched warp ends creating an opening, or shed, through which the weft is passed (Burnham, 1980, 121).
Sliver	Wool fibres formed by carding into a loose but orderly roll ready for spinning (Burnham, 1980, 127).
Spinning	The twisting together of fibres, other than filaments, into a continuous thread (Burnham, 1980, 129).
Substantive dye	Colouring matter which requires a mordant to fix it to a fibre
Tabby weave	Basic binding system or weave based on a unit of two ends and two picks, in which each end passes over one and under one pick thread. The binding points are set over one end on successive picks (Burnham, 1980, 139). (Synonyms: cloth weave, linen weave, plain cloth weave, plain weave).
Thread	A continuous strand, single or compound, made from any fibre or filament by reeling, spinning, or twisting (Burnham, 1980, 151).
Thread count	The number of warp ends or picks per unit of measure (Burnham, 1980, 151).
Throw	Individual weft thread which has been passed through a shed or counter shed (see lat).
Transverse End	The 'starting' or 'ending' edge of a piece of cloth.
Warp	The threads which run vertically on the loom. Individual threads are referred to as the warp threads or ends.

Warp-faced                      The side of a textile on which the warp predominates (Burnham, 1980, 171).

Weft                              The threads which run horizontally on the loom. Individual threads are referred to as the weft threads or picks.

Weft-faced                      The side of a textile on which the weft predominates (Burnham, 1980, 179).

Yarn                              A length of spun fibres which contains two or more threads plied together.

## Appendix 1

### Fibre Diameter Measurements: Equipment and Statistics

**Equipment:** A monocular microscope was used with a screw micrometer eyepiece (Leitz no. 519 061), working at a magnification of x640 (x16 micrometer and x40 lens). A Texas 59 calculator plus statistical unit was used to work out the results, see *Applied Statistics* (1977) Texas Instruments Incorporated, Dallas, for full details of the programme.

#### Statistics used:

<b>Range</b>	the difference between the highest and lowest values
<b>Mode</b>	the most frequently occurring value in a distribution: mode = mean - 3(mean - median).
<b>Median</b>	the value of the middle item of a distribution.
<b>Mean (x)</b>	the average value of all the items in a distribution
<b>Variance</b>	the square of the standard deviation
<b>Kurtosis</b>	the degree of flatness or peaking in a distribution
<b>Skew</b>	the appearance of the peak. The nearer to 0, the finer the wool fibres. Symmetrical equals $\pm 0.5^2$ .
<b>Standard Deviation</b>	records the difference of dispersion from the mean. The greater the range and dispersion, the higher the standard deviation.

$$S.D. = \sqrt{\frac{\sum (x - \bar{x})^2}{n}}$$

See Harper (1982).



APPENDIX 2a: Wool fibre diameter measurements associated with weft-faced compound weave textiles from Egyptian and Nubian sites.

No.	Sample	Range	Mode	Median	Mean $\bar{x}$	Variance	Kurtosis	Skew	S.D.	Pig. $\frac{\sigma}{\bar{x}}$	Medull. $\frac{\%}{\bar{x}}$	Fleece Type
34	<u>Armant: 62.31.4</u>											
	Nat. warp	6-48	26	25.307	27.18	84.407	2.5831	0.3341	9.187	9	5 12	Gen. Med.
	Green weft	8-66,72	26	28.222	30.10	145.150	4.3595	1.1481	12.047	6	6 14	Hairy Med.
	Nat. weft	12-52,68	26	25.470	30.37	74.100	6.5367	1.2447	8.608	-	6 18	Hairy Med.
9	<u>Gebel Adda: ROM 75</u>											
	Nat. warp	10-52	16	21.090	21.24	61.822	7.5123	1.8853	7.862	-	2 10	Fine-GenMed
	Blue weft	6-38,52	16	17.545	18.72	42.681	9.7253	2.1020	6.533	-	-	Fine-GenMed
	Nat. weft	8-60	22	28.714	31.33	109.048	2.4852	0.6306	10.442	-	-	Hairy Med.
	Red weft	12-60	28	28.875	30.28	75.761	3.7937	0.7174	8.704	-	1 28	Hairy Med.
30	<u>Karanis: Bolton 19.30.55</u>											
	Nat. warp	14-58	30	33.500	35.08	131.073	2.0045	0.3773	11.4487	-	-	Hairy Med.
	Brown weft	10-68	36	34.333	35.84	149.414	2.6801	0.4368	12.2235	-	-	Hairy Med.
	Nat. weft	4-50,64	22	29.000	29.78	103.991	3.5620	0.4821	10.1976	-	-	Hairy Med.
31	<u>Karanis: Bolton 19.30.96</u>											
	D.br. warp	12-54	28	31.000	32.05	75.767	3.0852	0.3169	8.7044	-	15 20	True Med.
	Green weft	12-54	24	25.250	27.92	89.433	3.1516	0.8927	9.4569	-	2 22	Gen. Med.
	Nat. weft	8-44,52	22	24.700	27.60	65.200	3.2664	0.5304	8.0746	-	2 6	Gen. Med.
	Red weft	8-46,58	20	23.000	23.89	63.917	5.8386	1.0477	7.9948	-	1 4	Gen. Med.

No.	Sample	Range	Mode	Median	Mean $\bar{x}$	Variance	Kurtosis	Skew	S.D.	Pig. Medull. $\frac{\sigma}{\bar{x}}$	Fleece Type
153	Karanis: Ann Arbor 94505										
	Red weft	-	-	-	-	-	-	-	-	-	Too det.
43	<u>Qasr Ibrim:</u> 72T/182										
	Nat. warp 8-54	20	20	26.333	28.30	88.270	3.0489	0.7911	9.395	-	Gen Med.
	Blue weft 14-62,78	32	32	35.000	37.58	172.743	2.5193	0.4118	13.1431	-	Hairy Med.
	Nat. weft 16-52	20	20	26.500	28.00	77.920	3.0087	0.7892	8.8272	-	Gen. Med.
44	<u>Qasr Ibrim:</u> 74T/8										
	Red warp 14-62	18	18	21.666	26.19	124.493	4.2037	1.3913	11.157	-	Hairy Med.
	Blue weft 12-58	22	22	25.428	27.31	80.493	4.1261	1.1045	8.971	-	Hairy Med.
	Blue loops 16-64	22	22	25.600	31.27	120.601	2.5552	0.7316	10.981	1	Hairy Med.
	Nat. weft 14-50	22	22	25.333	26.72	75.241	2.7698	0.6197	8.674	6	Hairy Med.
	Red weft 16-60	34	34	32.600	33.78	94.791	3.1498	0.5193	9.736	-	Medium
45	<u>Qasr Ibrim:</u> 74T/15										
	Nat. warp 8-30,56,62	18	18	20.800	22.56	54.406	13.2151	2.4004	7.376	-	Gen. Med.
	Blue weft 12-68	34	34	28.250	31.30	136.954	4.3090	0.9501	31.301	-	Hairy Med.
	Nat. weft 12-36,42	16,18	16,18	21.500	21.92	39.753	4.2966	1.1379	6.305	-	Fine-GenMed
46	<u>Qasr Ibrim:</u> 74T/41										
	Nat. warp 14-66	22	22	24.500	27.27	112.8815	4.9508	1.4977	10.624	4	Hairy Med.
	Blue weft 12-60,70	26,36	26,36	30.333	31.70	97.550	4.3814	0.8461	9.876	7	Hairy Med.
	Nat. weft 8-64	26	26	28.000	30.60	123.320	3.2608	0.8037	11.104	2	Hairy Med.
47	<u>Qasr Ibrim:</u> 74T/42										
	Nat. warp 12-56,70	22	22	22.500	24.84	84.654	9.4200	2.2206	9.200	-	Hairy Med.

No.	Sample	Range	Mode	Median	Mean $\bar{x}$	Variance	Kurtosis	Skew	S.D.	Pig. %	Medull. %	Fleece Type
47	<u>Qasr Ibrim:</u>	74T/42										
	Blue weft	16-64,72	34	30.060	32.56	105.046	5.4657	1.3694	10.249	-	-	Hairy
	Nat. weft	10-54,62	22	22.640	24.62	72.4556	6.8451	1.5891	8.512	-	-	Hairy Med.
48	<u>Qasr Ibrim:</u>	74T/43										
	Nat. warp	8-56	20	25.000	26.90	90.2500	3.4923	0.9042	9.498	-	-	Gen. Med.
	Nat. weft	6-56	22	20.000	24.86	63.3804	6.1045	1.3072	7.9611	1	2	18 Gen. Med.
	Red weft	10-42	22	24.000	25.01	34.9499	2.8194	0.3576	5.9118	-	3	8 Gen. Med.
49	<u>Qasr Ibrim:</u>	74T/77										
	Brown warp	12-54	18	24.090	24.94	57.8764	5.0945	1.0531	7.6076	3	3	16 Fine-GenMed
	Yellow warp	14-48	26	27.769	28.20	31.7200	4.0015	0.3519	5.6320	2	-	Hairy Med.
	Brown weft	12-58	26	27.230	27.84	91.1744	5.0469	1.2426	9.5485	10	8	8 Hairy Med.
	Green weft	14-54,66	32	31.363	31.42	94.6636	3.4030	0.6028	9.7295	-	1	14 Hairy Med
	Nat. weft	14-50	26	25.070	24.79	44.9059	4.7955	1.1650	6.7011	-	-	Gen. Med.
	Purple weft	14-54	20	28.270	30.62	96.4556	2.7850	0.8248	9.8211	-	2	12 Gen. Med.
	Red weft	8-64,72	24	29.000	30.85	135.1675	4.2066	1.0520	11.6261	-	4	12 Hairy Med.
	Yellow weft	14-48,74	28	29.600	32.89	151.0579	4.2956	1.0792	12.2905	-	-	Hairy Med.
50	<u>Qasr Ibrim:</u>	74T/221										
	Nat. warp	12-48	24	25.870	26.48	56.6496	3.6849	0.8947	7.5265	-	-	Gen.Med.
	Blue weft	18-68	24	28.200	32.20	116.6000	3.5297	0.9442	10.7981	-	-	Hairy Med.
	Nat. weft	12-56,66	20	25.750	26.44	74.9260	7.1408	1.5249	8.6560	1	11	18 Hairy Med.





APPENDIX 2b: Wool fibre diameter measurements associated with unprovenanced weft-faced compound weave textiles.

No.	Sample	Range	Mode	Median	Mean $\bar{x}$	Variance	Kurtosis	Skew	S.D.	Pigs. %	Medull. % $\bar{x}$	Fleece Type
10	R.O.M.: 910.122.26											
	Nat. warp	20-50	30	30.500	31.84	58.934	2.2442	0.3963	7.6768	-	-	Medium
	Blue weft	20-62,76	34,36	33.600	37.20	116.880	6.4363	1.3157	10.8111	-	2 26	Hairy Med.
	Nat. weft	10-48,56	34	33.444	32.66	57.604	3.3779	-0.0425	7.5897	-	1 12	Hairy Med.
	Purple weft	12-54,64	28	32.000	32.54	80.308	3.6170	0.7050	8.9614	-	1 14	Hairy Med.
	Red weft	20-52	26	33.571	34.06	71.716	1.9282	0.2660	8.4685	-	-	Hairy Med.
	Yellow weft	18-50	28,34	32.111	32.86	58.820	2.4253	0.3678	7.6694	-	1 6	Medium
11	R.O.M.: 961.167.4											
	Nat. warp	20-74	38,40	40.660	41.48	161.897	2.2097	0.2738	12.7238	1	1 40	Hairy Med.
	Green weft	20-70	28,42	37.000	38.68	136.817	2.4574	0.4746	11.6969	-	1 22	Hairy Med.
	Red weft	10-68	30	29.769	32.12	142.225	2.9986	0.7378	11.9258	-	1 10	Hairy Med.
14	R.O.M.: 968.323.1											
	Nat. warp	12-56,64	22	23.500	24.95	84.008	6.0505	1.2420	9.1656	12	-	Hairy Med.
	Blue weft	14-62	22,26	27.750	31.08	133.073	2.9809	0.8586	11.5357	-	9 20	Hairy Med.
	Red weft	12-52	20,22	23.888	26.24	84.182	2.9310	0.8599	9.1750	-	2 14	Gen.Med.
	Purple tap.	12-52	16	21.000	22.72	53.241	2.9484	0.7285	7.2966	-	-	Fine-GenMed
	Nat. tap.	16-54	26	30.000	31.84	74.854	2.8272	0.6748	8.6518	5	2 10	Gen. Med.
	Red tap.											
16	R.O.M.: 970.364.9											
	Nat. warp	10-56	30	30.230	31.84	86.214	2.5820	0.3297	9.2851	-	2 16	True Med.
	Blue weft	14-44	18,20	22.555	23.72	41.521	3.8042	0.9640	6.4430	-	-	Fine-GenMed
	Nat.weft	6-44,58	18	19.142	20.72	48.521	10.8619	2.0420	6.9657	-	-	Fine-GenMed
	Red weft	12-54	22	22.250	24.10	69.790	5.0475	1.4055	8.3540	-	-	Fine-GenMed

No.	Sample	Range	Mode	Median	Mean $\bar{x}$	Variance	Kurtosis	Skew	S.D.	Pig. %	Medull. %	Fleece Type
17	<u>R.O.M.: 970.364.12</u>											
	Nat. warp	14-64,72	32	30.800	33.07	132.948	4.1332	1.0810	11.5301	1	1 40	Hairy Med.
	Nat. weft	-	-	-	-	-	-	-	-	-	-	Cotton
	Red weft	18-80,90	30	42.500	44.74	245.492	2.6494	0.5631	15.6681	-	-	Hairy
18	<u>R.O.M.: 976.364.13</u>											
	Nat. warp	8-56,72	22	23.670	27.67	181.0923	8.6065	1.7758	13.4570	-	3 28	Hairy Med.
	Nat. weft	-	-	-	-	-	-	-	-	-	-	Cotton
	Red weft	18-74	48	43.000	42.36	167.8704	2.4522	0.1929	12.9564	-	-	Hairy Med.
20	<u>R.O.M.: 977.173</u>											
	Nat. warp	12-70	36	36.000	40.16	184.4544	2.2665	0.1524	13.5813	-	2 18	Hairy Med.
	Nat. weft	-	-	-	-	-	-	-	-	-	-	Cotton
	Red weft	12-70	34	38.19	38.08	178.3136	2.3948	0.4546	13.3534	-	2 18	Hairy Med.
22	<u>R.O.M.: 978.76.273</u>											
	Nat. warp	12-62	36	33.285	33.98	118.9996	2.7669	0.4757	10.9086	-	-	Hairy Med.
	Nat. weft	-	-	-	-	-	-	-	-	-	-	Cotton
	Red weft	8-66	30	36.200	37.34	131.4440	2.6808	0.1619	11.4649	-	-	Hairy Med.
23	<u>R.O.M.: 978.76.277</u>											
	Nat. warp	16-58	28	28.600	29.78	68.0716	3.7489	0.8587	8.2505	1	-	GenMed.
	Black weft	14-48	34	29.842	31.08	39.0736	3.2076	0.2805	6.2508	-	-	True Med.
	Blue weft	-	-	-	-	-	-	-	-	-	-	Cotton
	Nat. weft	-	-	-	-	-	-	-	-	-	-	Cotton
	Red weft	10-60	28,32	30.75	30.68	62.3376	3.1021	-0.0915	7.8954	-	2 26	True Med.



No.	Sample	Range	Mode	Median	Mean $\bar{x}$	Variance	Kurtosis	Skew	S.D.	Pig. %	Medull. % $\bar{x}$	Fleece Type
28	<u>R.O.M.: 980.78.15</u>											
	Nat. warp	8-40	18	18.090	19.30	33.870	4.2749	0.9936	5.8197	-	-	Fine/GenMed.
	Nat. weft	8-46	18	20.400	21.44	49.366	5.8541	1.3679	7.0261	-	-	Fine/GenMed.
	Red weft	10-58, 64	20, 26	26.142	27.72	95.921	4.3550	1.0288	9.7939	-	1 10	Hairy Med.
	Nat. weft	6-46, 54	20	20.416	21.72	50.161	7.4179	1.4909	7.0824	-	-	Fine/GenMed.
29	Purple	10-58	28	28.833	30.00	84.880	2.9098	0.3474	9.2130	-	1 20	True Med.
	<u>R.O.M.: 980.78.35</u>											
	Nat. warp	14-72	34	34.333	36.30	163.550	2.7298	0.5663	12.7886	19	-	Hairy Med.
	Blue weft	14-76, 90	30	33.571	37.00	199.160	4.4978	1.2124	14.1124	1	9 20	Hairy Med.
	Nat. weft	14-64, 72	32, 38	37.888	39.36	177.190	2.6549	0.3032	13.3112	-	1 8	Hairy Med.
39	Red weft	14-80, 82	34	35.857	39.36	207.190	2.9669	0.7055	14.3941	-	-	Hairy Med.
	<u>British Museum: 21703</u>											
	Nat. warp	10-52	22	21.800	25.90	116.510	2.5476	0.9011	10.7939	-	5 14	GenMed.
	Cord	14-60	22	21.727	29.22	108.151	3.5446	1.1252	10.3995	-	6 12	GenMed.
	Blue weft	12-58	24	28.800	29.96	101.198	3.5435	0.9597	10.0597	-	-	GenMed.
59	<u>Science Museum: 109299</u>											
	Nat. warp	16-72	30	31.333	35.66	168.084	2.6416	0.7071	12.9647	32	-	Hairy Med.
	Nat. weft	12-58	24	28.414	30.92	115.953	2.4235	0.5679	10.7681	-	-	GenMed.
	Red weft	16-62	22	31.000	33.00	131.320	2.0217	0.4310	11.4594	-	-	Hairy Med.

No.	Sample	Range	Mode	Median	Mean $\bar{x}$	Variance	Kurtosis	Skew	S.D.	Pig. $\%$	Medull. $\%$	Fleece Type
62	<u>Science Museum: 109344C (iii)</u>											
	Nat. warp	18-72, 80	38	44.000	45.36	134.950	3.1231	0.5296	11.6168	-	5 26	Hairy Med.
	Nat. weft	10-80	46	43.500	43.66	187.684	2.7759	0.2934	13.6997	-	-	Hairy Med.
	Red weft	14-74	38	41.000	41.82	160.167	2.8583	0.2488	12.6557	-	-	Hairy Med.
64	<u>Science Museum: 109344C (v)</u>											
	Nat. warp	14-56	26, 30	30.090	31.66	94.484	2.6566	0.5341	9.7201	-	-	Hairy Med.
	Blue weft	12-62, 78	32	33.000	35.14	130.900	3.9942	0.7534	-	-	-	Hairy Med.
	Orange weft	10-68	42	37.500	37.30	165.230	2.4739	0.2200	12.8541	-	-	Hairy Med.
	Red weft	12-70, 84	34, 56	39.000	40.42	155.124	3.3361	0.6675	12.4549	-	1 36	Hairy Med.
65	<u>Science Museum: 109344C (vi)</u>											
	Nat. warp	18-66, 76	26	31.000	34.81	141.473	3.5478	0.9684	11.8942	14	2 14	Hairy Med.
	D.Blue weft	4-70	26	42.000	42.88	211.865	1.5711	0.0741	14.5556	-	-	Hairy Med.
	L.Blue weft	12-44, 54	26	27.222	27.88	61.505	3.0291	0.3553	7.8425	-	-	Hairy Med.
	Nat. weft	10-62	24, 26, 28	32.000	36.46	196.548	2.0014	0.5139	14.0195	-	-	Hairy Med.
	Red weft	16-48, 78	22	23.875	26.16	85.494	12.7685	2.2578	9.2463	-	-	Hairy Med.
119	<u>Whitworth Museum: 8529</u>											
	Nat. warp	4-72, 86	20	29.444	32.73	242.119	2.0830	0.1922	15.5601	2	2 46	Hairy Med.
	Blue weft	24-66	34	35.666	37.80	97.000	3.0187	0.7750	9.8488	3	1 34	Hairy Med.
	Nat. weft	4-60	26	33.000	34.78	142.231	2.5064	0.0209	11.9260	-	1 34	Hairy Med.
	Red weft	12-64	24	27.666	29.34	109.284	3.6072	0.8394	10.4539	-	-	Hairy Med.

No.	Sample	Range	Mode	Median	Mean $\bar{x}$	Variance	Kurtosis	Skew	S.D.	Pig. %	Medull. %	Fleece Type
120	<u>Norwich Castle: 58.19 (39)A</u>											
	Nat. warp	18-62	28,30	28.666	30.81	95.125	5.1678	1.1462	9.7532	-	-	Hairy Med.
	D.Blue weft	16-46,64	22	28.571	28.64	80.550	3.8411	0.8110	8.9749	-	1 16	Hairy Med.
	Nat. weft	14-54	26,28	27.909	29.20	67.946	3.0196	0.5594	8.2429	-	-	Hairy Med.
	Pink weft	14-80,92	32	34.600	37.52	224.011	5.7655	1.3437	14.9670	-	-	Hairy Med.
	Red weft	14-50	22	24.333	26.18	48.407	3.6959	0.9278	6.9575	-	-	Hairy Med.
	Yellow weft	16-60	28	29.000	31.36	76.630	4.9942	1.3064	8.7538	-	-	Hairy Med.
171	<u>Hildesheim Musuem: 4262</u>											
	Nat. warp	10-56	26	25.714	26.45	58.947	4.9017	0.9998	7.6777	-	12 40	GenMed.
	D.Blue weft	6-64	20	29.660	32.54	117.348	3.3094	0.8537	10.8327	-	-	GenMed.
	L.Blue weft	8-54	18,22	25.500	26.78	83.451	3.0915	0.6679	9.1351	-	5 38	GenMed.
	Red weft	10-58,64	24	25.000	36.58	128.503	8.0195	1.6622	11.3359	-	-	Hairy Med.
172	<u>Abegg Stiftung: 488</u>											
	Nat. warp	8-60,68	20	23.222	26.72	111.881	4.6675	1.1899	10.5774	-	1 14	Hairy Med.
	Green weft	12-72	36	35.880	38.08	163.833	2.7082	0.5140	12.7997	-	1 22	Mohair-Hairy Medium
	Red weft	10-56	18	25.250	26.72	120.921	3.5517	1.1613	10.9964	-	-	GenMed.
146	<u>Abegg Stiftung: 906</u>											
	Nat. warp	6-44	20	19.666	20.94	48.836	3.8864	0.9046	6.9883	-	-	Fine/GenMed.
	D.Brown weft	14-34,42	20	22.666	23.28	30.601	4.0874	0.7896	5.5318	30	-	Fine/GenMed.
	Nat. weft	6-52	22	22.768	21.46	49.923	3.7243	0.8632	7.9889	-	-	Fine/GenMed.



No.	Sample	Range	Mode	Median	Mean $\bar{x}$	Variance	Kurtosis	Skew	S.D.	Pig. %	Medull. % $\bar{x}$	Fleece Type
148	<u>Abegg Stiftung: 4543</u>											
	Nat. warp	8-56,64	18	23.285	25.40	83.960	6.4582	1.5662	9.1629	-	-	Hairy Med.
	Green weft	12-52,62	24	23.875	26.10	89.230	4.5915	1.2619	9.4461	-	-	Hairy Med.
	Red weft	12-58	26	30.333	30.00	59.200	3.5233	0.3751	7.6941	6	2 22	Hairy Med.
172	<u>G.M.E.</u>											
	Nat. warp	6-56	28,30	29.769	30.96	76.598	3.8013	0.5510	8.7520	-	-	Hairy Med.
	D.Blue weft	12-52	22	24.666	29.00	106.644	2.3326	0.6298	10.3268	-	-	Hairy Med (
	Nat. weft	6-56,68	22	23.909	27.10	102.670	5.2051	1.3280	10.1326	-	1 30	Hairy Med.
	Red weft	12-54	20	23.923	25.44	60.006	5.4850	1.3421	7.7463	-	-	GenMed.
	Yellow weft	10-60,64	24	28.333	29.82	67.447	6.5036	1.3954	8.2126	-	-	Hairy Med.
178	<u>Rodgers and Podmore I</u>											
	Nat. warp	10-46	20	23.142	24.48	50.649	3.8844	1.0357	7.1168	39	4 12	GenMed.
	D.Blue weft	16-74,86	28,36	32.000	36.26	202.132	3.8140	1.0455	14.2173	1	2 16	Hairy Med.
	Red weft	24-96,108	36	36.000	37.36	46.950	3.8199	0.9773	6.8520	-	4 44	Hairy Med.
	Yellow weft	14-42,50	18	22.600	23.70	59.070	3.4925	0.6643	7.6857	-	3 10	GenMed.

APPENDIX 3a: Dye analysis results associated with weft-faced compound weave textiles from Egyptian and Nubian sites.

Cat. no	Site	Sample	Pyradine	IMS		Dyestuff
				organic	aqueous mg	
34	<u>Armant</u> 62.31.4	Nat. warp	-	x	x	no dyestuff detected
		Green weft	x	x	-	indigotin and unknown/yellow
		Nat. weft	-	x	-	no dyestuff detected
30	<u>Karanis</u> 19.30.55	Nat. warp	-	x	-	no dyestuff detected
		Brown weft	x	x	x	indigotin
		Nat. weft	-	x	-	no dyestuff detected
31	19.30.96	Brown warp	-	x	-	no dyestuff detected
		Green weft	x	x	x	indigotin only
		Nat. weft	-	x	-	no dyestuff detected
		Red weft	-	x	x	madder
32	19.30.265	Nat. warp	-	x	-	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Natural weft	-	x	x	no dyestuff detected
149	12798	Nat. warp	-	x	-	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft	-	x	-	no dyestuff detected
150	13704	Brown warp	-	x	-	no dyestuff detected

Cat. no.	Site	Sample	Pyradine	IMS		Dyestuff
				Organic	aqueous	
149	<u>Karanis</u>	13704 cont Blue weft	x	-	-	indigotin
		Nat. weft	-	x	x	no dyestuff detected
		12798 Red warp	-	x	x	madder
		Blue weft	x	-	-	indigotin
150		Nat. weft	-	x	-	no dyestuff detected
		13326 Nat. warp	-	x	-	no dye stuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft	-	x	x	no dyestuff detected
152		Sewing thread	-	x	x	no dyestuff detected
		13959 Nat. warp	-	x	-	no dyestuff detected
		Nat. weft	-	x	-	no dyestuff detected
		Red weft	-	x	x	madder
153		94505 Nat. warp	-	x	-	no dyestuff detected
		Nat. weft	-	x	x	no dyestuff detected
		Red weft	-	x	x	madder
		Sewing thread	-	x	-	no dyestuff detected
9	<u>Gebel Adda T75</u>	Nat. warps	-	x	-	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft	-	x	x	no dyestuff detected
		Red weft	-	x	x	madder



Cat. no	Site	Sample	Pyradine	IMS		Dyestuff
				organic	aqueous mg	
42	<u>Qasr Ibrim</u> 72T/45	Nat. warp	-	x	x	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft	-	x	-	no dyestuff detected
43	72T/182	Nat. warp	-	x	x	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft	-	x	-	no dyestuff detected
44	74T/8	Red warp	-	x	x	madder
		Blue weft	x	-	-	indigotin
		Red weft	-	x	x	madder
		Blue loops	x	-	-	indigotin
		Sewing thread	-	x	x	madder - very weak
45	74T/15	Natural warp	-	x	-	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft	-	x	-	no dyestuff detected
46	74T/41	Nat. warp	-	x	-	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft	-	x	-	no dyestuff detected

Cat. no.	Site	Sample	Pyridine	IMS		Dyestuff
				organic	aqueous mg	
47	<u>Qasr Ibrim</u> 74T/42	Nat. warp	-	x	x	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft	-	x	-	no dyestuff detected
48	74T/43	Nat. warp	-	x	-	no dyestuff detected
		Brown weft	x	x	x	indigotin - very weak
						no other dyestuff detected
49	74T/77	Nat. weft	-	x	-	no dyestuff detected
		Nat. warp	-	x	-	no dyestuff detected
		Brown weft	-	x	x	no dyestuff detected
50	74T/221	Green weft	x	x	x	indigotin, unknown yellow
		Purple weft	x	x	x	indigotin and madder
		Red weft	-	x	x	madder
		Yellow weft	-	x	x	?weld
		Purple weft	x	x	x	indigotin and madder
		Nat. warp	-	x	-	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft	-	x	-	no dyestuff detected

Cat. no.	Site	Sample	Pyridine	IMS		Dyestuff
				organic	aqueous mg	
55	<u>Qasr Ibrim</u> 80T/23	Nat. warp	-	x	x	no dyestuff detected
		Brown weft	x	x	x	orange aqueous layer, unknown dyestuff
		Blue weft	x	-	-	indigotin
		Yellow weft	-	x	x	unknown yellow
56	80T/103	Nat. warp	-	x	-	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Red weft	-	x	x	madder
57	80T/104	Nat. warp	-	x	-	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft a	-	x	x	no dyestuff detected
		b	-	x	x	no dyestuff detected
167	<u>Quseir al-Qadim</u> RN870	Nat. warp	-	x	x	no dyestuff detected
		Nat. weft	-	x	-	no dyestuff detected
		Red weft	-	x	x	madder



APPENDIX 3b: Dye analysis results associated with unprovenanced weft-faced compound weave textiles.

Cat. no	Collection	Sample	Pyradine	IMS		Dyestuff
				organic	aqueous	
<u>ROM</u>						
10	910.122. 26	Nat. warp	-	x	x	no dyestuff detected
		Nat. weft	-	x	x	no dyestuff detected
		Red weft	-	x	x	madder
11	961.107.4	Nat. warp	-	x	x	no dyestuff detected
		Green weft	x	x	x	indigotin
		Red weft	-	x	x	madder
13	961.107.6	Nat. warp	-	x	x	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft	-	x	x	no dyestuff detected
		Red weft	-	x	x	madder
14	968.323.1	Nat. warp	-	x	x	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft	-	x	x	no dyestuff detected
		Purple weft	x	x	x	indigotin and madder
		Red weft	-	x	x	madder

Cat. no.	Collection	Sample	Pyridine	IMS		Dyestuff
				organic	aqueous mg	
<u>ROM</u>						
15	970.364.1	Nat. warp	-	x	-	no dyestuff detected
		Green weft	x	x	x	indigotin and unknown yellow
		Nat. weft	-	x	-	no dyestuff detected
		Red weft	-	x	x	cochineal type insect dye
17	970.364.12	Nat. warp	-	x	-	no dyestuff detected
		Nat. weft	-	x	-	no dyestuff detected
		Red weft	-	x	x	cochineal type insect dye
18	970.364.13	Nat. warp	-	x	-	no dyestuff detected
		Nat. weft	-	x	-	no dyestuff detected
		Red weft	-	x	x	cochineal type insect dye
19	974.285.1	Nat. warp	-	x	-	no dyestuff detected
		Brown weft	-	x	-	no dyestuff detected
		Nat. weft	-	x	-	no dyestuff detected
20	977.173.	Nat. warp	-	x	-	no dyestuff detected
		Nat. weft	-	x	-	no dyestuff detected
		Red weft	-	x	x	cochineal type insect dye

at. no.	Collection	Sample	Pyradine	IMS		Dyestuff	
				organic	aqueous		
<u>ROM</u>							
21	978.76.127	Nat. warp	-	x	x	no dyestuff detected	
		Green weft	x	x	x	indigotin and unknown yellow	
		Orange	-	x	x	x	cochineal type insect dye
22	978.76.273	Nat. warp	-	x	x	no dyestuff detected	
		Nat. weft	-	x	x	no dyestuff edtected	
		Red weft	-	x	x	x	kermes
		Sewing thread	-	x	x	x	no dyestuff detected
24	978.76.544	Nat. warp	-	x	x	no dyestuff detected	
		Green weft	x	x	x	indigotin and unknown yellow	
		Red weft	-	x	x	x	madder
		Yellow weft	-	x	x	x	unknown yellow dye
25	978.76.742	Nat. warp	-	x	x	no dyestuff detected	
		Nat. weft	-	x	x	x	no dyestuff detected
		Red weft	-	x	x	x	cochineal type insect dye
26	978.76.1031	Nat. warp	-	x	x	no dyestuff detected	
		Blue weft	x	-	-	-	indigotin
		Nat. weft	-	x	x	x	no dyestuff detected
		Red weft	-	x	x	x	madder



. no.	Collection	Sample	Pyridine	IMS		Dyestuff
				organic	aqueous	
					mg	
27	<u>ROM</u> 978.76.1178	Nat. warp	-	x	-	no dyestuff detected
		Green weft	x	x	x	indigotin and unknown yellow
		Red weft	-	x	x	cochineal type insect dye
		Yellow weft	-	x	x	unknown yellow
29	980.78.35	Nat. warp	-	x	-	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft	-	x	-	no dyestuff detected
		Red weft	-	x	x	madder
28	980.78.15	Nat. warp	-	x	-	no dyestuff detected
		Purple weft	x	x	x	indigotin and madder
		Nat. weft	-	x	-	no dyestuff detected
		Red weft	-	x	x	madder
39	<u>BM</u> 21703	Nat. warp	-	x	-	no dyestuff detected
		Nat. weft	-	x	-	no dyestuff detected
		Purple weft	x	x	x	indigotin and madder
59	<u>Science Museum</u> Z109299	Nat. warp	-	x	-	no dyestuff detected
		Nat. weft	-	x	-	no dyestuff detected
		Red weft	-	x	x	madder

Cat. no.	Collection	Sample	Pyradine	IMS		Dyestuff
				organic	aqueous mg	
60	<u>Science Museum</u> 109344(B) i	Nat. warp	-	x	-	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft	-	x	-	no dyestuff detected
		Red weft	-	x	x	madder
61	ii	Nat. warp	-	x	-	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft	-	x	-	no dyestuff detected
		Red weft	-	x	x	madder
62	iii	Nat. warp	-	x	-	no dyestuff detected
		Nat. weft	-	x	-	no dyestuff detected
		Red weft	-	x	x	madder
63	iv	Nat. warp	-	x	-	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft	-	x	-	no dyestuff detected
		Red weft	-	x	x	cochineal type insect dye

Cat. no.	Collection	Sample	Pyridine	IMS		Dyestuff
				organic	aqueous mg	
<u>Science Museum</u>						
64	109344 (B) v	Nat. warp	-	x	-	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Red weft	-	x	x	madder
		Orange weft	-	x	x	unknown orange dye
65	vi	Nat. warp	-	x	-	no dyestuff detected
		D.blue weft	x	-	-	indigotin
		L.blue weft	x	-	-	indigotin
		Red weft	-	x	x	madder
		Yellow weft	-	x	x	no dyestuff detected
119	<u>Whitworth 8529</u>	Nat. warp	-	x	-	no dyestuff detected
		D.blue weft	x	-	-	indigotin
		Nat. weft	-	x	-	no dyestuff detected
		Red weft	-	x	x	cochineal type insect dye
171	<u>Hildesheim 4262</u>	Nat. warp	-	x	-	no dyestuff detected
		D.blue weft	x	-	-	indigotin
		L.blue weft	x	-	-	indigotin
		Red weft	-	x	x	madder



Cat. no.

Collection

Sample

Pyradine

IMS

organic	aqueous	mg
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Dyestuff

Abegg Stiftung

143

462

Blue warp  
Blue weft  
Red weft  
Yellow

x  
x  
-  
-

-	-	-
-	-	-
x	x	x
x	x	x

indigotin  
indigotin  
madder  
weld

144

488

Nat. warp  
Green weft  
Red weft  
Green fringe  
Red fringe

-  
x  
-  
x  
-

x	x	-
x	x	x
x	x	x
x	x	x
x	x	x

no dyestuff detected  
indigotin and unknown yellow  
madder  
indigotin and unknown yellow  
madder

145

802

Nat. warp  
D.blue weft  
L.Blue weft  
Nat. weft  
Red weft

-  
x  
x  
-  
-

x	x	-
-	-	-
-	-	-
x	x	-
x	x	x

no dyestuff detected  
indigotin  
indigotin  
no dyestuff detected  
madder

147

1640

Nat. warp  
Blue weft  
Red weft

-  
x  
-

x	x	-
-	-	-
x	x	x

no dyestuff detected  
indigotin  
madder

146

906

Nat. warp  
D.brown weft  
Nat. weft

-  
-  
-

x	x	-
x	x	x
x	x	-

no dyestuff detected  
no dyestuff detected  
no dyestuff detected

Cat. no.	Collection	Sample	Pyradine	IMS		Dyestuff
				organic	aqueous	
172	<u>Abegg Stiftung</u> H 4543 (906)	Nat. warp	-	x	x	no dyestuff detected
		Green weft	x	x	x	indigotin and unknown yellow
		Red weft	-	x	x	madder
	<u>GMV-E</u>	Nat. warp	-	x	x	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Nat. weft	-	x	x	no dyestuff detected
		Red weft	-	x	x	madder
		Yellow weft	-	x	x	no dyestuff detected
	<u>Rodgers and Podmore I</u>	Nat. warp	-	x	x	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Red weft	-	x	x	madder
178	<u>Rodgers and Podmore I</u>	Nat. warp	-	x	x	no dyestuff detected
		Blue weft	x	-	-	indigotin
		Red weft	-	x	x	madder

# APPENDIX 4

Karanis Chronology, produced by the Kelsey Museum, Ann Arbor.

E	Fifth layer	Ptolemaic period (Houses numbered 100 up)
D	Fourth layer	Early Roman. Late 1st century B.C. to early 1st century A.D. (houses numbered 100 up)
C	Third layer	Roman. Mid 1st to mid 2nd century
Late C	Third layer	Mid 2nd to early/mid 3rd century Recession later half of 2nd century Rebuilding in late C period
B	Second layer	Late 3rd to early 4th century (approximately) B 1-15 (1926-27) Early 2nd to early 3rd century (mainly 117-235 A.D.) B 26-59 (1926-27) Late 3rd to early 4th century B period (1927 on) Mid 3rd to mid 4th century Serious break between B layer and Top (A) layer
A	Top layer	4th to mid 5th century (roughly from time of Constantine, 306-33 A.D. to 450 A.D.) Evidences of Christianity in A period A was omitted before the house numbers as a general rule
BC		Structure occupied in both B and C periods
BA, CA		Area in B or C layer
BS, CS		Area in B or C layer



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1-99	Found below surface not associated with any structure
100-999	Top layer structures. East side
4000-4999	Top layer structures. West side
5000-5999	Second layer structures. both East and West side
Temple	North Temple. Post Ptolemaic to about mid 3rd C.
0 10 up	Area around North Temple. Same dates as North Temple
D, E, F, T	(numbered below 100) South Temple Area
F	1st century B.C. to 1st century A.D.
	On bed rock in some places
Late F	2nd half of 1st century to early part of 2nd century
E	2nd half of 2nd to early 3rd century
D	After early 3rd century. Top layer
T	E and F layers

Karanis - Other designations

*	Found below floor level, as B 124 C*
A <sup>1</sup> , A <sup>2</sup> , etc.	Partitions in room such as storage bins, as C 47 L <sup>1</sup>
X	Surface find, usually accompanied by year, as 24-X
SG	Objects found by the guards during the summer, as 29-SG-CIII

## APPENDIX 5

Details of the *Zilū* Loom

(taken from Wulff, 1966, 210-211).

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## CHAPTER FOUR

effect. He treats row after row of the velvet in this way until the whole length of the fabric has been ornamented.

A far more sophisticated method to produce fancy velvet is the weaving of embossed velvet (*maḥmal-e barjesteh*). It is a material where only ornamental patterns appear on the surface as pile whereas the background of the patterns is plain cloth weave. Embossed velvet is woven on a true draw loom that has the two warps, but is arranged for velvet weaving as described in the previous paragraph, i.e., the main warp is heddled to produce the basic fabric, and the second warp's heddles produce the pile. But this second warp is controlled through a draw harness. The weaver, with the assistance of the draw boy, by using the pile wire method, produces a free-figured velvet pattern in accordance with the sequence of the draw harness.

*The Zilū Loom*

The draw loom described before is mainly used for the production of silk fabrics and is therefore warped with a great number of fine silk threads. There is a counterpart to it where free-figure weaving with a draw harness is similarly employed, namely in the manufacture of a soft, blanket-like floor covering, the so-called *zilū*. Until the last century *zilū* used to be made either of wool or of cotton. Today, however, they are made of fairly heavy, usually blue and white or red and white, cotton threads only. *Zilū* are often found in mosques as prayer rugs for larger congregations. The writer has seen *zilū* 15 to 18 feet wide and up to 30 feet long. In smaller sizes they are used in homes as floor coverings too. Though woven in two colors only, the patterns in most cases are intricate, sometimes in the form of Qor'ān inscriptions and geometrical designs, thus satisfying the Persian's demand

for rich ornamental detail. For this reason a draw loom is employed instead of a multi-heddled standard loom.

The *zilū* loom (*dastgāh-e zilū-bāfī*, Fig. 294) is always vertical, two columns (*pahlū, pāyeh, ostā*) carrying the warp beam (*navard-e bālā, navard-e čelleh*) on the upper end and the cloth beam (*navard-e pā'in*) on the lower end. The beams are blocked with pegs that are removed when about 18 inches of material have been woven, and are rotated with long wooden levers (*ahrām, tang*) to wind the material onto the cloth beam. A double warp (*tūneh*) of two different colors is stretched between the beams, the two colors alternating. One color is threaded to a pair of heddle rods (*šemseh, bīl-e dasteh*) with heddle loops (*gord*). These rods are suspended from the ceiling with ropes (*gūlvāreh*). The threads of the other color are connected to a draw

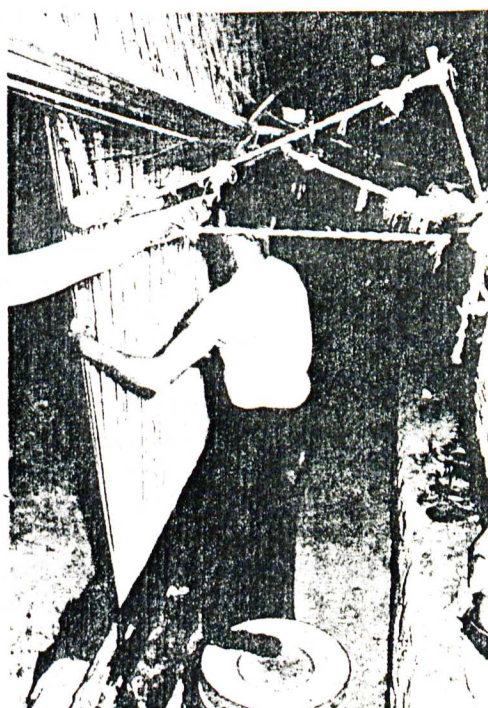


Figure 294 A *Zilū* Loom



## TEXTILE CRAFTS AND LEATHER CRAFTS

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harness (*šelit*) by means of short draw-strings. Forty to 60 of these strings are sufficient for most of the designs. For the weaving of the ordinary cloth binding, the heddle rods are operated by two weavers, one of them standing near each selvage, each moving a wooden lever (*kamāneh*) which slides up or down behind a heavy horizontal beam (*pošt-band-e kamāneh*) attached to the wall behind them. These levers are connected with the heddle rods through a pair of ropes (*pārreh-band*). After the first shed has been opened with the heddles, the weft (*pūd*) is thrown in by one of the weavers and caught by his companion. They do not use a shuttle but an elongated ball of cotton yarn (*māšūreh*) wound around a stick (*qāleb*). After the two weavers have released the heddles, they beat the weft in with a beater comb (*panjeh*) similar to the one used in carpet weaving. Now they pull the first group of strings being part of the figure harness (*šelit-e naqšeh*). They separate them by means of draw loops similar to those of the draw loom and slip the bundle (*maj*) of separated strings over strong wooden hooks (*kālī, keli*) that are also attached to the beam at the back by means of ropes (*tanāb*). The draw harness strings hold the figure weft across and the other catches it. For less complicated patterns the weavers have fewer cross harness strings, and they do not need any loops for separation, knowing by heart which ones to pull for the next step in the pattern. It is customary to cut the weft threads about 2 inches outside the selvage and to weave in this extra end (*naḥ-e rūš*) together with the next weft so that the selvage becomes stronger than the remainder. A weaver's temple (*pahn-band*) digs into the selvage with its sharp teeth (*mīl*) and keeps the *zīlū* at a uniform width during the weaving.

Once in a while a *zīlū* weaver may have to weave a *zīlū* with a complicated pattern, possibly with a band of writing included

in the design (Fig. 295). But normally he would be satisfied to produce some of the more popular and simpler designs that are known in the Iṣfahān and Kāshān bazaars as *moṣallāṣī*, *naqšeh-gerch*, *gačkench*, *pīleh*, *patch-tūreh*, and *zanjelō*.

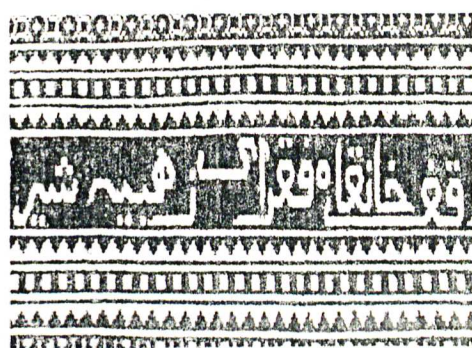


Figure 295 Part of a *Zilū*

The pattern of the *zīlū* loom is produced by chagging the two colors of the double warp, whereas the standard draw loom works on the weft-faced pattern principle. An interesting piece of wool fabric is shown in Figs. 296 and 297, the former showing the front surface of a section of the pattern, the latter showing the reverse side of exactly the same section. Similar to the *zīlū*, it is a double cloth produced on a double warp with two contrasting colors, but the difference as compared with the *zīlū* is that the two contrasting colors have also been employed in two independent wefts so that in effect there are two fabrics, one behind the other but combined on all those points where one warp changes from the front to the back and the other comes forward, and vice-versa. While, however, warp-faced patterns and weft-faced patterns have floating threads, this double cloth pattern has none. This fabric has been woven by nomadic tribespeople of the province of Fārs.



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Abbreviations

AAA	<i>Archives of Asian Art</i>
AASOR	<i>Annals of the American School of Oriental Research</i>
AHR	<i>American Historical Review</i>
AJA	<i>American Journal of Archaeology</i>
AMI	<i>Archäologische Mitteilungen aus Iran</i>
AMG	<i>Annals du Musée Guimet</i>
ARCE	<i>American Research Center Egypt</i>
ATN	<i>Archaeological Textiles Newsletter</i>
BIE	<i>Bulletin de l'Institut Egyptien</i>
BIES	<i>Bulletin of the Israel Exploration Society</i>
BIFO	<i>Bulletin de l'Institut Français Oriental</i>
BISA	<i>Bulletin de l'Institut Service Antiquité</i>
BMFEA	<i>Bulletin of the Museum of Far Eastern Antiquities</i>
BNBC	<i>Bulletin of the Needle and Bobbin Club</i>
BRAH	<i>Boletin de la Real Academia de la Historia</i>
BSAA	<i>Bulletin de la Société d'Archéologie d'Alexandria</i>
BSAC	<i>Bulletin de la Société d'Archéologie Copte</i>
BCIETA	<i>Bulletin du Centre International d'étude des Textiles Anciens</i>
Burl. Mag.	<i>Burlington Magazine</i>
BZ	<i>Byzantinische Zeitschrift</i>
CE	<i>Chronique Egypte</i>
CR	<i>Classical Review</i>
CQ	<i>Classical Quarterly</i>
DAI	<i>Deutsches Archäologisches Institut</i>
DHAT	<i>Dyes on Historical and Archaeological Textiles</i>

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DOA	<i>Dumbarton Oaks Papers</i>
GR	<i>Greece and Rome</i>
ICOM	<i>International Committee on Museums</i>
IEJ	<i>Israel Exploration Journal</i>
JAC	<i>Jahrbuch für Antike und Christentum</i>
JAIGBI	<i>Journal of the Anthropological Institute of Great Britain and Ireland</i>
JARCE	<i>Journal of the American Research Center Egypt</i>
JAS	<i>Journal of Archaeological Science</i>
JEA	<i>Journal of the Egyptian Archaeology</i>
JESHO	<i>Journal of the Economic and Social History of the Orient</i>
JHS	<i>Journal of Hellenic Studies</i>
JKPKB	<i>Jahrbuch der Königlichen Preussischen Kunstsammlungen, Berlin</i>
JNES	<i>Journal of Near Eastern Studies</i>
JRAS	<i>Journal of the Royal Asiatic Society</i>
JRGZ	<i>Jahrbuch des Römisch-Germanischen Zentralmuseum</i>
JRS	<i>Journal of Roman Studies</i>
JWSD	<i>Journal of Weavers, Spinners and Dyers</i>
MASCA	<i>Museum Applied Science Center for Archaeology</i>
Mem. Piot.	<i>Monuments et Mémoires Piot</i>
MDAIK	<i>Mitteilungen des Deutschen Archäologischen Instituts Abteilung Kairo</i>
MIFAOC	<i>Mémoires de l'Institut Français d'Archéologie Orientale du Caire</i>
MMS	<i>Metropolitan Museum Studies</i>
NAR	<i>Nutrition Abstract Review</i>
OCTS	<i>Oriental Carpet and Textile Studies</i>
PBSR	<i>Proceedings of the British School Rome</i>

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PEQ	<i>Palestine Exploration Quarterly</i>
PSBA	<i>Proceedings of the Society of Biblical Archaeology</i>
RA	<i>Revue Archéologie</i>
RAA	<i>Revue des Arts Asiatiques</i>
RAAD	<i>Revue de l'Academie Arabe de Damas</i>
RAC	<i>Revue de l'Art Chrétien</i>
RGS	<i>The Royal Geographical Society</i>
RPh	<i>Revue Philologie</i>
SNR	<i>Sudan Notes and Records</i>
SWJA	<i>South Western Journal of Anthropology</i>
TAPA	<i>Transactions of the American Philological Association</i>
TH	<i>Textile History</i>
TMJ	<i>Textile Museum Journal</i>
TMWN	<i>Textile Museum Workshop Notes</i>
TZ	<i>Trierer Zeitschrift</i>
YCS	<i>Yale Classical Studies</i>
ZCK	<i>Zeitschrift für Christliche Kunst</i>
ZDPV	<i>Zeitschrift des Deutschen Palästina-Vereins</i>
ZPE	<i>Zeitschrift für Papyrologie und Epigraphik</i>



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COMPOUND WEAVE TEXTILES IN WOOL NOW IN PUBLIC AND PRIVATE COLLECTIONS  
WHICH HAVE BEEN PERSONALLY EXAMINED

Cat. No: 1

Collection: Angewandte Kunst Museum, Vienna, Austria.

Accession Number: T.4882

Four rows of men fighting with animals: leopards(?), boars and stags; alternating with four rows of men on horse back, and dogs fighting boars. Red stripe and corded edge to right; row of blue palmettes and broad blue band to left. The main design is in purple and natural.

Size: 40.0 x 29.0 cms (patterned area: 28.5 x 29 cm)

Figure: 268

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.2-0.4	14	-
weft							
natural	wool	-	s	m	0.4		-
purple	wool	-	s	m	0.4	74	-
red	wool	-	s	m	0.4		-

Weave: Compound tabby weave type 1a. Paired wefts have been used in the purple band. Weaving faults include double throws and floating warps (over three picks).

Provenance: Bought by Theodor von Graf on the 16.v.97 for the museum (museum accession book entry). Purchased with Vienna T.4883 and T.10053 <1,3>.

Date: -

Similar Pieces: Boston 40.40 <160>

Relevant Publications: -

Cat. No: 2

Collection: Angewandte Kunst Museum, Vienna, Austria.

Accession Number: T.4883.

Six rows of archers behind foliage, facing left, while aiming arrows at charging lions; horsemen with dogs moving to right towards lions; dogs hunting boars. The main design is in green and red, while the broad border to the left is in purple.

Size: 18.0 x 37.5 cm.

Figure: 267

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.2-0.4	16	-
wefts							
green	mohair	-	s	l	0.4		-
red	wool	-	s	l	0.4	54	-
purple	wool	-	s	l	0.4		-

Weave: Compound tabby weave type 1a.

Provenance: Bought by Theodor von Graf on the 16.v.97 for the museum (museum accession book entry). Purchased with Vienna T.4882 and T.10053 <1, 3>.

Date: -

Similar Pieces: Abegg Stiftung 488 <144>

Textile Museum, Lyon 910.111.2 <189>

Röhss Museum 348.30 <201>

Philadelphia Museum 33-50-1 <265>

Relevant Publications: von Falke (1913), 23-24, fig. 31.

Wulff and Volbach (1926), 135, no. 682.

Sylwan (1941), 89, pl. xv.3.

Egger (1967), 21-22, pl. 56.

Weibel (1972), 87-9, no. 37.

Cat. No: 3

Collection: Angewandte Kunst Museum, Vienna, Austria.

Accession Number: T.10053.

Three rows of octagons enclosing deer and dogs (facing in opposite directions). Quatrefoils in the interstices. The pattern has been divided into two by narrow blue bands by a "flying shuttle" design of connecting circles. The main design is in purple and green.

Size: 31.0 x 17.0 cm.

Figure: 263

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.4	10	-
wefts							
green	wool	-	s	m	0.4-0.6		-
purple	wool	-	s	m	0.4-0.6	57	-
blue	wool	-	s	m	0.4		-

Weave: Compound tabby weave type 1a.

Provenance: Bought by Theodor von Graf on the 16.v.97 (museum accession book entry). Purchased with Vienna T.4882 and T.4883 <1,2>.

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 4

Collection: Royal Museum for Decorative Arts, Brussels, Belgium

Accession Number: TX 57

Dark brown and natural 'Greek-key' pattern enclosing small rosettes. Described in the Errera catalogue as being made out of mohair.

Size: 33.5 x 14.8 cm.

Figure: 213

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t/m	0.3-0.4	13	-
wefts							
biege	wool	-	s	m	0.3-0/4		-
natural	wool	-	s	m	0.3-0.4	27	-
purple	wool	-	s	m	0.3		-

Weave: Compound tabby weave type 1a; the purple border was woven in a 2/2 twill.

Provenance: -

Date: -

Similar Pieces: Victoria and Albert Museum 376.1895 <77>

Relevant Publications: Errera (1916), 152, no. 352

Kendrick (1921), 73, no. 539

Cat. No: 5

Collection: Royal Museum for Decorative Arts, Brussels, Belgium

Accession Number: TX 60

Repeating design of connecting octagons enclosing small birds with a vine trail surround. Traces of a blue border. Described in the Errera catalogue as being made out of mohair.

Size: 16.5 x 18.5 cm.

Figure: 75, 296

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	m	0.3-0.4	10/12	-
wefts							
natural	wool	-	s	m	0.3-0.4		-
blue	wool	-	s	m	0.3-0.4	43	-
brown	wool	-	s	m	0.3-0.4		-

Weave: Compound tabby weave type 1a with a 2/2 tabby border.

Provenance: Bought from Voss Brecht by I. Errera and then given to the Museum. It was apparently found at Akhmim.

Date: -

Similar Pieces: Victoria and Albert Museum 243.1890 <71>

Victoria and Albert Museum 304.1891 <72>

Ashmolean Museum 1891.297 <124>

Abegg Stiftung 906 <146>

Boston Museum 92.2775 <154>

Brooklyn Museum 45.77.1 <259>

Relevant Publications: Falke (1912), 1, fig. 29

Errera (1916), 52, no. 120

Kendrick (1921), 73, no. 537, pl. XXV

Thompson (1971), 22, no. 6

Cat. No: 6

Collection: Royal Museum for Decorative Arts, Brussels, Belgium

Accession Number: TX 262

Square enclosing an interlacing vine trail and vine leaf design in dark blue and natural. Dark blue and red borders surround the design. The textile has been sewn onto (modern?) linen.

Size: 29.0 x 30.0; plus border 71.5 x 51.5 cm.

Figure: 225

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	m	0.3-0.5	20	-
wefts							
blue	wool	-	s	m	0.3-0.4		-
beige	wool	-	s	m	0.3-0.4	51	-

Weave: Compound tabby weave type 1a; border weave is a 2/2 twill weave.



Provenance: Bought from von Graf in Paris. Believed to have been found in Egypt.

Date: -

Similar Pieces: -

Relevant Publications: Errera (1916), 46, no. 107

Cat. No: 7

Collection: Royal Museum for Decorative Arts, Brussels, Belgium

Accession Number: TX 2008

Repeated geometric design of squares and rectangles in dark and light blue. Traces of red bands along two edges.

Size: 12.5 x 11.5 cm.

Figure: 195

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
brown	wool	-	s	m/t	0.2-0.4	9	-
wefts							
d. blue	wool	-	s	m	0.2-0.4		-
l. blue	wool	-	s	m	0.2-0.4	24	-
red	wool	-	s	m	0.3-0.5		-

Weave: Compound tabby weave type 1a.

Provenance: Believed to have come from Akhmim.

Date: -

Similar Pieces: VA T.899.1886 <66>

Relevant Publications: Errera (1916).

Cat. No: 8

Collection: Royal Museum for Decorative Arts, Brussels, Belgium

Accession Number: TX 2494

Interlocking design of octagons, zig-zag borders and diamonds alternating with squares, worked in beige and brown according to the official catalogue, in fact it is blue, red and pink.

Size: 22 x 16 cm.

Figure: 105

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
beige	wool	-	s	m-t	9	4-9	-
wefts							
red	wool	-	s	t-1	2-7		-
blue	wool	-	s	t-1	2-6	16	-
pink	wool	-	s	t-1	2-6		-

Weave: Compound tabby weave type 2b. Paired main warps, with a border of 3/3 tabby weave.

Provenance: According the the Museum's accession records this textile was found at Antinoë and given to the Museum in 1913-14 by the EEF.

Date: -

Similar Pieces: -

Relevant Publications: -

**Cat. No: 9****Collection:** Royal Ontario Museum, Toronto, Canada**Accession Number:** Dept of Egyptology, T75

Numerous fragments of:

(a) octagons and squares containing stylised quatrefoils; in blue and natural

(b) alternating rows of large rosettes and small circles separated by a trellis work of small squares in blue and natural

(c) octagons containing rosettes with diamonds in the interstices. The diamonds enclose circles and stylised rosettes, in blue and natural

(d) the different areas of pattern are divided by broad red bands with narrow naturally coloured edges

**Size:** There are seventeen fragments, the largest of which are: 8 x 8 cm; 9.5 x 12.2 cm and 14 x 11.5 cm.**Figure:** 123, 124

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	F.Gen.Med.	s	t	0.3	18	negative
<b>wefts</b>							
blue	wool	F.Gen.Med.	s	l	0.3		indigotin
natural	wool	F.Gen.Med.	s	l	0.3	52	negative
red	wool	F.Gen.Med.	s	l	0.3		madder

**Weave:** Compound tabby weave type 2b. Traces of a corded edge. Numerous weaving faults including paired weft threads and floating warp threads**Provenance:** Gebel Adda, IV.8 (-B) Cemetery**Date:** Fourth to fifth century A.D.**Similar Pieces:** Museum and Art Gallery, Bolton 19.30.265 <32>, from Karanis, Egypt

Louvre AF 6084 &lt;141&gt;

Cairo Museum, 70512 &lt;180&gt;, from Qustul, Egypt

**Relevant Publications:** -**Cat. No: 10****Collection:** Royal Ontario Museum, Toronto, Canada**Accession Number:** 910.122.26

Broad bands of alternating squares in red and natural; blue and red; blue and natural, and red and yellow.

**Size:** 21.7 x 49 cm.**Figure:** .....

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	Medium	z	t	0.4	13	negative
<b>wefts</b>							
d. blue	wool	Hairy Med.	z	t	0.4		indigotin
natural	wool	Hairy Med.	z	t	0.3		negative
red	wool	Hairy Med.	z	t	0.4	22	madder
yellow	wool	Medium	z	t	0.4		unident.

**Weave:** Compound tabby weave type 1a.**Provenance:** -**Date:** -**Similar Pieces:** -

## Relevant Publications: -

Cat. No: 11

Collection: Royal Ontario Museum, Toronto, Canada

Accession Number: 961.107.4

Remains of a pearl border enclosing the head of a bird and part of a tree (?); worked in green and red.

Size: 24 x 32 cm.

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	Hairy Med.	s	t	0.3	21	negative
wefts							
green*	wool	Hairy Med.	s	l	0.2-0.3		indigotin
red	wool	Hairy Med.	s	l	0.2-0.3	43	madder

\* faded blue?

Weave: Complex compound twill weave type 2a.

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 12

Collection: Royal Ontario Museum, Toronto, Canada

Accession Number: 961.107.5

Two broad bands of squares containing:

(a) stylised birds and foliage in blue and natural

(b) stylised animals in red and natural

In one corner of the squares there are small diamonds made up of four diamond shapes.

Size: 22 x 11 cm; repeat size 2.5 x 3 cm.

Figure: 231

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	S,2z	t	0.5	14	negative
wefts							
d. blue	wool	-	s	m	0.3		indigotin
natural	wool	-	z	m	0.3	37	negative
red	wool	-	z	m	0.3		madder

Weave: Compound tabby weave type 1a.

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 13

Collection: Royal Ontario Museum, Toronto, Canada

Accession Number: 961.107.6



Large squares alternating in blue and red and sub-divided internally by naturally coloured grid.

Size: 12 x 20 cm.

Figure: 193

	Fibre	F.D.	Spin	Angle	Diam. (. mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	-	z	m	0.4-0.5	10	negative
<b>wefts</b>							
d. blue	wool	-	z	l	0.3-0.4		indigotin
red	wool	-	z	l	0.3-0.4	28	madder

Weave: Compound tabby weave type 1a.

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 14

Collection: Royal Ontario Museum, Toronto, Canada

Accession Number: 968.323.1

Large piece with blue and red roundels enclosing rosettes. Smaller quatrefoils in the interstice. Purple and natural tapestry band with warriors holding spears and shields alternating with horses in circles. Remains of large tapestry square with corner motifs of encircled putti alternating with circles containing geometric designs. Central area is fragmentary, but possibly depicting a running hare. There is a painted inscription on red border, Coptic,  $\lambda BB.KV\beta$  which may possibly be read as Abbot or Father Kuprious/ Kuprios (G. van der Burg, pers. comm.)

Size: 120.0 x 65 cm.

Figure: 147

	Fibre	F.D.	Spin	Angle	Diam. (. mm)	Count (cm)	D.A.
<b>warp</b>							
blend	wool	Hairy Med.	s	t	0.3	13	negative
<b>wefts</b>							
compound weave section:							
d. blue	wool	Hairy Med.	s	l	0.2-0.3		indigotin
red	wool	Gen. Med.	s	l	0.2-0.3	48	madder
tapestry section:							
natural	wool	Gen. Med.	s	m	0.3		negative
purple	wool	Gen. Med.	s	m	0.2-0.3	39	indigotin /madder
red	wool	Gen. Med.	s	m	0.3		madder

Weave: Compound tabby weave type 1a with tapestry inset.

Provenance: -

Date: -

Similar Pieces: examples with tapestry insets:

Royal Ontario Museum 970.364.9 <16>

Royal Ontario Museum 980.78.15 <28>

Victoria and Albert Museum 234.1890 <71>

Victoria and Albert Museum 780.1895 <77>

Relevant Publications: -

Cat. No: 15

Collection: Royal Ontario Museum, Toronto, Canada

Accession Number: 970.364.1

Complex interlocking design of hexagons with pearl borders worked in turquoise, red and natural; broad, border band in red with narrow bands of green and natural.

Size: 30.0 x 45.0 cm.

Figure: 202

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
yellow	wool	-	s	t	0.4	20	negative
wefts							
natural	cotton*	-	s	t	0.6-0.8		negative
red	wool	-	s	l	0.3		madder
turquoise	wool	-	s	l	0.3	47	indigotin
yellow	wool	-	s	l	0.4		unknown yellow

\* four strands

Weave: Compound complex twill type 2a. Part of a slevedge is present which is made up of three, multi-stranded warps (Z, 2s).

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 16

Collection: Royal Ontario Museum, Toronto, Canada

Accession Number: 970.364.9

Three large fragments with red and natural octagons enclosing alternating rows of deer and dogs. Two large blue bands intersecting the design with stylised zig-zagging vine trail and leaves. There are small circles in the interstices. Narrow red bands between the blue bands with alternating diamond and square pattern. Remains of a tapestry inset.

Size: 50.0 x 33.5; 56.0 x 22.5; 25.0 x 30.0 cm.

Figure: 264

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
yellow	wool	-	s	t	0.4	18	negative
wefts							
d. blue	wool	-	s	l	0.3		indigotin
natural	wool	-	s	l	0.3	86	negative
red	wool	-	s	l	0.3		madder

Weave: Compound tabby weave type 2a. Remains of sewing thread in bast (nat., Z, 2s).

Provenance: -

Date: -

Similar Pieces: with tapestry insets:

Royal Ontario Museum 968.323.1 <14>

Royal Ontario Museum 980.78.15 <28>

Victoria and Albert Museum 243.1890 <71>

Victoria and Albert Museum 780.1895 <76>

## Relevant Publications: -

Cat. No: 17

Collection: Royal Ontario Museum, Toronto, Canada

Accession Number: 970.364.12

Traces of two connecting circles with pearl borders, at the 'quarters' there are hexagons with a similar border. Each of the circles encloses a long-legged bird.

Size: 13.5 x 17.0 cm.

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (. mm)	Count (cm)	D.A.
warp							
yellow	wool	Hairy Med.	s	t	0.5-0.6	18	negative
wefts							
natural	cotton	-	s	m	0.5		negative
red	wool	Hairy	s	m	0.2-0.6	64	cochineal

Weave: Complex compound twill type 2a.

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 18

Collection: Royal Ontario Museum, Toronto, Canada

Accession Number: 970.364.13

Short-legged bird (duck, goose?) on a stand. Worked in red and white. Traces of a pearl border to the left of the bird.

Size: 30.3 x 9.0

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (. mm)	Count (cm)	D.A.
warp							
yellow	wool	-	s	t	0.4-0.5	18	-
wefts							
red	wool	-	s	m	0.4-0.6		-
natural	cotton	-	s	m	0.2-0.6	50	-

Weave: Complex compound twill weave type 2a.

Provenance:

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 19

Collection: Royal Ontario Museum, Toronto, Canada

Accession Number: 974.285.1 a,b

Squares enclosing rosettes framed by twelve, paired circles in hexagonal pattern. Large rosettes with a diamond pattern are set at the each of the corners.

Size: 18.0 x 17.8; 11.6 x 12.5 cm.

Figure: 215



	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
fawn	wool	-	Z,2s	t	0.5-0.6	9	negative
wefts							
d. brown	wool	-	s*	1	0.4-0.5		negative
fawn	wool	-	s*	1	0.4-0.5	33	negative
*double stranded							
Weave: Compound tabby type 1a. Part of a selvedge is present which is made up of two multi-stranded groups of warps (minimum of seven ends).							
Provenance: -							
Date: -							
Similar Pieces: -							
Relevant Publications: -							

## Cat. No: 20

Collection: Royal Ontario Museum, Toronto, Canada

Accession Number: 977.173. -

Two connecting circles with pearl borders, where the circles join there are hexagons with similar border. One circle is fragmentary and the enclosed design is uncertain, the other circle, however, encloses two facing duck-like birds. There are traces of a third circle to the left. The pattern stops abruptly near the lower edge of the material.

Size: 28.0 x 36.0 cm.

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
yellow	wool	Hairy Med.	s	t	0.5	20	negative
wefts							
natural	cotton	-	s	1	0.5-0.6		negative
red	wool	Hairy Med.	s	1	0.5	51	cochineal

Weave: Complex compound twill weave type 2a.

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

## Cat. No: 21

Collection: Royal Ontario Museum, Toronto, Canada

Accession Number: 978.76.127

Two fragments with traces of square framework enclosing a running animal (possibly a goat), wearing a collar. There is a small motif which may be stylised foliage. Horizontal lines of loops across the squares.

Size: 15.6 x 14.5 cm. (stuck together)

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
blended	wool	-	s	t	0.3-0.5	10	negative
wefts							
d. green	wool	-	s	1	0.4-0.5		indigotin

orange wool - s 1 0.4-0.5 51 + unknown yellow  
 loops madder  
 orange wool - s 1 0.4-0.5 madder  
**Weave:** Compound tabby weave type 1a; double throws in various areas.  
**Provenance:** -  
**Date:** -  
**Similar Pieces:** with loops across the design:  
 Qasr Ibrim 74T/8 <44>  
**Relevant Publications:** -

**Cat. No:** 22**Collection:** Royal Ontario Museum, Toronto, Canada**Accession Number:** 978.76.273

Large square framework enclosing a central square surrounded by four checked L-shapes.

**Size:** 12.7 x 17.8 cm.**Figure:** 201

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	Hairy Med.	Z,2s	t	0.7-0.9	9	negative
<b>wefts</b>							
natural	cotton	-	z	1	0.6-0.9		neegative
red	wool	Hairy Med.	z	1	0.6-0.9	41	kermes

**Weave:** Compound tabby weave type 1a**Provenance:** -**Date:** -**Similar Pieces:** Victoria and Albert Museum 69.1934 <87>

Keir T. no number &lt;173&gt;

**Relevant Publications:** -**Cat. No:** 23**Collection:** Royal Ontario Museum, Toronto, Canada**Accession Number:** 978.76.277

To left a large oval with pearl border in black, red and natural; to right narrow light blue band enclosing (?) red quatrefoils. Traces of a red ground to one side.

**Size:** 12.2 x 12.4 cm.**Figure:** 139

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
beige	wool	Gen. Med.	Z,2s	m	0.9-1mm	14	negative
<b>wefts*</b>							
l. blue	cotton	-	z	t	0.6-0.8		indigotin
black	wool	True Med.	s	1	0.6-0.8		negative
natural	cotton	-	z	t	0.6-0.8	41	negative
red	wool	True Med.	s	1	0.6-0.8		madder

\*The black weft threads are multi stranded; the blue and natural weft threads are four stranded, while the red weft thread is five stranded

**Weave:** Compound tabby weave type 2a, extra warp threads have been added to certain areas to produce a zig-zag effect.

**Provenance:** -

**Date:** -

**Similar Pieces:** Victoria and Albert Museum T.29.1942 <111>  
Lamm I,26 <285>

**Relevant Publications:** Lamm (1937), 49, fig. 28, 29, pl. VIII B

**Cat. No:** 24

**Collection:** Royal Ontario Museum, Toronto, Canada

**Accession Number:** 978.76.544

Rows of facing animals (deer?), in red and natural over a wide band of quatrefoil rosettes in red, green and yellow.

**Size:** 11.8 x 8.2 cm.

**Figure:**

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
yellow	wool	-	z	t	0.2-0.3	13	negative
<b>wefts</b>							
green	wool	-	z	l	0.2-0.3		indigotin + unknown yellow
red	wool	-	z	l	0.2-0.3	60	madder
yellow	wool	-	z	l	0.2-0.3		unknown yellow

**Weave:** Compound tabby weave type 1a, traces of a multi-stranded selvedge

**Provenance:** -

**Date:** -

**Similar Pieces:** -

**Relevant Publications:** -

**Cat. No:** 25

**Collection:** Royal Ontario Museum, Toronto, Canada

**Accession Number:** 978.76.742

Three fragments (a) head of animal (griffin?) flying above the body of a second animal (antelope or goat?); (b) border of squares enclosing four dots alternating with rosettes, above a large rosettes, foliage and forepaws of another animal (lion?); (c) the smallest fragment has an indistinct design.

**Size:** (a) 6.0 x 10.5; (b) 8.2 x 5.6; (c) 4.1 x 3.7 cm.

**Figure:** 280

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
yellow	wool	-	z	t	0.3	15	negative
<b>wefts</b>							
red	wool	-	z	l	0.3-0.5		cochineal
yellow	wool	-	z	l	0.3-0.4	46	negative

**Weave:** Tabby type 1a.

**Provenance:** -

**Date:** -



Similar Pieces: -  
Relevant Publications: -

Cat. No: 26

Collection: Royal Ontario Museum, Toronto, Canada

Accession Number: 978.76.1031

Fragment with five bands (a) red zig-zag on natural ground; (b) large natural rosettes on a blue ground (c) mirror image design of animals (front half only), facing each other, in natural on a red ground, (d) vine trail in natural on a red ground, (e) traces of a blue and natural band with crosses (?).

Size: 12.8 x 13.5 cm.

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
brown/ nat*	wool	-	S,2z	1	0.4-0.5	9	negative
wefts							
blue	wool	-	z	m	0.4-0.8		indigotin
natural	wool	-	z	m	0.3-0.7	28	negative
red	wool	-	z	,	0.4-0.8		madder
Weave:	Compound tabby weave type 1a. The warp threads have been arranged in the following order: br/n = a br/br = b n/n = c c c c b b c b b c b b a a b c a c a a (check)						

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 27

Collection: Royal Ontario Museum, Toronto, Canada

Accession Number: 978.76.1178

Fragment with deteriorated geometric design.

Size: 18.0 x 8.5 cm.

Figure: -

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
yellow	wool	-	s	t	0.3	20	negative
wefts							
d. blue	wool	-	s	1	0.2-0.3		indigotin
red	wool	-	s	1	0.2-0.3	45	cochineal
yellow	wool	-	s	1	0.2-0.3		negative

Weave: Complex compound twill weave type 2c

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 28

Collection: Royal Ontario Museum

Accession Number: 980.78.15

Ground design of squared framework enclosing rows of rampant lions looking to right. Tapestry square inset in natural and purple with orange details. Stylised outer border of vine leaves?, main border of winged creatures looking left (swans, pelicans?); inner square contains roundel with two dancing (?) men facing each other above a vase (?) or table (?), animals, lions and hares in the interstices of the circles and men; and square. The main design is worked in red and natural.

Size: 47.0 x 45.0 cm.

Figure: 230, 295

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	F-Gen.Med.	s	t	0.3	15	negative
<b>wefts</b>							
red	wool	Hairy Med.	s	1	0.3		madder
natural	wool	F-Gen.Med.	s	1	0.3	68	negative
<b>tapestry</b>							
natural	wool	F-Gen.Med.	s	1	0.2-0.3		negative
orange	wool	-	s	1	0.3	49	madder
purple	wool	True Med.	s	1	0.2-0.3		indigotin + madder

Weave: Compound tabby weave type 1a, weft-faced tapestry weave, plus soumak details. Remains of various stitch lines (s/t = base, natural Z, 3s).

Provenance: -

Date: -

Similar Pieces: ground design:

Qasr Ibrim 78T/300 <118>

Boston 04.2036 <157>

Boston 40.41 <161>

tapestry insets:

Royal Ontario Museum 968.323.1 <14>

Royal Ontario Museum 970.364.9 <16>

Victoria and Albert Museum 243.1890 <71>

Victoria and Albert Museum 780.1895 <77>

Relevant Publications: -

Cat. No: 29

Collection: Royal Ontario Museum, Toronto, Canada

Accession Number: 980.78.35

Oval containing two birds facing in opposite directions. There are the remains of blue, red and natural geometric pattern on the exterior of the oval. There are also blue lines across bird's heads.

Size: 14.0 x 18.7 cm.

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
blended*	wool	Hairy Med.	z	t	0.5-0.7	10	negative
<b>wefts</b>							
d. blue	wool	Hairy Med.	z	m	0.4-0.5		indigotin

natural wool Hairy Med. z m 0.4-0.5 39 negative  
 red\*\* wool Hairy Med. z m 0.4-0.5 madder  
 \* some of the warp threads are natural in colour, others are dark brown  
 blends. There appears to be no set pattern of order.  
 \*\* blend of different shades of reds.  
 Weave: Compound tabby weave type 1a.  
 Provenance: -  
 Date: -  
 Similar Pieces: -  
 Relevant Publications: -

Cat. No: 30

Collection: Museum and Art Gallery, Bolton, England

Accession Number: 19.30.55

Indistinct design; it is possibly of birds within circles or octagons.

Size: 6.5 x 7.0 cm.

Figure: -

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	z	t	0.6-0.8	14	negative
wefts							
d. blue	wool	-	z	1	0.4-0.7		indigotin
natural	wool	-	z	1	0.5-0.7	28	negative

Weave: Compound tabby weave type 1a

Provenance: Karanis, 25/200/-/D

Date: Fourth century A.D.

Similar Pieces: -

Relevant Publications: -

Cat. No: 31

Collection: Museum and Art Gallery, Bolton, England

Accession Number: 19.30.96

Geometric design of rectangles and squares worked in blue/green and natural; red and natural.

Size: 17.5 x 12.9 cm

Figure: 96

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
d. brown	wool	True Med.	z	t	0.5-0.7	6	negative
wefts							
green	wool	Gen.Med.	z	m	0.5-0.6		indigotin + unknown yellow
natural	wool	Gen.Med.	z	m	0.5-0.6	45	negative
red	wool	Gen.Med.	z	m	0.5-0.6		madder

Weave: Compound tabby type 1a

Provenance: Excavated at the Egyptian site of Karanis; 25/248/-

Date: Third to fifth century A.D.

Similar Pieces: Victoria and Albert Museum 899.1886 <66>  
 Kelsey Museum 13704a <151>



Pelizaeus Museum 4262 <171>

Relevant Publications: Wilson (1933), 17, no. 17.

Cat. No: 32

Collection: Museum and Art Gallery, Bolton, England

Accession Number: 19.30.265

Alternating rows of rosettes and double circles enclosed in a diamond framework.

Size: 7.5 x 7.25 cm

Figure: 95

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
red	wool	True Med.	s	t	0.4-0.8	10	madder
wefts							
blue	wool	True Med.	z	l	0.5-0.8		indigotin
natural	wool	True Med.	z	l	0.5-0.8	55	negative

Weave: Compound tabby type 1a

Provenance: Excavated at the Egyptian site of Karanis; 24/5016/A/S

Date: Second to fifth century A.D.

Similar Pieces: Royal Ontario Museum T.75 <9>

Louvre AF 6084 <141>

Relevant Publications: -

Cat. No: 33

Collection: Museum and Art Gallery, Bolton, England

Accession Number: 62.31.3

Repeating pattern of squares and rectangles in dark blue and natural.

Size: 5.0 x 3.0 cm

Figure: 108

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cms)	D.A.
warp							
natural	wool	*	s	t	0.4-0.5	6	negative
wefts							
blue	wool		s	l	0.4		indigotin
natural	wool		s	l	0.4	25	negative

\* See the results given for Bolton 62.31.4 <34>

Weave: Compound tabby type 1a

Provenance: Armant, Egypt

Date: Second to third century A.D.

Similar Pieces: Museum and Art Gallery, Bolton 62.31.4 <34>

Relevant Publications: -

Cat. No: 34

Collection: Museum and Art Gallery, Bolton, England

Accession Number: 62.31.4

Repeating pattern of squares and rectangles in dark blue and natural.

Size: 7.0 x 3.5 cm

Figure: 108

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	Gen.Med.	s	t	0.4-0.5	7	negative
wefts							
blue	wool	Hairy Med.	s	l	0.4		indigotin
natural	wool	Hairy Med.	s	l	0.4	25	negative
<b>Weave:</b> Compound tabby type 1a. Weave faults include floating warps (over three weft picks) and a double throw in the weft.							
<b>Provenance:</b> Armant, Egypt							
<b>Date:</b> Second to third centuries A.D.							
<b>Similar Pieces:</b> Museum and Art Gallery, Bolton 62.31.3 <33>. It would seem likely these two fragments once belonged to the same piece of cloth, although it should be stressed that they were not found in the same grave, nor does the pattern 'join' the pieces together.							
<b>Relevant Publications:</b> -							

**Cat. No:** 35

**Collection:** FitzWilliam Museum, Cambridge, England

**Accession Number:** T36

Remains of an octagonal enclosing an animal, probably a leopard, worked in purple and natural. There are traces of loops along one edge.

**Size:** 4.0 x 22.0 cm

**Figure:** 256d

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	*	s	t	0.3-0.4	17	*
wefts							
natural	flax	-	s	m	0.5		*
purple	wool	*	s	m	0.3-0.4	87	*
loops	flax	-	s	m	0.6	-	-

\* See the analyses results of British Museum 21703 <38>

**Weave:** Compound tabby weave type 2a.

**Provenance:** According to the Museum's accession book, this textile was bought, along with a number of other pieces, by Sir Flinders Petrie while he was travelling in the Fayoum in 1890. These pieces were later given to the FitzWilliam Museum by Petrie.

**Date:** -

**Similar Pieces:** British Museum 21803 <39>

Victoria and Albert Museum 1286.1888 <69>

Victoria and Albert Museum 188.1976 <115>

Ashmolean Museum 1888.743 <121>

Ashmolean Museum 1888.748 <122>

Cluny Museum 13.157 <157>

**Relevant Publications:** Kendrick (1921), 72, fig. xxiv

Lamm and Charleston (1939), 194, 196, pls. 1, 2

**Cat. No:** 36

**Collection:** Bankfield Museum, Halifax, England

**Accession Number:** EG 324

Diaper pattern enclosing small trees in blue and natural. To the top right of the cloth there is a corner of a red area which includes the diaper pattern. Along the lower edge, there is a broad band made up of the following rows: natural row with tree motif; red row with squares; natural row with tree motif and finally, a blue row with decorative hexagonals.

Size: 38.0 x 25.0 cm

Figure: 70, 222, 302, 303

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	z	t	0.3-0.5	18	-
wefts							
d. blue	wool	-	z	m	0.3-0.4	-	-
natural	wool	-	z	m	0.3-0.4	-	-
red	wool	-	z	m	0.3-0.4	66	-
yellow	wool	-	z	m	0.3-0.4	-	-

Weave: Complex compound twill weave type 2a. The back of the cloth has fragments of feathers imbedded into it.

Provenance: According to the Museum accession book this textile was bought during the 1890's, but no further information was available.

Date: -

Similar Pieces: Victoria and Albert Museum T.206.1976 <118>

Whitworth Art Gallery 8529 <119>

Relevant Publications: Start (1914), 30, fig. 29

Cat. No: 37

Collection: British Museum, London, England

Accession Number: MAS 560

"Large fragment of a woollen ingrain textile with blue and crimson squares on a white ground, The squares form a stepped lozenge pattern - stepped chevron, blue chevrons with red centres" (Stein, 1921, 265).

Size: 7.5 x 23.75 cm

Figure: 128

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
brown	wool	-	z	t	0.3-0.5	17	-
wefts							
blue*	wool	-	z	m	0.4-0.5	-	-
red*	wool	-	z	m	0.4-0.5	c 50	-
natural*	wool	-	z	m	0.4-0.5	-	-

\* the wool fibres have a coarse appearance; kemp fibres are present.

Weave: Compound tabby weave type 2a. The warp threads are made from dark and light brown wool, but these do not appear to have been used in any particular order. Simple selvedge present.

Provenance: Excavated at the Eastern Turkestan city of Niya; NXXIX 001a

Date: Second to third century A.D.

Similar Pieces: -

Relevant Publications: Stein (1921), 265.

Cat. No: 38

Collection: British Museum, London, England



Accession Number: 1907 11.11.112

Deteriorated design of diamonds and rectangles (?) in alternating rows of blue with yellow, and red with yellow.

Size: 19.0 x 10.0 cm

Figure: 129

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
brown	wool	-	z	t	0.3-0.4	9	-
wefts							
blue	wool	-	z	m	0.3-0.4		-
red	wool	-	z	m	0.3-0.4	c 26	-
yellow	wool	-	z	m	0.3-0.4		-

\* the wool fibres have a coarse appearance; kemp fibres are present.

Weave: Compound tabby weave type 2a

Provenance: Excavated at the Eastern Turkestan city of Niya; NXVIII(?)

Date: Second to third century A.D.

Similar Pieces: -

Relevant Publications: -

Cat. No: 39

Collection: British Museum, London, England

Accession Number: BM 21703 (also OA 1442; 885:21120)

A large piece with four large bands with the following repeating hunting motifs set within octagons:

(a) spearmen versus boars; (b) dogs chasing antelopes, (c) archers shooting at lions, and (d) leopards chasing an animal, perhaps a monkey.

Each motif is in a separate octagon. The interstices include squares with attached trefoils. Between the the purple and natural bands separating the octagonals are areas of undyed flax loops.

Size: 82.0 x 139 cm

Figure: 83, 183, 256, 307, 308, 309

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	Gen.Med.	s	t	0.3-0.4	19	negative
wefts							
natural	flax	-	s	m	0.4-0.5		negative
purple	wool	Gen.Med.	s	m	0.4	80	indigotin + madder
cord	wool	Gen.Med.	-	-	-	-	negative

Weave: There are three different weave types included in this piece, but the patterned areas are worked in a Tabby type 2a. Both selvages and one transverse edge (corded) are extent.

Provenance: According to the curator of the Department of Medieval Antiquities where this textile is now housed, this particular piece of cloth was purchased from the Rev. Chester in 1888 (D. Buckton, pers. comm.)

Date: -

Similar Pieces: Victoria and Albert Museum 1286.1888 <69>

Victoria and Albert Museum, T. 188.1976 <115>

Ashmolean Museum 1888.743 <121>

Ashmolean Museum 1888.748 <122>

Cluny Museum 13.157 <127>

Relevant Publications: Kendrick (1921), 72, pl. xxiv, no. 536  
Lamm and Charleston (1939), 194, 196, pls. I, II

Cat. No: 40

Collection: British Museum, London, England

Accession Number: OA 733

Three fragments of a diaper pattern in red and yellow.

Size: 25.0 x 24.0; 1.2 x 5.0 and 1.4 x 4.0 cm

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
yellow	wool	-	s	t	0.3-0/.4	14	-
wefts							
red	wool	-	s	m	0.4-0.8		-
yellow	wool	-	s	m	0.5-0.5	54	-
Weave: Compound tabby weave type 1a. Selvedge present (3 x multi selvedge with a minimum of six ends per bundle).							
Provenance: -							
Date:							
Similar Pieces: -							
Relevant Publications: -							

Cat. No: 41

Collection: Egypt Exploration Society, London, England

Accession Number: Qasr Ibrim 64T/132

Red ground with geometric design of lines, bands and casterlations in blue and yellow.

Size: 23.5 x 14.0 cm

Figure: 111

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
1. brown	wool	*	z	t	0.3-0.4	12	*
wefts							
d. blue	wool	*	z	l	0.3		*
green	wool	*	z	l	0.3		*
red	wool	*	z	l	0.3	55	*
yellow	wool	*	z	l	0.3		*

\*See the fibre and dye results for Qasr Ibrim 80T/103 <56>

Weave: Compound tabby weave type 1a

Provenance: Qasr Ibrim, Egypt. Tomb 11, burial 2

Date: Christian

Similar Pieces: Qasr Ibrim 80T/23 <55>

Qasr Ibrim 80T/103 <56>

Qasr Ibrim 80T/104 <57>

Relevant Publications: -

Cat. No: 42

Collection: Egypt Exploration Society, London, England

Accession Number: Qasr Ibrim 72T/45.

Rows of red and natural octagons enclosing animals deer (?) or antelopes (?). There are foliage motif below the front legs of each animal and quatrefoils in the interstices. It may have once been part of a much larger hunting scene?

Size: 6.0 x 3.9 cm

Figure: -

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.2-0.7	13	negative
wefts							
red	wool	-	s	m	0.3-0.4		madder
natural	wool	-	s	m	0.3-0.4	38	negative

Weave: Loosely woven compound tabby type 1a. Deteriorated condition

Provenance: Qasr Ibrim, Egypt, uncontrolled excavation at the site.

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 43

Collection: Egypt Exploration Society, London, England

Accession Number: Qasr Ibrim 72T/182

Long strip of cloth with traces of a blue and natural design which includes quatrefoils (more clearly visible when seen under ultra-violet light).

Size: 17.0 x 3.0 cm

Figure: -

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	Gen.Med.	s	t	0.3-0.5	17	negative
wefts							
blue	wool	Hairy Med.	s	l	0.3-0.4		indigotin
natural	wool	Gen.Med.	s	l	0.3-0.4	41	negative

Weave: Compound tabby type 2a

Provenance: Qasr Ibrim, Egypt; uncontrolled excavation

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 44

Collection: Egypt Exploration Society, London, England

Accession Number: Qasr Ibrim 74T/8

Trellis work containing small diamonds; the diamonds have been divided by horizontal rows of blue loops.

Size: 15.5 x 17.0 cm

Figure: 112

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
red	wool	Hairy Med.	s	m	0.5-0.8	7,8	madder
wefts							



blue wool Hairy Med. s l 0/4-0.6 indigotin  
 natural wool Medium s l 0.4-0.6 20 negative  
 red wool Medium s l 0.4-0.6 madder  
 loops  
 blue wool - s m 0.4-0.6 - negative  
 Traces of sewing thread:  
 natural wool - S,4z m 0.4-0.6 - negative  
**Weave:** Compound tabby type 1a. One transverse edge has been rolled over  
 and then overcast with coarse stitches.  
**Provenance:** Qasr Ibrim, Egypt, House X.2-1, disturbed fill.  
**Date:** -  
**Similar Pieces:** -  
**Relevant Publications:** -

**Cat. No:** 45

**Collection:** Egypt Exploration Society, London, England

**Accession Number:** Qasr Ibrim 74T/15

Trellis design enclosing small stylised trees.

**Size:** There have been at least nine pieces of this particular cloth found  
 at Qasr Ibrim, the largest fragments are: 9.0 x 36.0; 39.5 x 17.0 and 15.0  
 x 12.0 cm

**Figure:** 113

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	Gen. Med.	s	t	0.4-0.8	15	negative
<b>wefts</b>							
blue	wool	Hairy Med.	s	m	0.3-0.5		indigotin
natural	wool	Fine- Gen. Med.	s	m	0.3-0.5	41	negative
<b>sewing thread*</b>							
blue	wool	-	Z,2s	m	1.5-2mm	-	indigotin
natural	wool	-	Z,3s	l	1mm	-	negative

\*Sewing thread: both type of sewing thread have been found on the largest  
 cloth pieces given in the size section.

**Weave:** Compound tabby weave type 1a

**Provenance:** Qasr Ibrim, Egypt, House X-7, room 1, level 1 to floor 1.

**Date:** Meroitic (?)

**Similar Pieces:** -

**Relevant Publications:** -

**Cat. No:** 46

**Collection:** Egypt Exploration Society, London, England

**Accession Number:** Qasr Ibrim 74T/41

Triple lined octagons with small squares in each corner, enclosing large  
 quatrefoils/rose-shaped motifs in blue and natural.

**Size:** 8.6 x 6.7 cm

**Figure:** 114

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	Hairy Med.	s	m	0.7-0.8	20	negative

## wefts

blue	wool	Hairy Med.	s	1	0.6-0.7		indigotin
natural	wool	Fine-	s	1	0.5-0.7	39	negative
		Gen. Med.					

Weave: Compound tabby weave type 2a

Provenance: Qasr Ibrim, Egypt, House X-15, below floor 4

Date: X-Goup/Christian

Similar Pieces: -

Relevant Publications: -

Cat. No: 47

Collection: Egypt Exploration Society, London, England

Accession Number: Qasr Ibrim 74T/42

Trellis work containing large spade shaped trees in blue and natural.

Size: 8.6 x 6.7 cm

Figure: 115

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	Hairy Med.	s	t	0; .6-0.7	15	negative
wefts							
blue	wool	Hairy	s	m	0.5-0.6		indigotin
natural	wool	Hairy Med.	s	m	0.4-0.6	40	negative

Weave: Compound tabby type 1a

Provenance: Qasr Ibrim, House X-15, below floor 4.

Date: X-group/Christian

Similar Pieces: -

Relevant Publications: -

Cat. No: 48

Collection: Egypt Exploration Society, London, England

Accession Number: Qasr Ibrim 74T/43

Faded and indistinct design. Under ultra-violet light, however, a pattern of octagonals enclosing an animal shape does become visible. The identification of the animal, however, proved to be impossible due to the state of the cloth.

Size: 17.0 x 14.0 cm

Figure: -

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	Gen. Med.	s	m	0.5	12	negative
wefts							
natural	wool	Gen. Med	s	1	0.4		negative
red (?)	wool	Gen. Med.	s	1	0.4	45	incon- clusive

Weave: Compound tabby weave type 1a

Provenance: Qasr Ibrim, House X-15, below floor 4.

Date: X-group/Christian 1

Similar Pieces: -

Relevant Publications: -

Cat. No: 49

Collection: Egypt Exploration Society, London, England

Accession Number: Qasr Ibrim 74T/77

Band of diamonds alternating with two vertical lines in green and yellow and flanked by two bands of zig-zags in red and purple. In lower left, traces of a third row in natural and brown, probably containing a row of connecting diamonds.

Size: 7.0 x 18.5 cm

Figure: 116

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
brown	wool	Fine- Gen.Med.	s	m	0.7-0.8		negative
natural	wool	Hairy Med.	s	m	0.8-0.9	5	negative
wefts							
brown	wool	Hairy Med.	s	m	0.5-0.6		negative
green	wool	Hairy Med.	s	m	0.5-0.6		indigotin + ? yellow
natural	wool	Gen.Med.	s	m	0.3-0.4	38	negative
purple	wool	Gen.Med.	s	m	0.9-1mm		indigotin + madder
red	wool	Hairy Med.	s	m	0.5-0.6		madder
yellow	wool	Hairy Med.	s	m	0.3-0.4		unknown yellow

Weave: Compound tabby weave type 1a

Provenance: Qasr Ibrim, Egypt, House X-19, room 1, level below floor 2, disturbed fill.

Date: X-group 2 (?)

Similar Pieces: -

Relevant Publications: -

Cat. No: 50

Collection: Egypt Exploration Society, London, England

Accession Number: Qasr Ibrim 74T/221

Remains of a blue and natural square containing an elaborate quatrefoil design, with four vine leaves and linear motifs extending from the corners and sides of a central square.

Size: 12.5 x 7.6 cm

Figure: 117

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
brown	wool	Gen.Med.	s	t	0.6-0.9	14	negative
wefts							
blue	wool	Hairy Med.	s	m	0.3-0.5		indigotin
natural	wool	Hairy Med.	s	m	0.3-0.5	53	negative

Weave: Compound tabby weave type 2a

Provenance: Qasr Ibrim, Egypt, North Piazza, in a pit below level 7.

Date: Early Christian 2

Similar Pieces: Washington Textile Museum 31.14 <268>

Louvre AF 5682 <136>

Relevant Publications: Trilling (1982), 99, no. 111





red	wool	-	s	t	0.4-0.6	11	-
<b>wefts</b>							
blue	wool	-	s	l	0.3-0.5		-
natural	wool	-	s	l	0.3-0.5	4-	-

**Weave:** Compound tabby weave type 1a

**Provenance:** Qasr Ibrim, Egypt. Unknown findspot in the region near the South Rampart Street and Magazine Street.

**Date:** -

**Similar Pieces:** -

**Relevant Publications:** -

**Cat. No:** 54

**Collection:** Egypt Exploration Society, London, England

**Accession Number:** Qasr Ibrim 78T/475

Very deteriorated fragment, no design visible.

**Size:** 12.0 x 15.0 cm

**Figure:** -

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	-	S,2z	t	0.3-0.5	13	-
<b>wefts</b>							
blue	wool	-	z	l	0.3		-
natural	wool	-	z	l	0.2-0.3	72	-
red	wool	-	z	l	0.3		-

**Weave:** Compound tabby weave type 1a. Traces of a selvedge made with minimum of an eight reinforced selvedge bundles. There were also traces of a transverse edge finished with a five-ply cord with tassell.

**Provenance:** Qasr Ibrim, Egypt; L.C. 1-20, room 7, rubble fill.

**Date:** Early Christian 2

**Similar Pieces:** -

**Relevant Publications:** -

**Cat. No:** 55

**Collection:** Egypt Exploration Society, London, England

**Accession Number:** Qasr Ibrim 80T/23

Broad naturally coloured band below which there is an area of dark blue dissected by a natural and blue band with a repeating Kufic inscription of *Allah*. Deteriorated condition.

**Size:** 14.0 x 9.0 cm

**Figure:** 119

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	Hairy Med.	z	t	0.2-0.4	11	negative
<b>wefts</b>							
blue	wool	Hairy Med.	z	l	0.2-0.3		indigotin
natural	wool	Hairy Med.	z	l	0.3	60	? yellow dye

**Weave:** Tightly woven compound tabby weave type 1a with areas of 1/2 twill.

**Provenance:** Qasr Ibrim, Egypt. Dump B.26. Dump from the J. M. Plumley excavations which was 're-excavated' in 1980.

Date: Seventh to eighth century A.D.?

Similar Pieces: Qasr Ibrim 64/132 <41>  
Qasr Ibrim 80T/103 <56>  
Qasr Ibrim 80T/104 <57>

Despite the different provenances and excavation years, certain technical aspects, namely the unusual nature of part of the ground weave, indicates that some of these pieces belonged to the same piece of cloth, while other probably came from the same workshop (colour of the warp threads are different).

Relevant Publications: -

Cat. No: 56

Collection: Egypt Exploration Society, London, England

Accession Number: Qasr Ibrim 80T/103

Five fragments of a deteriorated design which includes bands with lines or pillars alternating with diamonds; large V-shaped motifs and squares, Worked in dark blue, light blue, natural and red.

Size: 13.5 x 4.0; 8.0 x 6.0; 9.0 x 7.0; 6.2 x 5.0 and 3.0 x 1.5 cm

Figure: 120

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
brown	wool	Hairy Med.	z	t	0.3-0.4	12	negative
wefts							
d. blue	wool	Hairy Med.	z	1	0.3-0.4		indigotin
l. blue	wool	Hairy Med.	z	1	0.3-0.4		indigotin
natural	wool	Hairy Med.	z	1	0.2-0.4	59	negative
red	wool	Hairy Med.	z	1	0.3		madder

Weave: Compound tabby weave type 1a with areas of 1/2 twill.

Provenance: Qasr Ibrim, Dump B 26, upper fill 3 (see comments for 80T/23 <55>).

Date: Seventh to eighth century A.D.?

Similar Pieces: Qasr Ibrim 64/132 <41>  
Qasr Ibrim 80T/23 <55>  
Qasr Ibrim 80T/104 <57>

Relevant Publications: -

Cat. No: 57

Collection: Egypt Exploration Society, London, England

Accession Number: Qasr Ibrim 80T/104

Double broad stripe in dark blue with a smaller band in light blue on a red ground. Traces of two other bands in blue and natural with a zig-zag design.

Size: 19.0 x 7.0; 9.0 x 8.0; 20.0 x 8.0 and 19.0 x 6.0 cm

Figure: 121

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
brown	wool	Hairy Med.	z	t	0.3	12	negative
wefts							
d. blue	wool	Hairy Med.	z	1	0.3		indigotin
l. blue	wool	Hairy Med.	z	1	0.2-0.4		indigotin



natural wool Hairy Med. z 1 0.3 64 negative  
 red wool Hairy Med. z 1 0.3-0.45 madder  
**Weave:** Tightly woven compound tabby weave type 1a with areas of 1/2 twill.  
**Provenance:** Qasr Ibrim, B26 Dump, region near Dump 9, N. Church, L.2  
**Date:** Seventh to eighth century A.D.?  
**Similar Pieces:** Qasr Ibrim 64/132 <41>  
 Qasr Ibrim 80T/23 <55>  
 Qasr Ibrim 80T/103 <56>  
**Relevant Publications:** -

Cat. No: 58

Collection: Egypt Exploration Society, London, England

Accession Number: Qasr Ibrim 84T/281

Small fragment with a design of alternating squares of blue and red.

Size: 5.0 x 4.5 cm

Figure: 122

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.4	9	-
wefts							
blue	wool	-	s	m	0.4-0.5		-
red	wool	-	s	m	0.4-0.5	24	-

**Weave:** Compound tabby weave type 1a.

**Provenance:** Qasr Ibrim, Egypt:

**Date:** -

**Similar Pieces:** -

**Relevant Publications:** -

Cat. No: 59

Collection: The Science Museum, London, England

Accession Number: Z 109299

Interlocking design of rectangles enclosing rosettes and romboids.

Size: 8.5 x 10.0 cm

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
brown	wool	Hairy Med. S,2z	t		0.8-0.9	9	negative
wefts							
natural	wool	Hairy Med. z		m	0.4		negative
red	wool	Gen. Med. z		m	0.4	30	madder

Badly worn on the red ground side. Traces of a sewing thread (bast, undyed, S,2z).

**Weave:** Compound tabby weave type 1a.

**Provenance:** Unknown. According to the Museum's Accession book, the textile was purchased by the Wellcome Collection in 1931, at a Sotheby's Sale (held on the 27.7.31; lot 39). It and the other compound weave textiles now in the Science Museum, were given to the Museum in 1980 by the curator's of the Wellcome Collection. The Victoria and Albert Museum is now arranging to have this and the other Science Museum compound weave

textiles transferred to the Textile Department, Victoria and Albert Museum, on permanent loan.

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 60

Collection: The Science Museum, London, England

Accession Number: 109344 (B) i

Stylised trees in blue on a natural ground.

Size: 6.1 x 6.0 cm

Figure: 217

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	-	S,2z	t	0.8	11	negative
<b>wefts</b>							
blue	wool	-	z	m	0.6-0.8		indigotin
natural*	wool	-	z	m	1.0-1.2	38	negative
red	wool	-	z	m	0.6-0.8		madder

\*Double stranded

Weave: Compound tabby weave type 1a

Provenance: See the note for Z 109299 <59>

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 61

Collection: Science Museum, London, England

Accession Number: 109344 (B) ii

Rows of squares and rosettes alternating with rows of zig-zags, t-shapes and octagones.

Size: 10.0 x 23.0 cm

Figure: 197

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural/ brown	wool	-	S,2z	m	0.5-0.7	8	negative
<b>wefts</b>							
blue	wool	-	z	m	0.4-0.6		indigotin
natural	wool	-	z	m	0.5	32	negative
red	wool	-	z	m	0.3-0.5		madder

The fragment includes a wide variety of spin, dye and weave qualities.

Weave: Compound tabby weave type 1a. The warp ends have been arranged in the following order:

b = brown, n = natural                      2b 2nb 2b 2nb 2b 2nb etc.

Provenance: See Provenance note relating to Science Museum Z 109299 <59>.

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 62

Collection: Science Museum, London, England

Accession Number: 109344 (B) iii

Stylised trees in red on a natural ground.

Size: 5.5 x 3.5 and 10.0 x 3.5 cm

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	Hairy Med.	S,2z	m	0.6-0.7	12	negative
wefts							
natural	wool	Hairy Med.	z	1	0.6		negative
red	wool	Hairy Med.	z	1	0.6-0.7	32	madder

The cloth is badly worn on the red ground side.

Weave: Compound tabby weave type 1a

Provenance: See Provenance note relating to Science Museum 109299 <59>.

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 63

Collection: Science Museum, London, England.

Accession Number: 109344 (B) iv

Fragment with the remains of a border containing two rows of circles and traces of a second band with only one row of circles remaining; the latter band was set at right angles to the first band. Both bands enclose a trellis work area in red and natural. There are traces of yarn in other colours.

Size: 6.0 x 4.5 cm

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4-0.5	16	negative
wefts							
natural	wool	-	s	m	0.2-0.3		negative
red	wool	-	s	m	0.2-0.3	51	madder
S/T							
d. green	wool	-	Z,2s	m	0.4	-	indigotin + ?yellow
l. green	wool	-	Z,2s	m	0.4	-	indigotin + ?yellow

The dark green yarn has been used as a sewing thread in the main ground; the light green has been darned into the cloth on the lower left side.

Weave: Compound tabby weave type 1a

Provenance: See Provenance note relating to Science Museum Z 109299 <59>

Date:

Similar Pieces:

Relevant Publications:

Cat. No: 64

Collection: Science Museum, London, England



Accession Number: 109344 (B) v

Four fragments with the same trellis work design in natural on a dark blue ground. the trellis work encloses crosses in alternating rows of red and orange (horizontal strokes of the crosses only).

Size: 15.0 x 18.0; 6.0 x 14.0; 12.0 x 6.5 and 2.5 x 8.0 cm

Figure: 203

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	Hairy Med.	z	t	0.4	17	negative
<b>wefts</b>							
d. blue	wool	Hairy Med.	z	1	0.2-0.3		indigotin
l. blue	wool	-	z	1	0.2-0.3		indigotin
orange	wool	Hairy Med.	z	1	0.2-0.3	c. 65	madder
d. red	wool	Hairy Med.	z	1	0.2-0.3		madder

Weave: Compound tabby weave type 1a

Provenance: See Provenance note relating to Science Museum Z 109299 <59>

Date: -

Similar Pieces: Victoria and Albert Museum T.71.1934 <89>

Musée de Tissue, Lyons, no number <192>

Relevant Publications: Geijer (1979), 59, pl. 12b

Cat. No: 65

Collection: Science Museum, London, England

Accession Number: 109344 (B) vi

Fragment with a large zig-zag design in natural on a blue ground. The zig-zags are trunkated by a similarly coloured band with squares and triangles. The squares correspond to the tips of the zig-zags.

Size: 7.0 x 32.0 cm

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural/ brown	wool	Hairy Med.	S,2z	t	0.8-0.9	10	negative
<b>wefts</b>							
d. blue	wool	Hairy Med.	z	m	0.6-0.7		indigotin
m. blue	wool	Hairy Med.	z	m	0.6-0.7	c. 26	indigotin
natural	wool	Hairy Med.	z	m	0.6-0.7		negative

Weave: Compound tabby weave type 1a

Provenance: See Provenance note relating to Science Museum Z 109299 <59>

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 66

Collection: Victoria and Albert Museum, London, England.

Accession Number: 899.1886

Geometric design of repeating squares and rectangles in dark and light blue, flanked by red bands.

Size: 17.5 x 11.2 cm

Figure: 195

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
brown	wool	-	s	m	0.5-0.7	10	-
<b>wefts</b>							
d. blue	wool	-	s	m	0.4-0.5		-
l. blue	wool	-	z	m	0.4-0.5	c. 40	-
red	wool	-	z	m	0.4-0.5	15	-
<b>Weave:</b> Compound tabby weave type 1a							
<b>Provenance:</b> Acquired in 1886 from the Rev. Chester who bought it in Akhmim (Museum Accession book)							
<b>Date:</b> -							
<b>Similar Pieces:</b> Brussels TX 2008 <7> Bolton Museum, 19.30.96 <31> Kelsey Museum 13704 (a) <151> Hildesheim 4262 <171> Stockholm Museum 139/1935 <232>							
<b>Relevant Publications:</b> Kendrick (1921), 75, no. 547 Lamm and Charleston (1939), 193, pl. Va							

**Cat. No:** 67

**Collection:** Victoria and Albert Museum, London, England.

**Accession Number:** 449.1887

Diaper pattern of rosettes within octagons; quatrefoils within lozenges and a fret ornament in blue. Below, there is curved leaf and stem pattern with zig-zag lines and geometric ornaments in red; these have been arranged in horizontal bands flanked by natural bands.

**Size:** 30.0 x 40.0 cm

**Figure:** 212

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	-	s	t/m	0.3-0.4	16	-
<b>wefts</b>							
d. blue	wool	-	s	l	0.4-0.5		-
natural	wool	-	s	l	0.4-0.5		-
red	wool	-	s	l	0.4-0.5	50	-
yellow	wool	-	s	l	0.4		-
<b>Weave:</b> Compound tabby weave type 1a. There is a fault in the binding sequence.							
<b>Provenance:</b> Acquired in 1887; it was originally purchased in Akhmim, probably by the Rev. Chester (Museum registry).							
<b>Date:</b> -							
<b>Similar Pieces:</b> Royal Ontario Museum T.75 <9> (from Qustul, Egypt) The Egyptian Museum, 70512 <180> (from Qustul, Egypt)							
<b>Relevant Publications:</b> Kendrick (1921), 74, no. 542 Lamm and Charleston (1939), 195-196, pl. III.							

**Cat. No:** 68

**Collection:** Victoria and Albert Museum, London, England.

**Accession Number:** 1264.1888

Two vertical rows of interlacing circles enclosing (a) couching leopards and (b) running lions in purple and natural; small birds and foliage motifs in the interstices. The two rows are flanked by areas of undyed flax ground with loops.

Size: 50.4 x 23.0 cm

Figure: 257

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4	15	-
wefts							
d. blue	wool	-	s	l	0.3-0.4		-
natural	wool	-	s	l	0.3-0.6	76	-
loops							
natural	flax	-	s	l	-	-	-

Weave: Compound tabby weave type 2a.

Provenance: Acquired in 1888, believed to be from Akhmim (Kendrick, 1921, 72).

Date: -

Similar Pieces: Bade-Karlsruhe Museum, no number <194>

Relevant Publications: Kendrick (1921), 72, no. 535, pl. xxiv  
Brunello (1973), 62, pl. 4

Cat. No: 69

Collection: Victoria and Albert Museum, London, England.

Accession Number: 1286.1888

Two rows of connecting octagons containing dogs chasing antelopes; quatrefoils in the interstices. Worked in purple and natural wool.

Size: 17.0 x 24.0 cm

Figure: 256b

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.4	17	-
wefts							
natural	flax	-	s	m	0.3-0.6		-
purple	wool	-	s	m	0.3-0.4	85	-
loops							
natural	flax	-	s	m	-	-	-

Weave: Compound tabby weave type 2a

Provenance: Acquired in 1888 at Akhmim (Kendrick, 1921, 72).

Date: -

Similar Pieces: FitzWilliam Museum T36 <35>

British Museum 21703 <39>

Victoria and Albert Museum 199.1976 <115>

Ashmolean Museum 1888.743 <121>

Ashmolean Museum 1888.748 <122>

Cluny Museum 13.157 <127>

Relevant Publications: Kendrick (1921), 72, no. 536, pl. XXIV

Lamm and Charleston (1939), 194, pls. 1,2

Cat. No: 70



Collection: Victoria and Albert Museum, London, England.

Accession Number: 1366.1888

Connecting octagons enclosing birds with small rosettes in the interstices. The colours are reversed towards one side of the cloth. There is one fringed edge.

Size: 38.0 x 55.0 cm

Figure: 72

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4-0.5	16	
wefts							
brown	wool	-	s	m	0.4		-
natural	wool	-	s	m	0.4	34	-

Weave: Compound tabby weave type 1a. Within the fringe area the warps have been arranged in the following order: 3 2 1 2 3 2 1 2 3 2 1 2 3 etc.

Provenance: Acquired in 1888 at Akhmim (Kendrick, 1921, 73).

Date: -

Similar Pieces: Ashmolean Museum 372.1891 <125>

Boston Museum 92.2775 <154>

Boston Museum 40.54 <162>

Relevant Publications: Falke (1912), fig. 2

Kendrick (1921), 73, no. 540

Cat. No: 71

Collection: Victoria and Albert Museum, London, England.

Accession Number: 243.1890

Complete object with a design of rows of octagons delimited by vine stems and a foliage pattern. The octagons enclose small birds. There are rosettes in the interstices. To the left of the piece there are two small tapestry squares in purple wool and natural flax. Both squares have geometric designs of an interlacing border with decorative circles repeated on a larger scale in the central section.

The top and bottom of the cloth have corded edges; while the sides have reinforced selvages with fringes.

Size: 72.0 x 51.0 cm

Figure: 75, 296

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4-0.5	14	-
wefts							
m. brown	wool	-	s	m	0.4		-
natural	wool	-	s	m	0.4	78	-
tapestry							
natural	flax	-	s	m	0.3		-
purple	wool	-	s	m	0.3-0.4		-

Weave: Compound tabby weave type 1a, plus tapestry insets

Provenance: Acquired in 1890 at Akhmim (Kendrick, 1921, 73, no. 537).

Date: -

Similar Pieces: Brussels TX 60 <5>

Victoria and Albert Museum 304.1891 <72>

Ashmolean Museum 1891.297 <124>

Abegg Stiftung 906 <146>  
 Boston Museum 92.2775 <154>  
 Islamic Musuem, Jerusalem 928/70a <195>  
 Brooklyn Museum 45.77.1 <259>

Relevant Publications: Falke (1912), fig. 2  
 Kendrick (1921), 73, no. 537, pl. XXV  
 Lamm and Charleston (1939), 195, pl. V.  
 Crowfoot and Griffiths (1939), 45.  
 Thompson (1971), 22, no. 6.  
 Baginski and Tidhor (1980), no. 14

Cat. No: 72

Collection: Victoria and Albert Museum, London, England.

Accession Number: 304.1891

Rows of octagons deliniated by vine stems and foliage pattern; the ocatgons enclose small birds; rosettes in the interstices. Band of blue and red along one edge, with traces of a green cord at the edge of the red area.

Size: 18.0 x 28.0 cm

Figure: 296

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	m	0.4-0.6	14	-
wefts							
d. blue	wool	-	s	m	0.3-0.4		-
brown	wool	-	s	m	0.3-0.5		-
natural	wool	-	s	m	0.3-0.4	75	-
red	wool	-	s	m	0.3-0.4		-
green	wool	-	S:2Z:4s	-	-	-	-

Weave: Compound tabby weave type 1a; weaving fault in the red ground area: floating wefts (over three ends).

Provenance: Given to the museum by the Rev. Chester in 1891.

Date: -

Similar Pieces: Brussels TX 60 <5>  
 Victoria and Albert Museum 780.1895 <76>  
 Ashmolean Museum 1891.297 <124>  
 Abegg Stiftung 906 <146>  
 Boston Museum 92.2775 <154>  
 Islamic Musuem, Jerusalem 928/70a <195>  
 Brooklyn Museum 45.77.1 <259>

Relevant Publications: Falke (1912), fig. 2  
 Kendrick (1921), 73, no. 537, pl. XXV  
 Lamm and Charleston (1939), 195, pl. V.  
 Crowfoot and Griffiths (1939), 45.  
 Thompson (1971), 22, no. 6.  
 Baginski and Tidhor (1980), no. 15

Cat. No: 73

Collection: Victoria and Albert Museum, London, England.

Accession Number: 305.1891

All over pattern of connecting octagons enclosing diamond shapes and small squares within rectangles.

Size: 12.0 x 25.5 cm

Figure: 149

	Fibre	F.D.	Spin	Angle	Diam. (. mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.4	6	-
wefts							
natural	wool	-	s	m	0.4-0.7		-
m. purple	wool	-	s	m	0.4-0.7	38	-

Weave: Compound tabby weave type 1a

Provenance: Given by the Rev. Chester in 1891

Date: -

Similar Pieces: Victoria and Albert Museum 306.1891 <74>  
Ashmolean Museum 1891.288 <123>  
Ashmolean Museum 1891.532 <123>  
Ashmolean Museum 1968.561 <126>

Relevant Publications: Kendrick (1921), 74, no. 543.

Cat. No: 74

Collection: Victoria and Albert Museum, London, England.

Accession Number: 306.1891

All over pattern of connecting octagons enclosing diamonds and small squares set within rectangles. Worked in natural and orange wool.

Size: 10.4 x 15.0 cm

Figure: 148

	Fibre	F.D.	Spin	Angle	Diam. (. mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4-0.5	c.12	-
wefts							
orange	wool	-	s	m	0.4-0.6		-
natural	wool	-	s	m	0.4-0.6	48	-
dark blue	wool	-	s	m	0.5		-
dark red	wool	-	s	m	0.4-0.6		-

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: Victoria and Albert Museum 305.1891 <74>  
Ashmolean Museum 1891.288 <123>  
Ashmolean Museum 1891.532 <123>  
Ashmolean Museum 1968.561 <126>

Relevant Publications: Kendrick (1921), 74, no. 543

Cat. No: 75

Collection: Victoria and Albert Museum, London, England.

Accession Number: 297.1893

Rows of octagons delineated by vine stems and foliage pattern; the octagons enclose small birds; rosettes in the interstices. Band of blue and red along one edge, with traces of a green cord at the edge of the red area.



Size: 32.0 x 25.0 cm

Figure: 75

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	-	s	t	0.4-0.5	14	-
<b>wefts</b>							
m. brown	wool	-	s	m	0.4		-
natural	wool	-	s	m	0.4	78	-
<b>tapestry</b>							
natural	flax	-	s	m	0.3		-
purple	wool	-	s	m	0.3-0.4		-

**Weave:** Compound tabby weave type 1a, plus tapestry insets

**Provenance:** Acquired in 1890 at Akhmim (Kendrick, 1921, 73, no. 537).

**Date:** -

**Similar Pieces:** Brussels TX 60 <5>

Victoria and Albert Museum 243.1890 <71>

Victoria and Albert Museum 304.1891 <72>

Victoria and Albert Museum 780.1893 <76>

Ashmolean Museum 1891.297 <124>

Abegg Stiftung 906 <146>

Boston Museum 92.2775 <154>

Islamic Museum, Jerusalem 928/70a <195>

Brooklyn Museum 45.77.1 <259>

**Relevant Publications:** Falke (1912), fig. 2

Kendrick (1921), 73, no. 537, pl. XXV

Lamm and Charleston (1939), 195, pl. V.

Crowfoot and Griffiths (1939), 45.

Baginski and Tidhor (1980), no. 14

Thompson (1971), 22, no. 6.

**Cat. No:** 76

**Collection:** Victoria and Albert Museum, London, England.

**Accession Number:** 780.1893

Complete object with a design of rows of octagons delineated by vine stems and a foliage pattern. The octagons enclose small birds. There are rosettes in the interstices. To the left of the piece there are two small tapestry squares in purple wool and natural flax. Both squares have geometric designs of an interlacing border with decorative circles repeated on a larger scale in the central section.

The top and bottom of the cloth have corded edges; while the sides have reinforced selvages with fringes.

Size: 72.0 x 51.0 cm

Figure: 75, 296

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	-	s	t	0.4-0.5	14	-
<b>wefts</b>							
m. brown	wool	-	s	m	0.4		-
natural	wool	-	s	m	0.4	78	-
<b>tapestry</b>							
natural	flax	-	s	m	0.3		-

purple wool - s m 0.3-0.4 -  
**Weave:** Compound tabby weave type 1a, plus tapestry insets  
**Provenance:** Acquired in 1890 at Akhmim (Kendrick, 1921, 73, no. 537).  
**Date:** -

**Similar Pieces:** Brussels TX 60 <5>  
 Victoria and Albert Museum 243.1890 <71>  
 Victoria and Albert Museum 304.1891 <72>  
 Ashmolean Museum 1891.297 <124>  
 Abegg Stiftung 906 <146>  
 Boston Museum 92.2775 <154>  
 Islamic Musuem, Jerusalem 928/70a <195>  
 Brooklyn Museum 45.77.1 <259>

**Relevant Publications:** Falke (1912), fig. 2  
 Kendrick (1921), 73, no. 537, pl. XXV  
 Lamm and Charleston (1939), 195, pl. V.  
 Crowfoot and Griffiths (1939), 45.  
 Baginski and Tidhor (1980), no. 14  
 Thompson (1971), 22, no. 6.

**Cat. No:** 77

**Collection:** Victoria and Albert Museum, London, England.

**Accession Number:** 376.1895

Dark brown and natural trellis pattern, similar to a Greek-key pattern, enclosing rosettes. To the left there is a broad purple band.

**Size:** 19.2 x 30.0 cm

**Figure:** 213

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.5	14	-
wefts							
m. brown	wool	-	s	m	0.3-0.5		-
natural	wool	-	s	m	0.3-0.5	43	-
purple	wool	-	s	m	0.3-0.5		-

**Weave:** Compound tabby weave type 1a; the purple region has numerous weaving faults (floating weft threads).

**Provenance:** -

**Date:** -

**Similar Pieces:** Brussels TX 57 <4>

**Relevant Publications:** Errera (1916), 152, no. 351  
 Kendrick (1921), 73, no. 539

**Cat. No:** 78

**Collection:** Victoria and Albert Museum, London, England.

**Accession Number:** T.2187.1900

Two fragments with alternating rows of dogs with floral motif, and boars in octagons. Worked in red and natural.

**Size:** 2.5 x 17.0; 17.5 x 11.0 cm

**Figure:** 269

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							

natural	wool	-	s	t	0.3-0.5	14	-
<b>wefts</b>							
natural	wool	-	s	l	0.3-0.4		-
red	wool	-	s	l	0.3-0.5	32	-

**Weave:** Compound tabby weave type 1a

**Provenance:** Given by Robert Taylor Esq. in 1900.

**Date:** -

**Similar Pieces:** -

**Relevant Publications:** Kendrick (1924), 74, no. 541

**Cat. No:** 79

**Collection:** Victoria and Albert Museum, London, England.

**Accession Number:** T.53.1908

Vertical row of eagles (?) clutching hares, flanked on either side by a vertical band with green and red 'rockets' with an internal pattern of three rectangles. To one side there are two repp bands in red and natural.

**Size:** 16.8 x 15.5 cm

**Figure:** 282

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	-	s	t	0.3-0.4	20	-
<b>wefts*</b>							
green	wool	-	s	l	0.3-0.4		-
natural	wool	-	s	l	0.3-0.4	82**	-
red	wool	-	s	l	0.3-0.4		-

\* all the weft threads are double stranded

\*\* the repp thread count is 33 per cm.

**Weave:** Compound tabby weave type 1a. The appearance of the tight, compact weave is reminiscent of the weave associated with Science Museum 109344(B)v <64>

**Provenance:** given by Max Rosenheim Est., in 1908.

**Date:** -

**Similar Pieces:** Museum of Fine Arts, Boston 96.143b <156>

**Relevant Publications:** Kendrick (1921), 75, no. 548.

**Cat. No:** 80

**Collection:** Victoria and Albert Museum, London, England.

**Accession Number:** T.167.1914

All over design of hexagons enclosing quatrefoils, with smaller quatrefoils in the intertices.

**Size:** 5.5. x 13.0 cm

**Figure:** 106

	Fibre	F.D.	Spin	Angle	Diam.	Count (.mm)	D.A. (cm)
<b>warp</b>							
natural	wool	-	s	t	0.4-0.5	12	-
<b>wefts</b>							
d. blue	wool	-	s	m	0.3-0.4		-
natural	wool	-	s	m	0.3-0.4	52	-

**Weave:** Compound tabby weave type 1a



Provenance: given by the Egypt Exploration Fund in 1914 and came from the Antinoë excavation by J. de Johnson of the 1913-1914. See Victoria and Albert Museum, T.168.1914 <81>.

Date: -

Similar Pieces: -

Relevant Publications: Kendrick (1921), 74, no. 545

Cat. No: 81

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.168.1914

Fragmentary design of a row of stylised quatrefoils set within large octagons.

Size: 13.0 x 4.6 cm

Figure: 107

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
--	-------	------	------	-------	----------------	---------------	------

warp

d. brown	wool	-	s	t	0.4-0.5		-
----------	------	---	---	---	---------	--	---

l. brown	wool	-	s	t	0.4	10	-
----------	------	---	---	---	-----	----	---

wefts

d. blue	wool	-	s	l	0.3-0.5		-
---------	------	---	---	---	---------	--	---

natural	wool	-	s	l	0.3-0.5	28	-
---------	------	---	---	---	---------	----	---

Weave: Compound tabby weave type 2a; with alternating dark and light brown warp ends. Traces of a fringe along one edge.

Provenance: Given by the Egypt Exploration Fund in 1914 and came from the Antinoë excavation by J. de Johnson of the 1913-1914. See Victoria and Albert Museum T. 167.1914 <80>.

Date: -

Similar Pieces: -

Relevant Publications: Kendrick (1921), 75, no. 546.

Cat. No: 82

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.89.1922

Connecting squares enclosing stylised eight-petalled flowers. Diamonds and quatrefoils at each of the corners.

Size: 14.0 x 21.0 cm

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
--	-------	------	------	-------	----------------	---------------	------

warp

natural	wool	-	s	t	0.4-0.6	18	-
---------	------	---	---	---	---------	----	---

wefts

green/blue	wool	-	s	m	0.5-0.7		-
------------	------	---	---	---	---------	--	---

natural	wool	-	s	m	0.5-0.7	38	-
---------	------	---	---	---	---------	----	---

Weave: Compound tabby weave type 2a. Various faults in both the warp and weft (double throws). Along one side there is a very heavy multi-corded selved. The other two sides have the appearance of being cut with a knife or scissors.

Provenance: -

Date: -

Similar Pieces: Boston 96.159 <156>

## Relevant Publications: -

Cat. No: 83

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.130.1922

Connecting design of hexagons with eight-petalled rosettes, alternating with squares enclosing a grid pattern of very small squares. There are diamonds and half-diamonds in the interstices.

Size: 13.0 x 39.0 cm

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4	15	-
wefts							
d. blue	wool	-	Z,2s	m	0.3-0.4		-
natural	wool	-	Z,2s	m	0.3	40	-
red	wool	-	Z,2s	m	0.3-0.4		-

Weave: Compound tabby weave type 2a. Area of tabby weave with a warp arrangement of 2 1 2 1 2 1 2 etc. along one edge; this form corresponds with the placement of the binder and main warp threads.

Provenance: -

Date: -

Similar Pieces: ROM 978.76.273 <22>  
Keir no number <173>

Relevant Publications: Spuler (1978), 242, no. 148

Cat. No: 84

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.239.1923

Alternating rows of small blue and orange squares

Size: 6.2 x 4.7 cm

Figure: 109

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
l. orange	wool	-	s	t	0.3-0.5	15	-
wefts							
d. blue	wool	-	s	l	0.4-0.7		-
orange	wool	-	s	l	0.4-0.7	17	-

Weave: Compound tabby weave type 1a

Provenance: Qau el-Kebir, near Asyut, Egypt

Date: -

Similar Pieces: -

Relevant Publications: Crowfoot and Griffiths (1939), 42, pl. X

Cat. No: 85

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.66a.1934

Broad band in light blue and natural containing a design of three large octagons enclosing smaller octagons. Flanked on one side by a row of small

wefts



natural wool - Z,2s m 0.4-0.7 -  
 red wool - Z,2s m 0.4-0.7 30 -

Weave: Compound twill weave type 1a

Provenance: -

Date: -

Similar Pieces: ROM 978.76.273 <22>  
 Keir no number <173>

Relevant Publications:

Cat. No: 88

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.70.1934

Three bands in red separated by narrow yellow bands. The central red band has a mirror image design of half-diamonds flanking a central diamond.

Size: 11.0 x 10.0 cm

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	S,2z	t	1.0-1.3	9	-
wefts							
red	wool	-	z	1	0.6-0.8		-
yellow	wool	-	z	1	0.6-0.7	36	-

Weave: tabby type 1a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 89

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.71.1934

Bands of indented rectangles and dots in alternating rows of red and orange on a green ground. Remains of stitching along one edge.

Size: 34.0 x 7.0 cm

Figure: 204

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	z	t	0.3	13	-
wefts							
green	wool	-	z	t	0.3		-
orange	wool	-	z	t	0.2	50	-
red	wool	-	z	t	0.2		-
S/T							
natural	wool	-	Z,2s	m	0.3-0.4	-	-
natural	wool	-	S,4z	1	0.4-0.5	-	-

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: Science Museum 109344 (B) v <64>  
 Musee de Tissu, Lyons no number <192>

Relevant Publications: Geijer (1979), 59, pl. 12b

Cat. No: 90

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.74.1934

Remains of a stylised bird's head within a pearl roundal, traces of a second connecting roundal above the head.

Size: 25.5 x 16.0 cm

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	m	0.7-0.9	13	-
wefts							
natural	cotton	-	s*	m	0.6-0.8		-
red	wool	-	z	m	0.3-0.5	37	-

\*The type of cotton yarn varies in different areas of the cloth; some regions have fine, tightly woven cotton picks, other regions have double stranded loose picks.

Weave: Complex compound twill weave type 2a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 91

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.75.1934

Part of a circle with two long-legged, short tailed birds facing each other (cranes or herons?).

Size: 28.0 x 21.0 cm

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4	9	-
wefts							
natural	cotton	-	s	m	0.5-0.7		-
red	wool	-	s	m	0.3-0.4	26	-

Weave: Complex compound twill weave type 2a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 92

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.76.1934

Remains of a circular pearl border enclosing two opposing birds. One of the birds is standing on a small platform.

Size: 19.0 x 28.0 cm

## Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.5-0.6	19	-
wefts							
natural	cotton	-	s	m	0.4-0.6		-
red	wool	-	s	l	0.3-0.6	34	-
Weave: Complex compound twill weave type 2a							
Provenance: -							
Date: -							
Similar Pieces: -							
Relevant Publications: -							

Cat. No: 93

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.77.1934

Remains of a circular pearl border in red and natural

Size: 10.5 x 7.5 cm

## Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.5	14	-
wefts							
natural	cotton	-	s	t	0.3-0.8		-
red	wool	-	s	l	0.7-0.8	28	-
Weave: Complex compound twill weave type 2a							
Provenance: -							
Date: -							
Similar Pieces: -							
Relevant Publications: -							

Cat. No: 94

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.78.1934

Remains of a circular 'pearl' border in red and natural, with edging bands of small squares in green and blue. The 'pearl' border is made up of natural and yellow ovals enclosing stylised leaf shapes radiating from a central line of connecting squares.

Size: 12.5 x 23.0 cm

## Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
yellow	wool	-	s	t	0.4-0.6	12	-
wefts							
d. blue	wool	-	s	l	0.3-0.5		-
green/ l. blue	wool	-	s	l	0.3-0.5		-
natural*	cotton	-	s	l	0.6-0.9	35	-
red	wool	-	s	l	0.4-0.5		-



yellowq wool - s 1 0.3-0.5 -  
 \*double stranded  
 Weave: Complex compound twill weave type 2a  
 Provenance: -  
 Date: -  
 Similar Pieces: -  
 Relevant Publications: -

Cat. No: 95

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.79.1934

Coarsely woven fragment with an Arabic inscription in blue and red on a natural ground; boarded by stripes in red and blue.

Size: 32.2 x 16.2 cm

Figure: 285

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	S,2z	m	1.0-1.5	6	-
wefts							
blue*	wool	-	z	1	0.7-0.8		-
natural*	wool	-	z	1	0.7-0.8	30	-
red*	wool	-	z	1	0.7-0.9	30	-

\*double stranded

Weave: Compound tabby weave type 1a. The blue and red picks have been spun from fibre of a variety of dye lots.

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 96

Collection: Victoria and Albert Museum, London, England.

Accession Number: 116.1935

Stylised rosette design ('sun-burst') in red, blue and natural.

Size: 23.5 x 9.5 cm

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.5	17	-
wefts							
blue*	wool	-	s	1	0.3-0.1.2		-
natural	wool	-	s	1	0.3-0.5	32	-
red	wool	-	s	1	0.3-0.5		-

\*treble stranded

Weave: Complex compound twill weave type 2a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 97

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.119.1935

Fragment with the head of a bird with a long neck.

Size: 8.0 x 9.5 cm

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4-0.5	22	-
wefts							
natural	wool	-	s	t	0.3-0.7		-
red	wool	-	s	t	0.3-0.4	c64	-
d. brown	wool	s	s	t	0.3-0.4		-

Weave: Complex compound twill weave type 2a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 98

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.120.1935

Remains of a pearl border enclosing a square (the quarter square?) in red and natural.

Size: 23.0 x 9.0 cm

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4-0.5	22	-
wefts							
natural	wool	-	s	t	0.3-0.5		-
red	wool	-	s	t	0.3-0.6	43	-

Weave: Complex compound twill weave type 2a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 99

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.121.1935

Deteriorated design: possibly a bird within a roundel.

Size: 20.0 x 14.0 cm

Figure:

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
yellow	wool	-	s	t	0.5-0.6	11	-
wefts							
d. blue	wool	-	s	l	0.3-0.4		-

1. blue	wool	-	s	1	0.3-0.4	28	-
natural	wool	-	s	1	0.3-0.5		-
red	wool	-	s	1	0.3		-

Weave: Complex compound twill weave type 2c; the layered colours have produced a checked effect on the back of the cloth

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 100

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.122.1935

Body and legs of a red and green bird within a circular border.

Size: 24.0 x 15.5 cm

Figure: -

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4	14	-
wefts							
green	wool	-	s	1	0.3-0.4		-
red	wool	-	s	1	0.3-0.4	38	-

Weave: Complex compound twill weave type 2a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 101

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.123.1935

Rows of octagons enclosing stylised trees. The octagons are connected together by a series of small squares which are in light blue, orange, light blue, orange, etc.

Size: 19.0 x 10.0 cm

Figure: -

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
yellow	wool	-	s	m	0.4-0.6	23	-
wefts							
d. blue	wool	-	s	1	0.3-0.5		-
l. blue	wool	-	s	1	0.3-0.5		-
natural	wool	-	s	1	0.3	49	-
orange/ pink	wool	-	s	1	0.3		-

Weave: Complex compound twill weave type 2a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -



Cat. No: 102

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.124.1935

Two rows of circles in dark blue, flanked by stylised birds; two with elaborate wing feathers. Double stranded picks in the wing and the border circle regions produces a speckled effect.

Size: 35.0 x 16.0 cm

Figure: 344

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.5-0.6	6	-
wefts							
d. blue	wool	-	s	1	0.3-0.5		-
natural	wool	-	s	1	0.3-0.5	24	-

Weave: The main design is in a tabby type 2a, but this changes to a tabby weave towards the lower edge of the textile.

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 103

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.125/6.1935

Remains of a bird with extended tail feathers; worked in red and natural (125 = bird's body plus tail; 126 = bird's legs).

Size: 51.5 x 16.0 cm

Figure: 246, 345

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	m	0.5-0.6	19	-
wefts							
natural	cotton	-	s	1	0.3-0.5		-
red	wool	-	s	1	0.3-0.4	50	-

Weave: Complex compound twill weave type 2b

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 104

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.127.1935

Deteriorated design: bird legs? Traces of a green band with red quatrefoils near one edge.

Size: 27.5 x 20.0 cm

Figure: -

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							

natural	wool	-	s	t	0.4-0.6	15	-
<b>wefts</b>							
green	wool	-	s	1	0.3-0.5		-
natural	wool	-	s	1	0.3-0.4	32	-
red	wool	-	s	1	0.3-0.4		-

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 105

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.133.1935

Rows of horsemen carrying spears and accompanied by dogs. 'Mirror image' reversal line in the centre of the textile

Size: 12.0 x 28.0 cm

Figure: 173

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	-	s	t	0.3-0.4	15	-
<b>wefts</b>							
m. brown	wool	-	s	1	0.3-0.4		-
natural	wool	-	s	1	0.3-0.4	34	-

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: King (1981), fig. 1

Cat. No: 106

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.134.1935

Several bands of circles (?) worked in red and natural. The main bands are separated by narrow bands in blue

Size: 7.0 x 12.5 cm

Figure: 346

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
m. brown	wool	-	z	t	0.5-0.6	12	-
<b>wefts</b>							
d. blue*	wool	-	z	1	0.4-0.6		-
natural*	wool	-	z	1	0.4-0.6	28	-
red*	wool	-	z	1	0.4-0.6		-

\* double stranded

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 107

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.83.1937

Red and yellow band of stylised trees flanked by paired animals.

Size: 5.4 x 20.0 cm

Figure: 254

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	z	t	0.4-0.6	8	-
wefts							
natural	wool	-	z	m	0.4-0.6		-
red	wool	-	z	m	0.4-0.6	48	-

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 108

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.84, T.84a.1937

Two fragments with traces of an Arabic inscription. Remains of sewing thread along one edge.

Size: 30.5 x 16.0 cm

Figure: -

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
red	wool	-	s	t	0.4	11	-
wefts							
green	wool	-	Z,2s	1	0.4		-
natural	wool	-	Z,2s	1	0.4-0.5	45	-
red	wool	-	Z,2s	1	0.3-0.4		-

S/T

natural	bast	-	S,2z	1	0.6-0.9	-	-
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Weave: Complex compound twill weave type 2a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 109

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.89.1937

Two connecting circles with pearl borders. Each roundel contains a single long-legged bird.

Size: 17.0 x 11.0 cm

Figure: 240

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
--	-------	------	------	-------	----------------	---------------	------

warp



natural wool - s m 0.4-0.6 8 -  
 wefts  
 natural cotton - s m 0.4-0.6 -  
 red wool - s m 0.4-0.5 30 -  
 Weave: Complex compound twill weave type 2a  
 Provenance: -  
 Date: -  
 Similar Pieces: -  
 Relevant Publications: -

Cat. No: 110

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.129.1937

Two fragments of the same piece; 'Tree of Life' motif with blossoms and spade shaped leaves, flanked on either side by a long-legged bird facing inwards. There is the remains of a pearl border with square motif at the quarters. Worked in red and natural, with green areas on the birds' legs.

Size: 39.0 x 37.5 cm

Figure: 143

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.5	14	-
wefts							
green*	wool	-	s	m	0.3-0.4		-
natural	wool	-	s	m	0.4-0.5	38	-
red	wool	-	s	m	0.3-0.4		-

Weave: Complex compound twill weave type 2a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 111

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.29.1942

Geometric design of connecting ovals flanked by two narrow borders enclosing squares.

Size: 10.5 x 13.0 cm

Figure: 140

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	m	0.5-0.7	19	-
wefts							
d. blue	wool	-	s	l	0.6-0.8		-
red	wool	-	s	l	0.6-0.8		-
yellow/ orange	wool	-	s	l	0.6-0.8		-
white*	cotton	-	s	l	0.6-0.8		-

\*double stranded

Weave: Complex compound weave type 2a; the cotton threads float behind the cloth. Traces of 'vertical' soumak.

Provenance: -

Date: -

Similar Pieces: ROM 978.76.277 <23>

Relevant Publications: Lamm (1937), 49, fig. 28, 29, pl. VIIB

Cat. No: 112

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.83.1942

'Tree of life' motif with blossoms and paired trefoil leaves, flanked on one side by a long-legged bird. Traces of a pearl border to one side. Evidence of stitching along one edge.

Size: 46.0 x 45.0 cm

Figure: -

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.5	15	-
wefts							
natural	cotton	-	s	1	0.3-0.6		-
red	wool	-	s	1	0.3-0.4	60	-
S/T							
natural	bast	-	z*	1	0.7-0.9	-	-
* six? stranded							

Weave: Complex compound twill weave type 2a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 113

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.117.1953

Lower half of a stylised 'Tree of Life' motif with spade shaped leaves. To one side there are the legs and lower half of a cockeral.

Size: 14.0 x 19.5 cm

Figure: -

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.4	22	-
wefts							
blue/green	wool*	-	s	1	0.4-0.6		-
natural	cotton?	s	1		0.4-0.6	29	-
d. red	wool	-	s	1	0.5-0.7		-

\* The fibres are hairy and shiny in appearance and may be of mohair rather than sheep's wool.

Weave: Compound tabby weave type 2a

Provenance: -

Date: -

Similar Pieces: -

## Relevant Publications: -

Cat. No: 114

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.223.1957

Central row of stylised paired animals in natural and purple, flanked above by a row with octagons enclosing crosses in red and natural on a green ground, and below by a band with a double castalated line worked in blue on a red ground. Traces of a blue area with a red ground to one side.

Size: 12.0 x 11.0 cm

Figure: 347

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural/ brown*	wool	-	S,2z	t	0.8	10	-
wefts							
d. blue	wool	-	z	1	0.2-0.3		-
l. blue	wool	-	z	1	0.2-0.3		-
green**	wool	-	z	1	0.2-0.3	72	-
natural	wool	-	z	1	0.2-0.3		-
red	wool	-	z	1	0.2-0.3		-

\*\* the green may be a faded blue

Weave: Compound tabby weave type 1a. \* The warp threads have been arranged in the following order:

b/n n/n b/n n/n n/n b/n n/n b/n n/n n/n b/n etc.

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 115

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.188.1976

Octagon enclosing a leopard. Traces of a looped area along one edge.

Size: 7.5 x 8.7 cm

Figure: 256d

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.4	16	-
wefts							
natural	flax	-	s	m	0.3-0.6		-
purple	wool	-	s	m	0.2-0.4	86	-
loops							
natural	flax	-	s	m	0.4-0.6	-	-

Weave: Compound tabby weave type 2a

Provenance: -

Date: -

Similar Pieces: FitzWilliam Museum T36 <35>  
British Museum BM 21703 <39>



Victoria and Albert Museum 1286.1888 <69>

Ashmolean Museum 1888.743 <121>

Ashmolean Museum 1888.748 <122>

Relevant Publications: Kendrick (1921), 72, no. 536, pl. XXIV

Lamm and Charleston (1939), 194, pls. 1, 2

Cat. No: 116

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.192, 192a, 192b. 1976

Numerous fragments with a repeating design of squares and rectangles.

Size: 48.0 x 46.0; 44.0 x 48.0, 33.0 x 16.0 cm

Figure: 69

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4-0.5	10	-
wefts							
d. blue	wool	-	z	m	0.4-0.6		-
natural	wool	-	z	m	0.4-0.6		-
pinky	wool	-	z	m	0.4-0.6	36	-
red	wool	-	z	m	0.4-0.6		-
yellow	wool	-	z	m	0.4-0.6		-

Weave: Compound tabby weave type 1b

Provenance: -

Date: -

Similar Pieces: Norwich Castle Museum 58.19. (39)a <120>

G.M.V-E <172>

Relevant Publications: Crowfoot and Griffiths (1939), 42-44, pl. X

Cat. No: 117

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.198.1976

Deteriorated design, possible of small squares in red on a natural ground with an area of blue near the lower edge of the cloth.

Size: 1.5 x 4.0 cm

Figure: -

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.8-0.9	9	-
wefts							
d. blue	wool	-	z	m	0.5-0.7		-
natural	wool	-	z	m	0.5-0.7	40	-
red	wool	-	z	m	0.5-0.7		-

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 118

Collection: Victoria and Albert Museum, London, England.

Accession Number: T.206.1979

Band in red and natural flanked by a natural band and a blue band with octagons enclosing a small geometric motif.

Size: 4.7 x 9.0 cm

Figure: 70, 222, 302, 303

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	z	t	0.3-0.4	23	-
wefts							
d. blue	wool	-	z	m	0.3-0.4		-
red	wool	-	z	m	0.3-0.4	64	-
yellow	wool	-	z	m	0.3-0.4		-

Weave: Complex compound twill weave type 2a. Felted appearance on the back due to it being embedded with feathers.

Provenance: -

Date: -

Similar Pieces: Bankfield Museum EG 324 <36>

Whitworth Art Gallery 8529 <119>

Relevant Publications: Start (1914), 30, fig. 29

Cat. No: 119

Collection: Whitworth Art Gallery, Manchester, England

Accession Number: 8529

Diaper pattern enclosing stylised trees in blue and natural, blue, natural and yellow, and blue and red. Along the lower edge there is a border section with a design of squares and ovals in red, blue and natural. The back of the cloth has been embedded with feathers.

Size: 54.0 x 27.0 cm

Figure: 70, 222, 302, 303

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	Hairy Med.	z	t	0.3-0.4	19	negative
wefts							
d. blue	wool	Hairy Med.	z	m	0.3-0.4		indigotin
natural	wool	Hairy Med.	z	m	0.3-0.4		negative
red	wool	Hairy Med.	z	m	0.3-0.4	66	madder
yellow	wool	Hairy Med.	z	m	0.3-0.4		?weld

Weave: Complex compound twill weave type 2a

Provenance: -

Date: -

Similar Pieces: Bankfield Museum, EG 324 <36>

Victoria and Albert Museum T.206.1979 <118>

Relevant Publications:

Cat. No: 120

Collection: Norwich Castle Museum, Norwich, England

Accession Number: 58.19.(39)a

Geometric design of squares and lines in blue, natural, pink, red and yellow.

Size: 20.3 x 17.0 cm

Figure: 69

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	Hairy Med.	s	m	0.3-0.4	12	negative
wefts							
d. blue	wool	Hairy Med.	z	1	0.4-0.6		indigotin
natural	wool	Hairy Med.	z	1	0.4-0.5		negative
pink	wool	Hairy Med.	z	1	0.4-0.6	36	madder
red	wool	Hairy Med.	z	1	0.4-0.6		madder
yellow	wool	Hairy Med.	z	1	0.4-0.6		negative

Weave: Compound tabby weave type 1b

Provenance: -

Date: -

Similar Pieces: Victoria and Albert Museum 192a,b,c, 1976 <116>  
G.M.V-E <172>

Relevant Publications: Crowfoot and Griffiths (1939), 42-44, pl. X

Cat. No: 121

Collection: Ashmolean Museum, Oxford, England

Accession Number: 1888.743

Remains of an octagon enclosing a lion.

Size: 7.5 x 8.0 cm

Figure: 256c

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.4	17	-
wefts							
natural	flax	-	s	m	0.3-0.5		-
purple	wool	-	s	m	0.2-0.4	80	-

Weave: Compound tabby weave type 2a.

Provenance: -

Date: -

Similar Pieces: FitzWilliam Museum T.36 <35>  
British Museum BM 21703 <39>  
Victoria and Albert Museum 1286.1888 <69>  
Victoria and Albert Museum T.188.1976 <115>  
Ashmolean Museum 1888.748 <122>  
Cluny Museum 13.157 <127>

Relevant Publications: Kendrick (1921), 72, no. 536, pl. XXIV  
Lamm and Charleston (1939), 194, pls. 1 and 2.

Cat. No: 122

Collection: Ashmolean Museum, Oxford, England

Accession Number: 1888.748

Remains of an octagon enclosing an antelope.

Size: 8.0 x 7.0 cm

Figure: 256b

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
--	-------	------	------	-------	----------------	---------------	------



warp  
natural wool - s t 0.3-0.5 18 -  
wefts  
natural flax - s m 0.3-0.5 -  
purple wool - s m 0.3-0.4 85 -

Weave: Compound tabby weave type 2a

Provenance: Bought from the Rev. J. G. Chester in 1888

Date: -

Similar Pieces: FitzWilliam Museum T.36 <35>  
British Museum BM 21703 <39>  
Victoria and Albert Museum 1286.1888 <69>  
Victoria and Albert Museum T.188.1976 <115>  
Ashmolean Museum 1888.748 <122>  
Cluny Museum 13.157 <127>

Relevant Publications: Kendrick (1921), 72, no. 536, pl. XXIV  
Lamm and Charleston (1939), 194, pls. 1 and 2.

Cat. No: 123

Collection: Ashmolean Museum, Oxford, England

Accession Number: 1891.288, 532

All over design of connecting rectangles enclosing squares and octagons enclosing diamonds. Worked in orange and natural wool.

Size: 17.5 x 9.0, 8.5 x 12.0 cm

Figure: 148, 149

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.4	13	-
wefts							
natural	wool	-	s	m	0.3-0.7		-
orange	wool	-	s	m	0.3-0.7	49	-

Weave: Compound tabby weave type 1a

Provenance: Obtained from the Rev. Chester in 1891

Date: -

Similar Pieces: Victoria and Albert Museum 305.1891 <73>  
Victoria and Albert Museum 306.1891 <74>  
Ashmolean Museum 1968.561 <126>

Relevant Publications: Kendrick (1921), 74, nos. 543. 544

Cat. No: 124

Collection: Ashmolean Museum, Oxford, England

Accession Number: 1891.287

Rows of octagons delimited by vine stems and foliage pattern; the octagons enclose small birds; rosettes in the interstices. Band of blue and red along one edge.

Size: 15.0 x 23.0 cm

Figure: 75, 182, 296

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	m	0.4-0.6	13	-
wefts							

brown wool - s m 0.3-0.5 -  
 natural wool - s m 0.3-0.5 75 -  
**Weave:** Compound tabby weave type 1a, remains of a x2 mult-corded  
 selvedge - 'foot weaving' techniques in red (Z,2s), red, mid-blue (Z,2s)  
**Provenance:** Presented by the Rev. G. J. Chester  
**Date:** -

**Similar Pieces:** Brussels TX 60 <5>  
 Victoria and Albert Museum 243.1890 <71>  
 Victoria and Albert Museum 304.1891 <72>  
 Abegg Stiftung 906 <146>  
 Boston Museum 92.2775 <154>  
 Islamic Museum, Jerusalem 928/70a <195>  
 Brooklyn Museum 45.77.1 <261>

**Relevant Publications:** Kendrick (1921), 73, no. 538  
 Lamm and Charleston (1939), 195, pl. V  
 Crowfoot and Griffiths (1939), 45  
 Thompson (1971), 22, no. 6

**Cat. No:** 125

**Collection:** Ashmolean Museum, Oxford, England

**Accession Number:** 1891.372

Two fragments with an all-over design of connecting octagons enclosing  
 birds; quatrefoils in the interstices.

**Size:** 10.0 x 7.5 cm

**Figure:** 72

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	-	s	t	0.4-0.5	16	-
<b>wefts</b>							
brown	wool	-	s	m	0.4	-	-
natural	wool	-	s	m	0.4	37	-

**Weave:** Compound tabby weave type 1a

**Provenance:** Given by the Rev. Chester in 1891

**Date:**

**Similar Pieces:** Victoria and Albert Museum 1366.1888 <70>

**Relevant Publications:** Kendrick (1921), 73, no. 540

**Cat. No:** 126

**Collection:** Ashmolean Museum, Oxford, England

**Accession Number:** 1968.561

All over design of connecting rectangles enclosing squares and  
 octagons, enclosing diamonds. Worked in light brown (beige) and purple.

**Size:** 10.5 x 7.5 cm

**Figure:** 148, 149

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	-	s	t	0.3-0.4	7	-
<b>wefts</b>							
natural	wool	-	s	m	0.4-0.7	-	-
m. purple	wool	-	s	m	0.4-0.6	37	-

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: Victoria and Albert Museum 305.1891 <73>

Victoria and Albert Museum 306.1891 <74>

Ashmolean Museum 1891.288, 532 <123>

Relevant Publications: Kendrick (1921), 74, no. 543

Cat. No: 127

Collection: Cluny Museum, Paris, France

Accession Number: 13.157

Two rows of octagons, the first enclosing hunters with bows, the second lions. Area of looping to one side.

Size: 23.0 x 34.0 cm

Figure: 256c

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4	18	-
wefts							
natural	flax	-	s	m	0.5-0.6	-	-
purple	wool	-	s	m	0.3-0.4	88	-
loops							
natural	flax	-	s	m	0.5-0.8	-	-

Weave: Compound tabby weave type 2a

Provenance: -

Date: -

Similar Pieces: FitzWilliam Museum T.36 <35>

British Museum BM 21703 <39>

Victoria and Albert Museum 1286.1888 <69>

Victoria and Albert Museum T.188.1976 <115>

Ashmolean Museum 1888.743 <121>

Ashmolean Museum 1888.748 <122>

Relevant Publications: Kendrick (1921), 72, no. 536, pl. XXIV

Lamm and Charleston (1939), 194, pls. 1 and 2

Cat. No: 128

Collection: Cluny Museum, Paris, France

Accession Number: 21.196

Large scale design of eight petalled rosette and circles, separated by a broad band.

Size: 13.0 x 20.0 cm

Figure: -

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4-0.6	22	-
wefts							
d. blue	wool	-	s	l	0.4-0.5	-	-
natural	cotton	-	s	m	0.4-0.7	-	-
orange	wool	-	s	l	0.4-0.5	43	-
red	wool	-	s	l	0.3-0.5	-	-



Weave: Complex compound twill weave type 2c. The striped effect on the back of the cloth is due to the 'stacking' of the various picks.

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 129

Collection: Cluny Museum, Paris, France

Accession Number: 22.477

'Tree of Life' motif on a plinth, flanked by a paired of facing geese or ducks, woven in red on a natural ground.

Size: 27.0 x 35.5 cm

Figure: 348

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4-0.5	20	-
wefts							
natural	cotton	-	s	1	0.4-0.5		-
red	wool	-	s	1	0.2-0.7	45	-

Weave: Complex compound twill weave type 2a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: Anon., (1938), 71, no. 214

Cat. No: 130

Collection: Cluny Museum, Paris, France

Accession Number: 22.478

Stylised long-legged bird wearing a collar. Traces of a natural coloured border to the top right of the cloth.

Size: 27.0 x 21.5 cm

Figure: 349

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
yellow	wool	-	s	t	0.3-0.5	21	-
wefts							
natural	cotton	-	s	1	0.3-0.8		-
red	wool	-	s	1	0.4-0.9	19	-

Weave: Complex compound twill weave type 2a

Provenance: Given by M. Guerin in 1948

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 131

Collection: Cluny Museum, Paris, France

Accession Number: 22.479

Series of connecting squares, each containing a goat-like animal and a small decorative square.

Size: 6.0 x 13.2 cm

Figure: 230a

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4-0.6	6	-
wefts							
natural	wool	-	s	m	0.4-0.5		-
red	wool	-	s	m	0.4-0.6	65	-

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 132

Collection: Cluny Museum, Paris, France

Accession Number: 22.480

Two central stripes in red on a natural ground, flanked by a pair of birds facing in opposite directions. Three rows, in yellow, green, and yellow have been worked across the birds.

Size: 15.0 x 17.0 cm

Figure: 350

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4-0.7	24	-
wefts							
green	wool	-	s	m	0.3-0.5		-
natural	wool	-	s	m	0.3-0.4		-
red	wool	-	s	m	0.3-0.5	41	-
natural	cotton	-	s	m	0.4-0.6		-

Weave: Complex compound twill weave type 2a

Provenance: Given by M. Guérin in 1948

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 133

Collection: Cluny Museum, Paris, France

Accession Number: 22.481

Band with a fragmentary Arabic inscription in a Kufic script.

Size: 26.5 x 13.0 cm

Figure: 286

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural/ d. brown	wool	-	S,2z	m	0.7-1.0	9	-
wefts							

natural cotton - Z,2s m 0.4-0.8 -  
 red wool - Z,2s t 0.6-0.8 28 -  
**Weave:** Compound tabby weave type 1a. The warp ends have been arranged as follows:  
 d.br/n n n/d.br n d.br/n n d/br/n d.br/n corresponds with the binder warps  
**Provenance:** Bought in Cairo in 1929  
**Date:** -  
**Similar Pieces:** -  
**Relevant Publications:** -

**Cat. No:** 134

**Collection:** The Louvre Museum, Paris, France

**Accession Number:** AC 6130 (H218; X4813)

Staggered row of stylised trees in blue and natural. Traces of a red band along one edge.

**Size:** 19.0 x 15.0 cm

**Figure:** 221

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	m	0.6-0.8	15	-
wefts							
blue	wool	-	s	m	0.3-0.5		-
natural	wool	-	s	l	0.3-0.4	24	-
red	wool	-	s	m	0.3-0.5		-

**Weave:** Compound tabby weave type 1a. There are some double throws in the weft, but no other faults

**Provenance:** -

**Date:** -

**Similar Pieces:** -

**Relevant Publications:** Du Bourget (1964), 591, no. H (A) 218  
 Pfister (1932), pl. 48.

**Cat. No:** 135

**Collection:** The Louvre Museum, Paris, France

**Accession Number:** AF 5666 (X4347, A 219)

Rows of indented circles in blue and natural, and red and natural. Start of a brown border, with a semi-circle design along one edge.

**Size:** 17.3 x 15.5 cm

**Figure:** 206

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.4	15	-
wefts							
blue	wool	-	s	t	0.3-0.5		-
l. brown	wool	-	s	m	0.3-0.5		-
natural	wool	-	s	m	0.3-0.4	37	-
red	wool	-	s	m	0.3-0.5		-

**Weave:** The weave of the main ground is a tabby type 1a. One selvage present made up of two bundles of six and eight ends respectively.



Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: Du Bourget (1964), 592, no. H(A) 219  
Pfister (1932), pl. 48.

Cat. No: 136

Collection: The Louvre Museum, Paris, France

Accession Number: AF 5682 (G3, X4363)

Rows of large squares enclosing stylised vine leaves; the squares are separated by lines of chevrons. To one side a broad border with central red line flanked by zig-zags and rosettes. Worked in red and natural wool.

Size: 37.0 x 22.0 cm

Figure: 227

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
d. brown	wool	-	s	m	0.4-0.5	13	-
wefts							
natural	wool	-	s	1	0.4-0.5	-	-
red*	wool	-	s	1	0.2-0.4	32	-

\* double stranded

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: Du Bourget (1964), 345, no. G3  
Pfister (1932), pl. 48

Cat. No: 137

Collection: The Louvre Museum, Paris, France

Accession Number: AF 5832 (I 21; X 4513)

Central geometric, interlacing design flanked on either side by narrow bands of stylised vine trails, trefoils and connected palmettes. The main design has been worked in blue and natural. The side panels are in red and natural. Traces of green along one edge.

Size: 53.0 x 20.0 cm

Figure: 210, 294

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
brown	wool	-	s	t	0.3-0.6	12	-
wefts							
blue	wool	-	s	m	0.3-0.6		-
green	wool	-	s	m	0.3-0.4		-
natural	wool	-	s	m	0.3-0.6	53	-
red	wool	-	s	m	0.3-0.6		-

S/T

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: Du Bourget (1964), 606, X 4513  
Pfister (1932), pl. 48

Cat. No: 138

Collection: The Louvre Museum, Paris, France

Accession Number: AF 5838 (H221, X 4813)

Broad band in blue and natural with double diamonds separated by a line of chevrons. The band is flanked above and below by narrow rows in red, and blue and natural 'picket-fence'.

Size: 19.0 x 15.0 cm

Figure: 351

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	z	t	0.3-0.5	15	-
wefts							
blue*	wool	-	z	m	0.7-1.0		-
natural*	wool	-	z	m	0.7-1.0	23	-
red	wool	-	z	m	0.7-1.0		-

Weave: Compound tabby weave type 1a. The 'picket-fence' design was worked in a 1/2 tabby.

Provenance:

Date:

Similar Pieces:

Relevant Publications: Du Bourget (1964), 593, no. X 4813  
Pfister (1932), pl. 48

Cat. No: 139

Collection: The Louvre Museum, Paris, France

Accession Number: AF 5983 (H 220, X4666)

Large fragment with a main design of rows of circles in natural and red. Broad border pattern made up of rows of stylised trees in yellow, and red; red and natural zig-zags with circles; blue and natural 'Greek-key' pattern; blue and natural squares enclosing squares and red and blue diamonds. Below this border there is a small area of naturally coloured herringbone twill weave.

Size: 72.0 x 48.0 cm

Figure: 219

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	z	m	0.4-0.8	11	-
wefts							
d. blue	wool	-	z	m	0.3-0.6		-
natural	wool	-	z	m	0.3-0.6		-
red	wool	-	z	m	0.3-0.6	37	-
yellow	wool	-	z	m	0.7-0.8		-

Weave: Compound tabby weave type 1a; with a lower border area of herringbone twill

Provenance: -

Date: -

Similar Pieces: Abegg Stiftung 802 <145>

Musée de Tissu, Lyons, Lyons no number <192>

Relevant Publications: Du Bourget (1964), 593, no. H 220

Pfister (1932), pl. 48

Geijer (1979), 59, pl. 12b

Cat. No: 140

Collection: The Louvre Museum, Paris, France

Accession Number: AF 5986 (A 217, X 4669)

Two fragments with a red and natural trellis design enclosing stylised trees. In one corner there is the start of a blue and natural area.

Size: 36.0 x 23.0; 20.0 x 13.0 cm

Figure: 220

	Fibre	F.D.	Spin	Angle	Diam. (. mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	m	0.5-0.6	18	-
wefts							
blue	wool	-	s	m	0.3-0.5		-
natural	wool	-	s	m	0.3-0.5	37	-
red	wool	-	s	m	0.4-0.6		-

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: Du Bourget (1964), 591, no. H (A) 217

Cat. No: 141

Collection: The Louvre Museum, Paris, France

Accession Number: AF 6084 (I 20; X 4707)

To the left: large blue and natural octagons enclosing rosettes, with small quartrefoils in the interstices. Narrow band with blue and natural zig-zags flanked on either side by narrow red bands. To the right rows of connecting squares and octagons enclosing eight and four petelled rosettes respectively.

Size: 30.0 x 50.0 cm

Figure: 216

	Fibre	F.D.	Spin	Angle	Diam. (. mm)	Count (cm)	D.A.
warp							
d. brown	wool	-	s	t	0.4-0.5		-
natural	wool	-	s	t	0.4-0.5	15	-
wefts							
blue	wool	-	s	m	0.3-0.8		-
natural	wool	-	s	m	0.3-0.7	31	-
red*	wool	-	s	m	0.3-0.5		-

\* double stranded

Weave: Compound tabby weave type 1a. The red bands were woven in a repp weave with the warps arranged in the following sequence:

2 1 2 1 2 1 2 1 2 1 2 1 etc.

Provenance: -

Date: -



Similar Pieces: Gebel Adda T75 <9>

Relevant Publications: Du Bourget (1964), 606, no. 120  
Pfister (1932), pl. 48

Cat. No: 142

Collection: Abegg Stiftung, Berne, Switzerland

Accession Number: 142

Design of felines attacking deer, and traces of a *chimera*.

Size: ca. 300 x 200 cm (made up of three large fragments)

Figure: 150, 310

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	z	t	0.4-0.5	11	-
wefts							
d. blue	wool	-	z	m	0.2-0.5		-
natural	wool	-	z	m	0.2-0.5		-
l. blue	wool	-	z	m	0.3-0.4	50	-
red	wool	-	z	m	0.3-0.4		-
l. brown	wool	-	z	m	0.4-0.5		-

Weave: Compound tabby weave type 1a. Traces of one transverse edge and two selvages (not the same construction).

Provenance: -

Date: -

Similar Pieces: Rodgers and Podmore ii <288>

Relevant Publications: -

Cat. No: 143

Collection: Abegg Stiftung, Berne, Switzerland

Accession Number: 462

Rows of leopards and lions separated by stylised foliage. Worked in purple, red and dark blue wool.

Size: 20.5 x 39.0 cm

Figure: 266

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
l. blue	wool	-	s	t	0.4-0.5	13	indigotin
wefts							
wefts							
d. blue	wool	-	s	m	0.3-0.4		indigotin
red	wool	-	s	m	0.3-0.4	50	madder
yellow*	wool	-	s	m	0.3-0.4		negative

\* double stranded

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: Detroit Institute 67.11 <169>

Relevant Publications: -

Cat. No: 144

Collection: Abegg Stiftung, Berne, Switzerland

Accession Number: 488

Rows of (a) stylised horsemen with lances and dogs, hunting boars, and  
(b) archers set behind trees facing lions. Worked in green and red.

Size: 30.0 x 28.0 cm

Figure: 267

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	Hairy Med.	s	m	0.4-0.5	15	negative
wefts							
green	mohair	Hairy Med.	s	m	0.3-0.4		indigotin + ?yellow
red	wool	Gen. Med	s	l	0.2-0.4	30	madder
fringe							
green	mohair	-	s	m	-	-	-
red	wool	-	s	m	-	-	-

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: AKM 4883 <2>  
Lyons 910.111.2 <189>  
Leningrad 11637 <200>  
Röhss Museum 348.30 <201>  
Philadelphia 33-50-1 <265>

Relevant Publications: Falke (1913), 23-24, fig. 31  
Wulff and Volbach (1926), 135, no. 682  
Sylvan (1941), 89, pl. XV.3  
Egger (1967), 21-22, pl. 56  
Weibel (1972), 87-89, no. 37

Cat. No: 145

Collection: Abegg Stiftung, Berne, Switzerland

Accession Number: 802

Rows of stylised trees in blue and natural. Along the lower edge of  
the cloth there is a band of connecting diamonds in red and blue.

Size: 14.4 x 34.5 cm

Figure: 352

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	z	m	0.3-0.5	11	negative
wefts							
d. blue	wool	-	z	l	0.3-0.4		indigotin
l. blue	wool	-	S,2z	l	0.4-0.5		indigotin
natural	wool	-	S,2z	l	0.4-0.6	24	negative
red	wool	-	S,2z	l	0.4-0.6		madder

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: Louvre AF 5983 &lt;139&gt;

Relevant Publications: Du Bourget (1964), 593, no. H 220

Cat. No: 146

Collection: Abegg Stiftung, Berne, Switzerland

Accession Number: 906

Rows of connecting octagons enclosing small birds with a simplified vine scroll surround. Small rosettes fill the interstices between the octagons.

Size: 6.0 x 27.5 cm

Figure: 75

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
1. brown	wool	Fine/Gen. Medium	s	m	0.3-0.4	12	negative
wefts							
d. brown	wool	Fine/Gen. Medium	s	m	0.4-0.5		negative
1. brown	wool	Fine/Gen. Medium	s	m	0.4-0.5	69	negative

Weave: Compound tabby weave type 1a

Provenance:

Date:

Similar Pieces: Brussels TX 60 &lt;5&gt;

Victoria and Albert Museum T243.1890 &lt;71&gt;

Victoria and Albert Museum 304.1891 &lt;72&gt;

Ashmolean Museum 1891.297 &lt;124&gt;

Islamic Museum, Jerusalem 928/70a &lt;195&gt;

Brooklyn Museum 45.77.1 &lt;259&gt;

Relevant Publications: Kendrick (1921), 73, no. 538

Lamm and Charleston (1939), 195, pl. V

Griffith and Crowfoot (1939), 45

Thompson (1971), 22, no. 6

Cat. No: 147

Collection: Abegg Stiftung, Berne, Switzerland

Accession Number: 1640

Rows of stylised three branched trees which are flanked at the base of each tree trunk by pairs of facing deer. Worked in blue and natural, with an area of red and natural.

Size: 41.0 x 38.0; 34.0 x 17.0 cm

Figure: 255

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
m. brown	wool/	-	Z,2s	1	0.5-0.9		negative
natural	wool						
m. brown/	wool/	-	Z,2s	1	0.6-0.8	10	negative
m. brown	wool						
wefts							
d. blue	wool	-	z	m	0.4-0.6		indigotin
natural	wool	-	z	m	0.5-0.6	39	negative
red	wool	-	z	m	0.4-0.5		madder

Weave: Compound tabby weave type 1a

? arrangement of warps



Provenance: -  
 Date: -  
 Similar Pieces: -  
 Relevant Publications: -

Cat. No: 147

Collection: Abegg Stiftung, Berne, Switzerland

Accession Number: 4543 (906)

Squares outlined in a 'Greek-key' pattern, the surrounding octagons enclose boars, deer, hares and an unidentifiable animal.

Size: 30.5 x 17.0; 30.0 x 11.0 cm

Figure: 258

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	Hairy Med.	s	t	0.3-0.6	10	negative
wefts							
green	wool	Hairy Med.	s	t	0.3-0.4		indigotin + ? yellow
red	wool	Hairy Med.	s	t	0.3-0.5	53	madder

Weave: Compound tabby weave type 2b. One selvage extant made up of 3 bundles made up of 7 warp ends.

Provenance: -  
 Date: -  
 Similar Pieces: -  
 Relevant Publications: -

Cat. No: 149

Collection: Kelsey Museum, Ann Arbor, U.S.A.

Accession Number: 12798

Rows of squares in alternating colours of blue and natural.

Size: 8.2 x 4.0 cm

Figure: 94

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
red	wool	Hairy Med.	s	t	0.3-0.6	13	madder
wefts							
blue	wool	Hairy Med.	s	1	0.3-0.5		indigotin
red	wool	Hairy Med.	s	1	0.3-0.4	44	madder

Weave: Compound tabby weave type 1a. The number of picks in each of the squares varies considerably, the average is 12 picks per square.

Provenance: Karanis, Egypt. 24/5016/A-S, second layer structure, south east and west side of site.

Date: 277-450 A.D.

Similar Pieces: -

Relevant Publications: Wilson (1933), 17, no. 16

Cat. No: 148

Collection: Kelsey Museum, Ann Arbor, U.S.A.

Accession Number: 13326

Indistinct design in blue and natural, with traces of three bands in blue. Traces of a bast fibre sewing thread.

Size: 7.0 x 6.5 cm

Figure: -

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	Fine/Gen. Medium	s	t	0.3-0.5	16	negative
wefts							
d. blue	wool	Hairy Med.	s	1	0.4-0.6		indigotin
natural	wool	Gen. Med	s	1	0.4-0.6	46	negative
s/t							
natural	bast	-	s	m	-	-	-

Weave: Compound tabby weave type 2a

Provenance: Karanis, Egypt. 25/183/A [25/4/7]

Date: 4-5th centuries A.D., but no later than A.D. 460

Similar Pieces: -

Relevant Publications: Wilson (1933), 18, no. 19

Cat. No: 151

Collection: Kelsey Museum, Ann Arbor, U.S.A.

Accession Number: 13704 (a)

Three fragments of a blue and natural design, made up of squares and rectangles.

Size: 8.5 x 4.0; 4.5 x 3.5; 1.5 x 2.0 cm

Figure: 97

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
l. brown	wool	Gen. Med.	s	t	0.3-0.5	14	negative
wefts							
blue	wool	Gen. Med.	s	1	0.3-0.5		indigotin
natural	wool	Gen. Med.	s	1	0.3-0.5	50	negative

Weave: Compound tabby weave type 1a

Provenance: Karanis, Egypt. 25/249/L: 1925 season, top layer structures, east side.

Date: 4-5th centuries, approximately 320 - 450 A.D.

Similar Pieces: Bolton 19.30.96 <31>

Victoria and Albert Museum 899.1886 <66>

Kelsey Museum 13326 <150>

Hildesheim 4262 <171>

Relevant Publications: Wilson (1933), 17, no. 17

Cat. No: 152

Collection: Kelsey Museum, Ann Arbor, U.S.A.

Accession Number: 13959

Traces of two connecting octagons in red and yellow, with a large rosette in the interstices.

Size: 5.1 x 9.4 cm

Figure: 98

Fibre	F.D.	Spin	Angle	Diam.	Count	D.A.
-------	------	------	-------	-------	-------	------

				(.mm)	(cm)	
warp						
natural	wool	Hairy Med. z	t	0.3-0.4	13	negative
wefts						
natural	wool	Hairy Med. z	m	0.4-0.6		negative
red	wool	Hairy Med. z	m	0.4-0.5	63	madder

Weave: Compound tabby weave type 1a

Provenance: Karanis, Egypt: 25/258/B?A, area in B layer.

Date: Late fourth century to 460 A.D.

Similar Pieces: -

Relevant Publications: Wilson (1933), 18, no. 18.

Cat. No: 153

Collection: Kesley Museum, Ann Arbor, U.S.A.

Accession Number: 94505

Remains of a hexagon (?) set within a pearl border and two broad lines. Traces of sewing thread in two places.

Size: 11.0 x 11.3 cm

Figure: 99

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	S,2z	t	0.4-0.5	9	negative
wefts							
natural	wool	-	z	m	0.3-0.7		negative
red	wool	-	z	m	0.3-0.6	38	madder

S/T

natural bast - Z,2s 1 - -

Weave: Compound tabby weave type 1a

Provenance: Karanis, Egypt: 28/136/A, top layer, east side ?

Date: Late third to mid-fifth century A.D.

Similar Pieces: -

Relevant Publications: -

Cat. No: 154

Collection: Museum of Fine Arts, Boston, U.S.A.

Accession Number: 92.2775

Rows of connecting octagons enclosing small birds with stylised vine scroll surround. Small rosettes fill the interstices between the octagons. There is a purple band along one transverse edge.

Size: 19.0 x 15.5 cm

Figure: 75

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.2-0.3	16	-
wefts							
d. brown	wool	-	s	1	0.2-0.3		-
l. brown	wool	-	s	1	0.3	64	-
purple	wool	-	s	1	0.3-0.4	55	-

Weave: The main design has been worked in a tabby type 1a: the purple band is in a 2/2 repp. The warp ends have been paired in the purple region.



Fringe:

Provenance:

Date:

Similar Pieces: Brussels TX 60 <5>  
 Victoria and Albert Museum 243.1890 <71>  
 Victoria and Albert Museum 304.1891 <72>  
 Ashmolean Museum 1891.287 <124>  
 Abegg Stiftung 906 <146>  
 Islamic Museum, Jerusalem 928/70a <195>  
 Brooklyn Museum 45.77.1 <259>

Relevant Publications: Kendrick (1921), 73, no. 537, pl. XXV  
 Lamm and Charleston (1939), 195, pl. V.  
 Griffith and Crowfoot (1939), 45.  
 Thompson (1971), 22, no. 6

Cat. No: 155

Collection: Museum of Fine Arts, Boston, U.S.A.

Accession Number: 96.143 b

Vertical line of birds (eagles ?) clutching hares; behind the birds' heads there are small flowers or stars. Flanking the birds on both sides are 'rocket' shaped motifs in red.

Size: 38.0 x 11.0 cm

Figure: 282

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.4	18	-
wefts							
m. green	wool	-	s	1	0.2-0.4		-
natural	wool	-	s	1	0.2-0.4	82	-
red	wool	-	s	1	0.2-0.3		-

Weave: The main ground is worked in a tabby type 1a, but there is an area worked in double stranded repp (red). There are numerous faults in the compound weave.

Provenance: -

Date: -

Similar Pieces: Victoria and Albert Museum 53.1908 <79>

Relevant Publications: Kendrick (1921), 75, no. 548

Cat. No: 156

Collection: Museum of Fine Arts, Boston, U.S.A.

Accession Number: 96.159

Three rows of connecting blue and yellow octagons which enclose a complex trefoil design. Smaller quatrefoils fill the interstices between the octagons. Flanking this area on both transverse sides are narrow red and blue bands with zig-zag and circle patterns. Further to the left, there is a narrow band of connecting diamonds worked in green and yellow. To the extreme left there are a series of connecting diamonds and squares which outline a square shape. The square encloses smaller squares with simple trefoil designs.

Size: 28.0 x 102.0 cm

Figure: 228

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.6	17	-
wefts							
blue	wool	-	s	1	0.3-0.4		-
green	wool	-	s	1	0.3-0.4		-
red	wool	-	s	1	0.2-0.3	36	-
yellow	wool	-	s	1	0.3-0.4		-

Weave: Compound tabby weave type 2a  
 Provenance: -  
 Date: -  
 Similar Pieces: Brussels TX 2494 <8>  
 Relevant Publications: -

Cat. No: 157

Collection: Museum of Fine Arts, Boston, U.S.A.

Accession Number: 04.2036

All-over design of connecting octagons enclosing stylised lions. Quatrefoils fill the interstices between the octagons. Most of the design has been covered by close, brown wool loops.

Size: 100 x 61; 64.0 x 30.0 and 47.8 x 22.5 cm

Figure: 87. 232, 316

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
m. brown	wool	-	S,2z	m	0.6-0.7	13	-
wefts							
m. brown	wool	-	s	m	0.4-0.6		-
natural	wool	-	s	m	0.4-0.6	54	-

Weave: Compound tabby weave type 1a  
 Provenance: -  
 Date: -  
 Similar Pieces: -  
 Relevant Publications: -

Cat. No: 158

Collection: Museum of Fine Arts, Boston, U.S.A.

Accession Number: 33.520

Five rows of red and blue stylised trees separated by rows of quatrefoils.

Size: 22.0 x 22.0 cm

Figure: 224

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
yellow	wool	-	z	t	0.3-0.5	16	-
wefts							
blue	wool	-	z	m	0.3-0.4		-
natural	wool	-	z	m	0.3-0.5	68	-
red	wool	-	z	m	0.2-0.4		-

Weave: Compound tabby weave type 1a

Provenance: The gift of Miss Gertrude Townsend.

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 159

Collection: Museum of Fine Arts, Boston, U.S.A.

Accession Number: 38.949

Legs and body of a bird in red and natural. Traces of a geometric motif below the legs.

Size: 11.0 x 24.0 cm

Figure: 353

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.4	18	-
wefts							
natural	cotton	-	s	1	0.4-0.5		-
red	wool	-	s	1	0.3-0.4	38	-

Weave: Compound tabby weave type 3a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 160

Collection: Museum of Fine Arts, Boston, U.S.A.

Accession Number: 40.41

Series of connecting octagons enclosing facing lions. Diamonds fill the interstices between the octagons.

Size: 13.4 x 10.5 cm

Figure: 233

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
1. brown	wool	-	S,2z	t	0.3-0.5	15	-
natural	wool	-	S,2z	t	0.3-0.5	15	-
wefts							
d. blue	wool	-	s	1	0.3-0.4		-
natural	wool	-	s	1	0.3-0.5	64	-

The warp threads have been arranged in the following order:

nn bb bb nn bb bb nn bb bb nn bb bb nn etc.

b = brown

n = natural

Weave: Compound tabby weave type 2a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 161



Collection: Museum of Fine Arts, Boston, U.S.A.

Accession Number: 40.44

Hunting scene depicting men with spears and dogs chasing boars, and horsemen chasing leopards and deer.

Size: 10.0 x 13.6 cm

Figure: 253

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.3-0.4	16	-
wefts							
m. brown	wool	-	s	1	0.3-0.4		-
natural	wool	-	s	1	0.3-0.4	60	-

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: Vienna T.4882 <1>

Relevant Publications: -

Cat. No: 162

Collection: Museum of Fine Arts, Boston, U.S.A.

Accession Number: 40.54

Three connecting octagons enclosing small birds with stylised vine scroll surround.

Size: 15.5 x 18.0 cm

Figure: 182

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4-0.5	14	-
wefts							
brown	wool	-	s	1	0.4		-
natural	wool	-	s	1	0.5	40	-

Weave: Compound tabby weave type 1a.

Provenance: -

Date: -

Similar Pieces: Victoria and Albert Museum 1366.1888 <70>

Ashmolean Museum 372.1891 <125>

Relevant Publications: -

Cat. No: 163

Collection: Museum of Fine Arts, Boston, U.S.A.

Accession Number: 48.1069

Octagons enclosing stylised trees flanked by facing birds. The area between the octagons is filled by large diamonds enclosing two rectangles; at the tip of each diamond there is a small square. Traces of sewing thread.

Size: 12.0 x 26.5 cm

Figure: 354

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
--	-------	------	------	-------	----------------	---------------	------

warp

natural/	wool	-	S,2z	m	0.7-0.8	8	-
yellow	wool	-					
wefts							
d. blue	wool	-	z	1	0.3-0.4		-
red	wool	-	z	1	0.2-0.3	98	-
yellow	wool	-	z	1	0.2-0.3		-
S/T							
natural	bast	-	z	1	-	-	-

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 164

Collection: Museum of Fine Arts, Boston, U.S.A.

Accession Number: 48.1085

Remains of three large circles with pearl borders. Each circle encloses a large bird which faces the bird in the next circle. Traces of sewing thread.

Size: 15.0 x 42.0 cm

Figure 355

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
yellow	wool	-	s	t	0.2-0.4	21	-
wefts							
natural	cotton	-	s	t	0.2-0.3		-
red	wool	-	s	t	0.2-0.4	72	-
S/T							
natural	bast	-	S,2z	1	-	-	-

Weave: Compound twill weave type 3a

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 165

Collection: The Art Institute, Chicago, U.S.A.

Accession Number: Qustul 33

Small checkerboard pattern in yellow and green; red and blue. These areas have been separated by two bands in yellow and red.

Size: Nine fragments in all; the largest of which is 10.5 x 15.0 cm

Figure: 126

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
red	wool	-	s	t	0.4-0.5		-
yellow	wool	-	s	t	0.4	11	-
wefts							
blue	wool	-	s	m	0.4-0.6		-
red	wool	-	s	m	0.4-0.6	20	-

yellow wool - s m 0.4-0.6 -  
**Weave:** Compound tabby weave type 1a. One selvage present made up of two bundles each with a minimum of 5 ends.  
**Provenance:** Qustul, Nubia: Grave B 259, a Merotic tomb burial.  
**Date:** Meroitic  
**Similar Pieces:** Art Institute, Chicago 83 <166>  
**Relevant Publications:** Mayer-Thurman (1975), 207  
Mayer-Thurman and Williams (1979), 71, fig. 33

**Cat. No:** 166

**Collection:** The Art Institute, Chicago, U.S.A.

**Accession Number:** Qustul 83

Small checkerboard pattern in yellow and green; red and blue. These areas have been separated by two bands in yellow and red.

**Size:** 24.0 x 8.5 cm

**Figure:** 126

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
red	wool	-	s	t	0.4-0.5	-	-
yellow	wool	-	s	t	0.4	11	-
<b>wefts</b>							
blue	wool	-	s	m	0.4-0.6	-	-
red	wool	-	s	m	0.4-0.6	20	-
yellow	wool	-	s	m	0.4-0.6	-	-

**Weave:** Compound tabby weave type 1a

**Provenance:** Qustul, Nubia: an X-Group burial no. Grave Q 134.

**Date:** Meroitic

**Similar Pieces:** Art Institute, Chicago 33 <165>

**Relevant Publications:** Mayer-Thurman (1975), 207  
Mayer-Thurman and Williams (1979), 97, fig. 83

**Cat. No:** 167

**Collection:** Oriental Institute, The University of Chicago, U.S.A.

**Accession Number:** RN 870

Fragmentary design of interlacing triangles. Border above made up of small squares.

**Size:** 24.0 x 8.5 cm

**Figure:** 110

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
<b>warp</b>							
natural	wool	Hairy Med.	S,2z	m	0.4-0.6	6	negative
<b>wefts</b>							
natural*	cotton	-	z	1	0.5-0.8	-	negative
red	wool	Hairy	z	1	0.4-0.7	14	madder

**Weave:** Compound tabby weave type 1a

**Provenance:** Quesier al-Qadim, L8c-8

**Date:** 12-14th century A.D.

**Similar Pieces:** Fustat 80.57 <184>

Fustat 80.58.1 <185>

**Relevant Publications:** Vogelsang-Eastwood (in press).



Cat. No: 168

Collection: The Museum of Art, Cleveland, U.S.A.

Accession Number: 50.511

Two fragments of a large roundel with pearl border, which encloses two long-legged birds (herons?) standing on curled twigs. Both birds clasp twigs with palmette shaped leaves within their mouths. The twigs probably were once part of a 'Tree of Life' motif.

Size: 50.0 x 9.5 cm

Figure: 357

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
yellow	wool	-	s	t	0.3-0.5	18	-
wefts							
natural	cotton	-	s	1	0.2-0.6		-
red	wool	-	s	1	0.3-0.4	43	-

Weave: Complex twill weave type 2a

Provenance: According to the Museum Register the textile came from Egypt.

Date: -

Similar Pieces: -

Relevant Publications: Weibel (1972), 87, no. 36.

Cat. No: 169

Collection: Institute of Arts, Detroit, U.S.A.

Accession Number: 67.11

Vertical rows of red and dark blue lions and leopards separated by inverted tree shaped motifs.

Size: 15.0 x 23.5 cm

Figure: 266

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
d. blue	wool	-	s	t	0.3-0.4	15	-
wefts							
d. blue	wool	-	s	m	0.3-0.4		-
red	wool	-	s	m	0.3-0.4	44	-

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: Abegg Stiftung 462 <143>

Relevant Publications: -

Cat. No: 180

Collection: The Metropolitan Museum of Art, New York, U.S.A.

Accession Number: Inst. no. 69.1.12 (69.24.25 a/b)

Band of white rosettes on a red ground separated from a band of blue and white squares by a broad area of weft-faced repp weave.

Size: 23.5 x 27.0 cm

Figure: 131

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							

natural	wool	-	S,2z	m	-	8	-
wefts							
blue*	wool	-	z	t	-		indigotin
natural	cotton	-	z	t	-	48	-
red*	wool	-	z	t	-		madder
Repp weave							
natural**	wool	-	z	t	-	34	-

\* double stranded; \*\* coarse, kempy appearance to the fibres

Weave: Compound tabby weave type 1a, with an area of tabby repp.

Provenance: Room 22, Tower 4, Shahr-i-Qumis

Date: circa A.D. 587 (coin evidence)

Similar Pieces: -

Relevant Publications: Stonach (1969), 99, pl. XVIIIU  
 Hansman and Stronach (1970b), 148-149, pl. IVb.  
 Harper (1978), 119.  
 Kajitani (1978), lecture notes  
 Vogelsang-Eastwood (in press).

Cat. No: 171

Collection: Roemer-Pelizaeus Museum, Hildesheim, West Germany

Accession Number: 4262

Geometric pattern of squares and rectangles worked in dark blue and light blue. There is a mottled red band along one edge of the textile.

Size: 7.0 x 10.0 cm

Figure: 200

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
d. brown	wool	Gen.Med.	s	t	0.5-0.7	10	negative
wefts							
d. blue	wool	Gen.Med.	s	m	0.6-0.7		indigotin
l. blue	wool	Gen.Med.	z	m	0.6-0.7	43	indigotin
red	wool	Hairy Med.	z	m	0.8-1.0		madder

Weave: Compound tabby type 1a

Provenance: -

Date: -

Similar Pieces: Brussels TX 2008 <7>  
 Bolton Museum 19.30.96 <31>  
 Victoria and Albert Museum T.899.1886 <66>  
 Kelsey Museum 13704 a <151>  
 National Museum, Stockholm, 139/1935 <232>

Relevant Publications: Kendrick (1921), 75, no. 547.

Lamm and Charleston (1939), 193, pl. Va.

Cat. No: 172

Collection: G.M.V-E

Accession Number:

Geometric design made up of large and small squares, and rectangles in repeating bands of: red and blue; yellow and blue; red and natural; blue and white.

Size: 7.0 x 10.0 cm

Figure: 69

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	Hairy Med.	s	t	0.4-0.5	10	negative
wefts							
d. blue	wool	Hairy Med.	z	m	0.3-0.6		madder
natural	wool	Hairy Med.	z	m	0.3-0.6	37	negative
red	wool	Gen. Med.	z	m	0.3-0.6		madder
yellow	wool	Hairy Med.	z	m	0.3-0.6		?weld

Weave: Compound tabby weave type 1b  
 Provenance: Sent by G. M. Crowfoot to R. Charleston during the 1940's.  
 Then given by Charleston to G.M.V-E in 1983.  
 Date: -  
 Similar Pieces: Victoria and Albert Museum T.192, a,b, 1976 <116>  
 Norwich Castle Museum 58.19.(39)a <120>  
 Relevant Publications: Crowfoot and Griffiths (1939), 42-44, pl. X.

Cat. No: 173

Collection: Keir Collection

Accession Number: no number

Three red and natural 'squares' made up of gammas and outlined in circles and squares. Above: mirror image of green and natural zig-zag and floral/leaf motif; octagons in red and natural with pearl borders, and enclosing paired, facing birds, and finally another floral band in green and natural. There are traces of the floral band along the lower edge beneath the main squares.

Size: 29.0 x 20.0 cm

Figure: 248

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	S,2z	m	0.8-0.9	11	-
wefts							
green	wool	-	z	1	0.7-0.9		-
natural	cotton	-	z	1	0.6-0.9	49	-
red	wool	-	z	1	0.7-0.9		-
S/T							
natural	cotton?	-	Z,2s	m	-	-	-

Weave: Compound tabby type 1a. Selvage present.

Provenance: Acquired from Kofler-Truniger Collection, Lucerne, 1971.

Date:

Similar Pieces: ROM 978.76.273 <22>

Victoria and Albert Museum T.69.1934 <87>

Relevant Publications: Spuhler (1978), 242, no. 148.

Cat. No: 174

Collection: Keir Collection

Accession Number: T23

Fragment of a man wearing a Phrygian cap and standing next to a pillar  
 (?) Worked in red and natural wool.

Size: 10.0 x 9.5 cm

Figure: 278



	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4-0.6	12	-
wefts							
natural	wool	-	z	m	0.5-0.7		-
red	wool	-	z	m	0.4-0.7	47	-

Weave: Compound tabby type 1a

Provenance: Acquired in Athens, 1973.

Date: -

Similar Pieces: -

Relevant Publications: Sphuler (1978), 241, no. 147b.

Cat. No: 175

Collection: Keir

Accession Number: T24

Figure of a dancing woman wearing a flowing robe; around her are traces of other figures. Worked in natural and red wool.

Size: 20.0 x 12.5 cm

Figure: 272

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.4-0.7	19	-
wefts							
natural	wool	-	s	1	0.4-0.5		-
red	wool	-	s	1	0.3-0.5	41	-

Weave: Compound tabby type 1a

Provenance: Acquired in Athens 1973.

Date: -

Similar Pieces: Islamic Museum, Cairo, 12,120 <181>

Relevant Publications: Ashton (1935), 29, pl. A.

Sphuler (1978), 241, no. 147a

Cat. No: 176

Collection: Keir Collection

Accession Number: T25

Two fragments with large, stylised animals (lions? or dogs?) within a square. Two small vine leaves in the opposing corners and a broad zig-zag pattern with circles along the outer edges of the squares.

Size: 10.5 x 21.5 cm

Figure: 259

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural	wool	-	s	t	0.6-0.8	9	-
wefts							
d. blue	wool	-	z	m	0.4-0.8		-
natural	wool	-	z	1	0.5-0.8	39	-

Weave: Compound tabby weave type 1a

Provenance: -

Date: -

Similar Pieces: -  
 Relevant Publications: -

Cat. No: 177  
 Collection: Keir Collection  
 Accession Number: T26

Two narrow bands, one containing four circles placed to left of a large, running animal (dog?).

Size: 16.0 x 39.0 cm

Figure: 260

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
natural/	wool	-	S,2z	m	0.8-1.2	10	-
d. brown							
wefts							
natural	cotton	-	z	1	0.2-0.8		-
red	wool	-	z	1	0.3-0.5	31	-

The warp threads have been arranged in the following order:

b/b n/n b/b n/n b/b etc.

b = brown n = natural

Weave: Compound tabby weave type 1a.

Provenance: -

Date: -

Similar Pieces: -

Relevant Publications: -

Cat. No: 178  
 Collection: Rogers and Podmore i  
 Accession Number: no number

Repeating design of large and small connecting octagons with diamonds. The large octagons have been divided in to four by small diamonds; while the smaller octagons enclose stylised leaves. To one edge there is a border design of small flattened diamonds. The main design and the border have been separated by small bands in white, red and blue. The main design has been worked in dark blue and dark red; the border in blue and natural.

Size: 12.5 x 8.0 cm

Figure: 209

	Fibre	F.D.	Spin	Angle	Diam. (.mm)	Count (cm)	D.A.
warp							
d. brown	wool	Gen.Med.	S,2z	t	0.3-0.5	12	negative
wefts							
d. blue	wool	Hairy Med.	s	1	0.3-0.5		indigotin
natural	wool	Gen.Med	s	1	0.3-0.5	58	negative
red	wool	Hairy Med.	s	1	0.3-0.5		madder

Weave: Compound tabby weave type 1a.

Provenance: Bought in Alexandria. Present whereabouts unknown.

Date: -

Similar Pieces: -

Relevant Publications: -

COMPOUND WEAVE TEXTILES IN WOOL NOW IN PUBLIC AND PRIVATE COLLECTIONS  
WHICH HAVE NOT BEEN PERSONALLY EXAMINED

No. 179

Collection: Niya, China

Accession No: -

"Two fragments of a woollen damask with a vine leaf in blue on a yellow ground, and a human head and one hand on the second fragment" (RA, 1974, 130).

Figure: 130

Provenance: excavated at Ming-feng (Niya), Sinkiang in 1959.

Date: Eastern Han dynasty, first or second century A.D.

Similar Pieces: -

Relevant Publications: Royal Academy (1974); 130, no's 247 and 248  
Wenwu 286, no. 3 (1980), 78-82

No: 180

Collection: The Egyptian Museum, Cairo, Egypt

Accession No: 70512

Folded fragment with an indistinct design; it is possibly the start of a blue and natural geometric pattern (rosettes within octagons?)  
On display in the Qustul Room.

Figure: 125

Provenance: Plundered tomb, Qustul, Egypt

Date: -

Similar Pieces: An example from the site of Gebel Adda; ROM T.75 (9)

Relevant Publications: It is probably the example illustrated in Emery (1938), vol. II, pl. 110a.

No: 181

Collection: The Islamic Museum, Cairo, Egypt

Accession Number: 12,120

Two similar figures of dancing girls wearing short tunics, elaborate hairstyles and jewellery. Both hold castanets in their hands and appear to have veils floating behind them. One of the figures is standing on a pedestal made up of connecting rose-petal forms. Woven in a red wool ground with white cotton details.

Size: 60.9 x 25.0 cm

Figure: 273

Provenance: Egypt?

Similar Pieces: Keir T24 (175)

Relevant Publications: Ashton (1935), 28-30, pl. B  
Lamm (1937), 39-41, fig. 20  
Cairo (1935), no. T.2, pl. 1  
Paris (1935), 14, no. 48, pl. 3

No: 182

Collection: The Islamic Museum, Cairo, Egypt

Accession Number: 13,189

"Haloed, scalloped head, the curled neck and parts of the breast of a spreadeagle; the breast has a fine trellis design against which the



head of a beardless youth, seen front face, stands out. The thick hair, marked with rosettes, is divided in the centre and falls on either side like a heavy wig", Lamm (1937), 34-35. Worked in black, fawn, red and white.

Size: 49.0 x 23.0 cm. Minimum repeat size: 120 cm.

Figure: 279

Similar Pieces:

Relevant Publications: Lamm (1937), 34-35, pl. Va

No: 183

Collection: the Islamic Museum Cairo, Egypt

Accession Number: no number

Two roundels with pearl borders and square quarter motifs; worked in red and yellow wool. Central design of a 'tree of life' motif flanked on either side by long-legged birds, which were described by Ashton as gaming cocks (Ashton, 1935, 29).

Size: height 81.2 cm

Figure: 358

Provenance: Egypt?

Similar Pieces:

Relevant Publications: Ashton (1935), 28-30, pl. A

No: 184

Collection: Fustat

Accession Number: 80.57

Wool and cotton fragment with crenellations.

Size: 20.5 x 11.5 cm

Figure: 92

Weave: Compound tabby weave type 1a

Provenance: Fustat, Egypt

Date: 12th - 14th centuries A.D.

Similar Pieces: NM 23, 1939 <248>

Relevant Publications: Mackie (1985), 31

No: 185

Collection: Fustat

Accession Number: 80.58.1

Wool and cotton fragment with pearls.

Size: 27.0 x 14.0 cm

Figure: 93

Weave: Compound tabby weave type 1a

Provenance: Fustat, Egypt

Date: 12th - 14th centuries A.D.

Similar Pieces: -

Relevant Publications: Mackie (1985), 31

No: 186

Collection: Musée de Tissue, Lyons, France

Accession Number: 269 (MG I.118)

"Taquete de laine facanné. Fragment de coussin. décor de palmettes stylisées dispencces en quincance. Partie inferiance. Frise à decor gemetric" (taken from the museum label attached to the textile).

Figure: 102

Provenance: Found at the Egyptian site of Antinoë and given to the Museum in 1897 by M. Guimet

Relevant Publications: Gayet (1912), no. MG 1.118

No: 187

Collection: Musée de Tissu, Lyons, France

Accession Number: 887-111-2 (24/566/3)

"Taquete de laine. Chasseurs a pied et à cheval parni des animeaux bandissant" (taken from the museum label attached to the textile). Woven in white and brown, wool?

Figure: 173

Similar Pieces: VA T133.1935 <105>

Röhss Museum 348-30 <201>

Relevant Publications: Lamm and Charleston (1939), 195, pl. IV

Sylwan (1941), 89, pl. XV 3

No: 188

Collection: Musée de Tissu, Lyons, France

Accession Number: 897.111.38 (26/812/19)

"Taquete de laine facanné. Fragment de coussin. décor de palmettes stylisées dispencces en quincance. Partie inferiance. Frise à decor gemetric" (taken from the museum label attached to the textile).

Figure: 100

Provenance: Found at Antinoë and given to the Museum in 1897 by M. Guimet

Relevant Publications: Gayet (1912), no. MG 1.117

No: 189

Collection: Musée de Tissu, Lyons, France

Accession Number: 910-11-2 (29253)

Small fragment at the bottom of an exhibition case with traces of a red and green hunting scene and part of a purple border along one edge.

Figure: 267

Similar Pieces: Vienna 4883 <2>

Abegg Stiftung 488 <144>

Philadelphia Museum 33-50-1 <265>

Röhss Museum 348.30 <201>

Relevant Publications: Falke (1913), 23-24, fig. 31

Wulff and Volbach (1926), 135, no. 682

Egger (1967), 21-22, pl. 56

Sylwan (1941), 89, pl. XV 3

Weibel (1972), 87-9, no. 37

No: 190

Collection: Musée de Tissu, Lyons, France

Accession Number: 24/569/9

Large fragment with a design of two bands of stylised zig-zags, and a main design of connecting rhomboids enclosing leaf shapes.

Weave: Compound tabby type 1a. Reinforced selvedge present.

Figure: 103

Provenance: Antinoë, Egypt

No: 191

Collection: Musée de Tissu, Lyons, France

Accession Number: 26.812/20 bis (MG 1.117)

Trellis work pattern enclosing rows of squares and stylised trees. The trees have been worked in alternating rows of red and orange. Large border section made up of squares, zig-zags, trees, diamonds and small squares. Area of twill weave worked in white along one transverse edge.

Figure: 101, 205

Provenance: -

Similar Pieces: Science Museum 109344 (B) v <64>

Victoria and Albert Museum T.71.1934 <89>

Relevant Publications: Geijer (1979), 59, pl. 12b

No: 192

Collection: Musée de Tissu, Lyons, France

Accession Number: -

Small fragment of a trellis work pattern enclosing rows of squares and stylised trees. The trees have been worked in alternating rows of red and orange. Large border section made up of squares, zig-zags, trees, diamonds and small squares. Area of twill weave worked in white along one transverse edge.

Figure: 101

Provenance: -

Similar Pieces: Science Museum 109344 (B) v <64>

Victoria and Albert Museum T.71.1934 <89>

Musée de Tissu, Lyons, 26.812/20 bis <191>

Relevant Publications: Geijer (1979), 59, pl. 12b

No: 193

Collection: Staatliche Museum, Berlin

Accession Number: 6823d

Octagons enclosing stylised lions in natural and brown. Small rosettes fill the interstices.

Figure: 359

Relevant Publications: Bröker (1966), pl. 31.

No: 194

Collection: Bade-Karlsruhe Museum, W. Germany

Accession Number: no number available

Interlocking octagons enclosing alternating rows of lions and leopards. Small birds fill the interstices. Worked in purple/blue and natural wool.

Figure: 257

Similar Pieces: Victoria and Albert Museum, 1264-1888 <68>

Relevant Publications: Kendrick (1921), 72, no. 535, pl. xxiv

Brunello (1973), pl. 4



No: 195

Collection: Museum of Islamic Art, Jerusalem, Israel

Accession Number: 928/70a

Octagons delineated with vine stems and foliage, enclosing small birds. Small rosettes fill the interstices between the octagons. There are two narrow red bands along one edge of the cloth and a wider, purple band along the opposite edge.

Size: 36.5 x 20.0 cm

Figure: 75

Warps	Fibre	Spin	Angle	Count
natural	wool	s	-	15
Wefts				
brown	wool	z	-	
natural	wool	z	-	72

Part of a warp cord (Z-twisted) has been preserved along one transverse edge.

Similar Pieces: Brussels TX 60 <5>

Victoria and Albert Museum 304.1891 <72>

Victoria and Albert Museum 243.1890 <71>

Ashmolean Museum 1891.297 <124>

Abegg Stiftung 906 <146>

Boston Museum 92.2775 <154>

Brooklyn Museum 45.77.1 <259>

Relevant Publications: Kendrick (1921), 73, no. 538, pl. xxv

Lamm and Charleston (1939), 195, pl. v

Crowfoot and Griffiths (1939), 45

Thompson (1971), 22, no. 6

Baginski and Tidhar (1980), no. 4

No: 196

Collection: Museum of Islamic Art, Jerusalem, Israel

Accession Number: T452-1973

Alternating bands of octagons enclosing dark birds on a light ground, and bands with red and natural wave crest patterns.

Figure: 360

Size: 11.5 x 32.0 cm

Warps	Fibre	Spin	Count
natural	wool	s	10
Wefts			
natural	wool	z	
purple	wool	z	48

Relevant Publications: Baginski and Tidhar (1980), no. 15.

No: 197

Collection: Masada, Jerusalem, Israel

Accession Number: no number available

Blue and white rosette design

Provenance: Masada, Israel

Date: sixth century A.D. ?

Similar Pieces: -

Relevant Publications: Sheffer and Tidhar (1987), 5.

No: 198

Collection: Museum of Archaeology, Florence, Italy

Accession Number: 7955

Alternating rows of stylised rosettes in octagons and stylised 'Greek-key' patterns in purple and natural. Red bands on either side of these rows.

Size: 20.4 x 17.0 cm

Figure: 214

Worked in wool and flax

Provenance: Acquired by Schiaparelli in 1891-2 at Achmim

Similar Pieces: Metropolitan Museum, New York, 90.5.656 <263>

Relevant Publications: Guerrini (1957), 84, pl. xxxvi, no. 103  
Dimand (1925), 55, fig. 1

No: 199

Collection: Haags Gemeentemuseum, The Hague, The Netherlands

Accession Number: OW 39-1939

Geometric design of stylised 'Tree of Life' motifs set with elongated hexagons.

Figure: 361

Size: 16.3 x 10.6 cm

Relevant Publications: Anon (1982), no.36

No: 200

Collection: Hermitage Museum, Leningrad

Accession Number: 11637; 36.J.6652

Rows of (a) stylised horsemen with lances and dogs, hunting boars, and (b) archers set behind trees facing lions.

Figure: 267

Similar Pieces: AKM 4883 <2>

Lyons 910.111.2 <187>

Röhss Museum 348.30 <201>

Philadelphia 33-50-1 <265>

Relevant Publications: Falke (1913), 23-24, fig. 31

Wulff and Volbach (1926), 135, no. 682

Sylwan (1941), 89, pl. XV.3

Egger (1967), 21-22, pl. 56

Weibel (1972), 87-89, no. 37

No: 201

Collection: Röhss Museum of Arts and Crafts, Gothenburg, Sweden

Accession Number: 348.30

Part of a "pillowcase" with an overall design of a hunting scene.

Figure: 362

Weave: Compound tabby weave type 1a

Selvedge:

Similar Pieces: AKM T.4883 <2>

Lyons 910.111.2 <197>

Abegg Stiftung 488 <144>

Philadelphia 33-50-1 <265>

Relevant Publications: Sylwan (1941), 89, pl. XV 3,2

Falke (1912), 23-24, fig. 31  
Wulff and Volbach (126), 135, no. 682  
Weibel (1972), 87-9, no. 37  
Egger (1967), 21-22; pl. 56

No: 202

Collection: Röhss Museum of Arts and Crafts, Göthenburg, Sweden

Accession Number: 73/1935

Geometric design made up of rows of zig-zag with rosettes, bars and rectangles and five square shapes.

Figure: 362

Provenance: Given by Lamm in 1935

Relevant Publications: Lamm (1937), 19, pl. IVd

No: 203

Collection: Röhss Museum of Arts and Crafts, Göthenburg, Sweden

Accession Number: 75/1935

Remains of a complex interlace design with pearl border, squares and floral (?) motifs.

Size: 10.5 x 20.5 cm

Figure: 363

Provenance: Given by C. J. Lamm in 1935

Relevant Publications: Lamm (1937), 14-16, pl. 1d

No: 204

Collection: Röhss Museum of Arts and Crafts, Göthenburg, Sweden

Accession Number: 76/1935

Stepped rows of stylised rosettes in undyed cotton and brownish red wool (weft threads)

Figure: 364

Provenance: Given by C. J. Lamm in 1935

Relevant Publications: Lamm (1937), 14, fig. 1.

No: 205

Collection: Röhss Museum of Arts and Crafts, Göthenburg, Sweden

Accession Number: 88/1935

Large fragment with traces of a roundel with stylised vine trail motif border enclosing foliage motif. There are traces of a geometric motif which is separated from the roundel by stylised leaves alternating with trefoils.

Size: 19.0 x 16.5 cm

Figure: 365

Provenance: Given by C. J. Lamm in 1935

Relevant Publications: Lamm (1937), 21, fig. 5; pl. 11d.

No: 206

Collection: Röhss Museum of Arts and Crafts, Göthenburg, Sweden

Accession Number: 92.1935



Remains of a large roundel with pearl border enclosing a short legged bird (cock?). Traces of two rows of pearls below.

Size: 31.0 x 20.0 cm

Figure: 238

Provenance: Given by Lamm in 1935

Relevant Publications: Lamm (1937), 16, fig. 2, pl. 11c.

No: 207

Collection: Röhss Museum of Arts and Crafts, Gothenburg, Sweden

Accession Number: 39/1936

Indistinct design.

Size: 10.0 x 27.0 cm

Provenance: Given by Lamm in 1935

Relevant Publications: Lamm (1937), 20, fig. 4.

No: 208

Collection: Röhss Museum of Arts and Crafts, Gothenburg, Sweden

Accession Number: 43/1936

Four-petalled rosette design in a diamond shape trellis-work.

Figure: 349

Provenance: Given by Lamm in 1935

Relevant Publications: Lamm (1937), 13, 20, pl. IIIb.

No: 209

Collection: Röhss Museum of Arts and Crafts, Gothenburg, Sweden

Accession Number: 44/1936

Large scale trellis work enclosing rosettes, double square (the outer with indented corners) at the crossing points of the trellis work.

Size: 11.5 x 23.5 cm

Figure: 211

Provenance: Given by Lamm in 1935

Relevant Publications: Lamm (1937), 12, IIIId.

No: 210

Collection: Röhss Museum of Arts and Crafts, Gothenburg, Sweden

Accession Number: 46/1936

Complex geometric design of connecting hexagons enclosing stylised rosettes. Double lined diamonds, small squares and rectangles in the interstices.

Figure: 366

Provenance: Given by Lamm in 1935

Relevant Publications: Lamm (1937), 12, pl. IIIe

No: 211

Collection: Röhss Museum of Arts and Crafts, Gothenburg, Sweden

Accession Number: 49/1936

Complex design of rosettes and rhomboids.

Figure: 367

Provenance: Given by Lamm in 1935

Relevant Publications: Lamm, 1937, 14, pl. IIIc.

No: 212

Collection: Röhss Museum of Arts and Crafts, Göthenburg, Sweden

Accession Number: 50/1936

Fragment with red and green stripes; in each stripe there is a row of small figures, trees, stars, rosettes, crosses etc. One motif type in each stripe.

Figure: -

Provenance: Bought by the Museum; reputed to have been found at Fustat

Relevant Publications: Sylwan (1941), 89

No: 213

Collection: Röhss Museum of Arts and Crafts, Göthenburg, Sweden

Accession Number: 52/1936

"Medallion formed by a row of beads interrupted by rectangular carbochars. Back of the cloth was covered by a thin layer of undyed felted silk ..... Confronting guinea fowl?" (Lamm, 1937, 33-34).

Size: 16.0 x 46.0cm

Figure: 244

Provenance: Given by Lamm in 1935

Relevant Publications: Lamm (1937), 33-34, fig. 16, pl. VIa.

No: 214

Collection: Röhss Museum of Arts and Crafts, Göthenburg, Sweden

Accession Number: 57/1936

"Medallion with a scrolled frame enclosing two affronted cocks - cocks placed on a stand" (Lamm, 1937, 20)

Provenance: Given by Lamm in 1935

Relevant Publications: Lamm (1937), 20, pl. 11a (indistinct).

No: 215

Collection: Röhss Museum of Arts and Crafts, Göthenburg, Sweden

Accession Number: 58/1936

Meandering design of squares and arrow-head shaped leaves. Worked in red, green, natural and white (cotton).

Provenance: Given by Lamm in 1935

Relevant Publications: Lamm (1937), 30, 31; fig. 13.

No: 216

Collection: Röhss Museum of Arts and Crafts, Göthenburg, Sweden

Accession Number: 61/1936

"Long-legged bird apparantly on a stand" (Lamm, 1937, 47).

Figure: 369

Size: 23.0 x 12.0 cm

Provenance: Given by Lamm in 1935

Relevant Publications: Lamm (1937), 47, VIIe

No: 217  
Collection: Röhss Museum of Arts and Crafts, Gothenburg, Sweden  
Accession Number: 62/1936  
"The decoration consists of two birds facing a Tree of Life within a frame formed by a scalloped band and a series of almond shapes", (Lamm, 1937, 44).  
Figure: 244  
Size: 53.5 x 14.5 cm  
Provenance: Given by Lamm in 1935  
Relevant Publications: Lamm (1937), 44, pl. VIe.

No: 218  
Collection: Röhss Museum of Arts and Crafts, Gothenburg, Sweden  
Accession Number: 63/1036  
"Oval medallion enclosing a long-legged bird", (Lamm, 1937, 45).  
Figure: 370  
Provenance: given by Lamm in 1935  
Relevant Publications: Lamm, 1937, 45.

No: 219  
Collection: Röhss Museum of Arts and Crafts, Gothenburg, Sweden  
Accession Number: 64/1936  
".... in white on brownish red, two fields ending in a trefoil arch, under the centre of which is a straight stem bearing a tulip-like flower (Lamm, 1937, 42).  
Size: 15.0 x 43.0 cm  
Provenance: Given by Lamm in 1935  
Relevant Publications: Lamm, 1937, 42, 43, fig. 23.

No: 220  
Collection: Röhss Museum of Arts and Crafts, Gothenburg, Sweden  
Accession Number: 65/1936  
"Greenish yellow and red, quatrefoil rosettes in which tripartite fleurets are inscribed" (Lamm, 1937, 30).  
Figure: 371  
Provenance: Given by Lamm in 1935  
Relevant Publications: Lamm (1937), 30-31. pl. IIc.

No: 221  
Collection: Röhss Museum of Arts and Crafts, Gothenburg, Sweden  
Accession Number: 68.1936  
"White on brownish red ground - floral pattern" (Lamm, 1937, 43).  
Figure: 372  
Size: 16.5 x 15.5 cm  
Provenance: Given by Lamm in 1935  
Relevant Publications: Lamm (1937), 43, pl. VID.

No: 222  
Collection: Röhss Museum of Arts and Crafts, Gothenburg, Sweden



Accession Number: 69/1936

"Brownish red with details broché in white on a fawn ground - floral pattern", (Lamm, 1937, 43).

Figure: 373

Provenance: Given by Lamm in 1935

Relevant Publications: Lamm (1937), 43, pl. VIc.

No: 223

Collection: Röhss Museum of Arts and Crafts, Göteborg, Sweden

Accession Number: 58/1939

"?Hexagons with conventional tree motif placed in the broad, rhomboid interstices. The hexagons contain, on a red background, geometric devise" The devise were considered by - Lamm to be fire altars with a single flame.

Provenance: Given by C. J. Lamm,

Relevant Publications: Lamm (1937), 22, fig. 6.

No: 224

Collection: Röhss Museum of Arts and Crafts, Göteborg, Sweden

Accession Number: 37,604

Bands of zig-zags, meanders, rosettes, squares and floral motifs.

Size: Two pieces: 21.0 x 15.0; 16.0 x 15.0 cm

Figure: 198, 199

Relevant Publications: Lamm (1937), 19, pl. IVa, IVb.

No: 225

Collection: Kulturhistoriska Museet, Lund, Sweden

Accession Number: 37,605

Bands of zig-zags squares, connecting diamonds, stylised rosettes. Reinforced selvedge extant.

Size: 34.0 x 17.5 cm

Relevant Publications: Lamm (1937), 19, IVc

No: 226

Collection: Kulturhistoriska Museet, Lund, Sweden

Accession Number: 37,607

"Diaper pattern extends over the entire surface in which the colours are red, dark blue, green and white. With no regards to the pattern, dark blue squares and bands have been worked, with broché wefts into the predominate red of the ground", (Lamm, 1937, 20).

Figure: 374

Size: 54.0 x 23.0 cm

Figure: 330

Relevant Publications: Lamm (1937), 20, pl. IVe.

No: 227

Collection: Kulturhistoriska Museet, Lund, Sweden

Accession Number: 37,608

Geometric motifs - frieze surrounded by a medallion approaching rectangular shape.

Figure: 375

Size: 25.0 x 15.0 cm

Relevant Publications: Lamm (1937), 48, pl. VIIla

No: 228

Collection: Kulturhistoriska Museet, Lund, Sweden

Accession Number: 37,610

Part of three connecting roundels with pearl borders and carbouches. The central roundel encloses a long-legged bird with outstretched wings; below, horizontal band with connecting semi-ovals.

Relevant Publications: Lamm (1937), 32, fig. 15, pl. VIIA

No: 229

Collection: Kulturhistoriska Museet, Lund, Sweden

Accession Number: 37,909

"Two birds of the same type facing a tree of life, placed just above a symmetrical scrolled branches bearing small bi-partite chalices. Green and red with natural details", Lamm (1937), 30

Relevant Publications: Lamm (1937), 30.

No: 230

Collection: Museum of Far East Antiquities, Stockholm, Sweden

Accession Number: K.11.227.367

"Rest eines Teppichs (oder einer Decke) aus dlichem Wollengewebe, der Band dunkelblau mit rot und wiessem ornament, die Einfassung durch drei schmale rote streifen in zwei Bänder geteilt, deren inneres ein grün und gelbes wolfszahn muster, das aussiere gelbe Svastike dunkelblauem Grunde zeigt" (Conrady, 1920, 176-177).

Warps	Fibre	Spin
brown/natural	wool	S,2z

Wefts

blue	wool	s
green	wool	s
red	wool	s
yellow	wool	s
white	cotton?	s?

Weave: Compound tabby weave type 1a ("rep polymita", Lamm, 1937, 12)

Figure: 127

Provenance: Lou-lan, Eastern Turkestan, excavated by Sven Hedin.

Hedin Collection 03.26.271

Date: circa 100 B.C. - A.D. 330

Relevant Publications: Conrady (1920), 176-177, fig. IX, no. 2

Lamm (1937), 12, pl. IIa

Sylvan (1949), 35-36, fig. 4

Bergman (1935), 122

No: 231

Collection: Museum of Far East Antiquities, Stockholm, Sweden

Accession Number: K11,227:368

"Fragments einer mittelstraken Decke(?) aus Baumwollen und Wollengewebe bordeauxrot mit hell und dunkelgrün umrandetem gelben streifen". According to Lamm (1937, 12, fn 7) this piece does not include any cotton, but there would appear to be some doubt as to whether this piece is of silk, cotton or wool, or indeed if it is actually a weft-faced compound weave form or not.

Weave: Compound tabby weave type 1a?, "Rep polymita" (Lamm, 1937, 12)

Provenance: Lou-lan, Eastern Turkestan; excavated in 1901 by Sven Hedin and given to the Museum of Far East Antiquities.

Relevant Publications: Conrady (1920), 177, pl. IX, no. 1  
Lamm (1937), 12.

No: 232

Collection: National Museum, Stockholm, Sweden

Accession Number: 139/1935

Geometric design of small squares and rectangles in dark and light blue.

Size: 25.0 x 14.0 cm

Figure: 317

Provenance: Given by Lamm in 1935

Relevant Publications: Lamm and Charleston (1939), 193, fig. Va

No: 233

Collection: National Museum, Stockholm, Sweden

Accession Number: 140/1935

Diaper pattern with rosettes in the centres

Size: 14.5 x 34.0 cm

No: 234

Collection: National Museum, Stockholm, Sweden

Accession Number: 141, 1935

Two fragments, one with a tree of life motif flanked by two long-legged birds.

Figure: 377

Relevant Publications: Lamm (1937), 45, 47, fig. 26.

No: 235

Collection: National Museum, Stockholm, Sweden

Accession Number: 142, 1935

Fragment of two large circles with pearl borders; the large circle contains two long-legged birds facing each other, but separated by a tree of life motif" Lamm 1937), 45

Figure: 239

Similar Pieces: National Museum Stockholm 141, 1935 (236)

Relevant Publications: Lamm (1937), 45, fig. 27.

No: 236



Collection: National Museum, Stockholm, Sweden

Accession Number: 1,1939

Geometric desing of octagons with pearl borders, enclosing stylised flowers. Worked in dark green and natural.

Figure: 378

Provenance: Given by Lamm in 1939 (CJL I,21)

Publications: Lamm and Charleston (1939), 197, pl. VIb

No: 237

Collection: National Museum, Stockholm, Sweden

Accession Number: 3/1939

Two affronting goats holding branches from a 'Tree of Live' motif in their mouths.

Size: 42.0 x 12.5 cm

Figure: 253

Provenance: Given by Lamm (ex CJL 1,16)

Relevant Publication: Lamm (1937), 38, fig. 19, pl. Vc

No: 238

Collection: National Museum, Stockholm, Sweden

Accession Number: 6,1939

Rows of stylised lions in natural and red wool. The rows end with stylised floral shapes and zig-zags.

Size: 31.0 x 22.5 cm

Figure: 229

Provenance: Given by Lamm (ex CJL I,16c)

Relevant Publications: Lamm and Charleston (1939), 197, fig. 22

No: 239

Collection: National Museum, Stockholm, Sweden

Accession Number: 8,1939

Pair of animals flanking a tree motif.

Figure: 379

Size: 13.5 x 18.5 cm

Provenance: Given by C. J. Lamm (ex CJL I,4)

No: 240

Collection: National Museum, Stockholm, Sweden

Accession Number: 9,1939

Rows of lions facing left towards floral motifs.

Size: 91.0 x 20.0 cm

Figure: 243

Provenance: Given by C. J. Lamm (ex CJL I,4a)

Relevant Publications: Lamm and Charleston (1939), 198, pl. VIIa

No: 241

Collection: National Museum, Stockholm, Sweden

Accession Number: 10,1939

Indistinct design.

Size: 19.0 x 11.0 cm

Provenance: Given by C.J. Lamm (ex CJL I,4b)

No: 242

Collection: National Museum, Stockholm, Sweden

Accession Number: 13/1939

Rows of stylised tree forms

Figure: 218

Provenance: Given by Lamm (ex. CJL I,6)

No: 243

Collection: National Museum, Stockholm, Sweden

Accession Number: 14,1939

Indistinct design

Size: 11.0 x 22.0 cm

Provenance: Given by C.J.Lamm (ex. CJLI,6b)

No: 244

Collection: National Museum, Stockholm, Sweden

Accession Number: 15,1939

Stepped design of blobs (fishes?).

Size: 15.0 x 11.0 cm

Figure: 380

Warps	Fibre	Spin
brown	wool	S,2z

Wefts

blue	wool	z
natural	wool	z

Provenance: Given by Lamm (ex. CJL I,6b)

Relevant Publications: -

No: 245

Collection: National Museum, Stockholm, Sweden

Accession Number: 16,1939

Two fragments with an orans figure flanked by crosses of various types and two animal forms. Remains of a border with stylised Greek or Coptic letters 'O' and 'E'. The tunic of the orant figure has a neck band, v-shaped shoulder panels and two clavi with diamond/crossed shaped pendants. Worked in red and green (faded blue?)

Size: 16.5 x 24.5 cm

Figure: 146

Provanance: Given by C. J. Lamm (ex. CJL I,7)

Relevant Publications: Lamm and Charleston (1939), 198, pl. VII b  
Lamm (1937), 13.

No: 246

Collection: National Museum, Stockholm, Sweden

Accession Number: 17, 1939

Fragment with a design of squares and rectangles.

Size: 16.0 x 24.0 cm

Figure: 196

Provenance: given by C.J. Lamm (ex. CJL I, 8)

No: 247

Collection: National Museum, Stockholm, Sweden

Accession Number: 18, 1939

Series of squares with decorative ends.

Size: 13.0 x 13.0 cm

Figure: 381

Provenance: Given by C.J. Lamm (CJL I, 9)

No: 248

Collection: National Museum, Stockholm, Sweden

Accession Number: 23, 1939

Remains of a large rectangle with tree-like motifs and ladders raising from it.

Figure: 318

Provenance: Given by C. J. Lamm (ex. CJL I, 11b)

Similar Pieces: Fustat 80.57 <184

Relevant Publications: Mackie (1985), 31

No: 249

Collection: National Museum, Stockholm, Sweden

Accession Number: 24, 1939

Bands of squares and diamonds.

Figure: 382

Provenance: Given by C. J. Lamm (ex. CJL I, 12)

Relevant Publications: Lamm (1937), 12, pl. IIIf.

No: 250

Collection: National Museum, Stockholm, Sweden

Accession Number: 31, 1939

Traces of an animal (ibex or antelope?) in a roundal, within the animal's mouth there is a branch from a tree.

Size: 47.0 x 19.0 cm

Provenance: Given by C. J. Lamm (ex. CJL I, 16)

Relevant Publications: Lamm (1937), 38, fig. 19. pl. Vc

No: 251

Collection: National Museum, Stockholm, Sweden

Accession Number: 35, 1939

Remains of a pearl and carabouch border enclosing the top branches of a tree of life motif.

Figure: 383

Size: 11.0 x 22.0 cm

Relevant Publications: Lamm (1937), 43, fig. 24.



No: 252

Collection: National Museum, Stockholm, Sweden

Accession Number: 36, 1939

Lower half of a bird standing on a podium, traces of a long tail.

Figure: 384

Size: 35.5 x 13.0 cm

Provenance: 35.5 x 13.0 cm

Relevant Publications: Lamm (1937), 44, pl. Vb

No: 253

Collection: National Museum, Stockholm, Sweden

Accession Number: 41, 1939

Remains of a long-legged bird standing near a pillar.

figure: 385

Size: 17.0 x 16.0 cm

Provenance: Given by C. J. Lamm (ex. CJL I, 22)

Relevant Publications: Lamm (1937), 45, pl. VIIb

No: 254

Collection: National Museum, Stockholm, Sweden

Accession Number: 43, 1939

Long-legged bird in an oval; traces of a pearl border and another connecting oval.

Size: 11.0 x 15.0 cm

Provenance: Given by C.J.Lamm (ex CJL I, 24)

Relevant Publications: Lamm (1937), 45, VIIc

No: 255

Collection: Abegg Stiftung, Berne, Switzerland.

Accession Number: 9

A series of squares with pearl borders, enclosing pairs of facing ducks. Worked in yellow with bands in red and blue.

Size: 38.0 x 47.5 cm

Figure: 144

Warps	Fibre	Spin	Angle	Count (cm)
natural	wool	s	t	21
<b>Wefts</b>				
blue	wool	s	m	
red	wool	s	m	36
yellow	wool	s	m	

Relevant Publications: Lemberg and Schmedding (1973), no. 5.

No: 256

Collection: Walters Art Gallery, Baltimore, USA

Accession Number: 83.510

Rows of stylised hares, traces of a border with pattern of interlocking broken waves. Worked in red and white wool.

Figure: 386

Warps Fibre

red wool

**Wefts**

red wool

white wool

Size: 44.0 x 31.5 cm

Relevant Publications: Weibel (1972), 88, no. 37.

No: 257

Collection: Dumbarton Oaks Research Library, Harvard University, USA

Accession Number: 36.43

Two confronting eagles holding a goat or ibex. The eagles breasts are decorated with seven disks, each containing an anchor. The anchors also appear on one wing above a beaded band.

Size: 48.0 x 47.0 cm

Figure: 237

Provenance: Ex O. Matossian Collection, Alexandria.

Relevant Publications: Ashton (1935), fig. A.

Lamm (1937), 41, fig. 21

Pope and Ackerman (1938), 706, fig. 248

Weibel (1972), 87, no. 35.

No: 258

Collection: The Brooklyn Museum, New York, USA

Accession Number: 15.447

Stepped pyramid design in red and blue, alternating with reversed pyramids in yellow and green.

Size: 5.5. x 14.0 cm

Figure: 104

Warps	Fibre	Spin	Angle	Count
yellow	wool	s	t	10

**Wefts**

blue	wool	s	m	
green	wool	s	m	
red	wool	s	m	34
yellow	wool	s	m	

Weave: Tabby type 1a

Provenance: Antinoë (the 1913-1914 season). Given by R.B. Woodward (information provided by H. Granger Taylor).

No: 259

Collection: The Brooklyn Museum, New York, USA

Accession Number: 45.77.1

Small birds enclosed in octagons with simplified vine scroll edges. Small rosettes fill the interstices. Along one edge there is a narrow purple band, along the opposite edge a narrow red band with an inner light brown band.

Size: 30.0 x 33.0 cm

Figure: 75

Warps	Fibre	Spin	Angle	Count
l. brown	wool	s	t	15

**Wefts**

d. brown	wool	s	m	
l. brown	wool	s	m	72
purple	wool	s	m	
red	wool	s	m	

Provenance: Given by John D. Cooney, and is believed to have originally come from the Fouquet collection.

Similar Pieces: Brussels TX60 <5>

Victoria and Albert Museum T243.1890 <70>

Victoria and Albert Museum T304.1891 <71>

Ashmolean Museum 1891.297 <124>

Abegg-Stiftung 906 <146>

Boston Museum 92.2775 <154>

Islamic Museum, Jerusalem 928/70a <195>

Relevant Publications: Kendrick (1921), 75, pl. XXV, no. 539

Crowfoot and Griffiths (1939), 45.

Lamm and Charleston (1939), 195, pl. V.

Thompson (1971), 22, pl. 6 no. 6

Baginski and Tidhor (1980), no. 14

No: 260

Collection: Metropolitan Museum of Arts, New York, USA

Accession Number: 90.5.11

Five fragments which depict different scenes from the life of the Virgin and the birth of Christ.

(a) Annunciation

(b) Bathing of the Child

(c) Shepherds at the Manger

(d) Adoration of the Magi

(e) Presentation of the Child at the Epiphany

Along one piece is the remains of a border which consists of two narrow green stripes flanking a purple stripe.

Size: 9.5 x 55.0 cm

Figure: 283

Provenance: Egypt ? Gift of George F. Baker

Relevant Publications: Dimand (1925), 57, fig. 5

Weibel (1972), 83, no. 25, pl. 25.

No: 261

Collection: Metropolitan Museum of Arts, New York, USA

Accession Number: 90.5.656/86922

Alternating rows of stylised rosettes in octagons and squares, surrounded by a 'Greek-key' pattern in purple and natural wool. Sewn onto a flax ground with a looped fringe at one end, the other end has been cut off.

Size: 12.0 x 4.5 cm

figure: 214

Similar Pieces: Florence 7955 <198>

Relevant Publications: Diamond (1925), 56, fig. 1

Guerrini (1957), 84, pl. XXXVI.

No: 262



Collection: Metropolitan Museum of Arts, New York, USA  
Accession Number: 09.5.657

Rows of large squares containing smaller squares with vine leaves in each corner interstices. Between the rows of large squares are interlocking designs of rectangles and diamonds. Worked in brown and natural wool.

Warps	Fibre	Spin	Angle	Count
natural	wool	s	t	12
<b>Wefts</b>				
brown	wool	s	m	25
natural	wool	s	m	

Figure: 387

Similar Pieces: Qasr Ibrim T74/221 <50>  
Textile Museum 31.14 <268>

Relevant Publications: Dimand (1925), 56-58, fig. 3

No: 263

Collection: Metropolitan Museum of Arts, New York, USA  
Accession Number: 90.50.2304

Band of deers with long antlers in octagons made up of foliage. Bands of looping on either side.

Similar Pieces: The design layout resembles BM 21703 <39>

No: 264

Collection: Metropolitan Museum of Arts, New York, USA  
Accession Number: 46.70

Rows of octagons delimited by vine stems and foliage pattern; the octagons enclose small birds. There are rosettes in the interstices.

Figure: 267

Similar Pieces: See Victoria and Albert Museum 243.1890 <71>

No: 267

Collection: Philadelphia Museum of Art, Philadelphia, USA  
Accession Number: 33-50-1

Rows of (a) stylised horsemen with lances and dogs, hunting boars, and (b) archers set behind trees facing lions. Worked in green and red. To the right a wide purple band and to the left, a narrow purple strip.

Figure: 267

Similar Pieces: AKM T.4883 <2>  
Abegg Stiftung 488 <144>  
Lyons 910.111.2 <189>  
Röhss Museum 348.30 <201>

Relevant Publications: Falke (1913), 23-4, fig. 31  
Wulff and Volbach (1926), 135, no. 682  
Sylvan (1941), 89, pl. xv.3  
Weibel (1972), 87-9, no. 37  
Egger (1967), 21-22, pl. 56

No: 266

Collection: Textile Museum, Washington, USA  
Accession Number: 31.11

Various patterns of interlocking polygons, vine leaves and branches,  
Faces in the octagons and squares.

Size: 239 x 129 cm

Figure: 174

Warps

natural wool

Wefts

red, yellow, dark and light blue wool

Provenance: Bought in Cairo

Relevant Publications: Trilling (1982), 98, no. 108, pl. 8.

No: 267

Collection: Textile Museum, Washington, USA

Accession Number: 31.12

Overall pattern of felines, leopards and lions.

Size: 130.2 x 43.2 cm

Figure: 234

Warps

natural wool

Wefts

green, natural and red wool

Provenance: Bought in Cairo

Relevant Publications: Trilling (1982), 99, no. 110

No: 268

Collection: Textile Museum, Washington, USA

Accession Number: 31.14

Floral quatrefoil and vine leaves. Diamonds in corners with  
interlacing pattern in the borders.

Size: 33.6 x 31.1 cm

Figure: 226

Warps

natural wool

Wefts

black, natural and purple wool

Provenance: Bought in Cairo

Similar Pieces: Qasr Ibrim 74T/221 <50>

Metropolitan Museum 90.5.657 <260>

Relevant Publications: Trilling (1982), 99, no. 111

No: 269

Collection: Textile Museum, Washington, USA

Accession Number: 73.341

Remains of five pearl bordered cricles joined together. Inside the  
circles are single birds (eagles?) facing in different directions. Along  
the top edge there is a border seperated from the circles by a row of  
rose-petaled shapes.

Figure: 388

Size: 47.0 x 35.5 cm

Warps

natural s-spun wool

Wefts

red s-spun wool; natural s-spun cotton

Relevant Publications: Harper (1978), 134, no. 59a.

No: 270

Collection: The Textile Museum, Washington, USA

Accession Number: 73.554

Cock perched on a stylised vine-like row in red and natural. Traces of a pearl border in the lower left-hand side.

Figure: 389

Size: 27.0 x 20.0 cm

Warps

natural s-spun wool

Wefts

red s-spun wool; natural s-spun cotton

Relevant Publications: Harper (1979), 134, no. 58.

No: 271

Collection: The Textile Museum, Washington, USA

Accession Number: 73.555

Rows of connecting circles with pearl borders; the circles enclose single birds (eagles? cocks?).

Size: 40.0 x 23.5 cm

Figure: 241

Warps

natural s-spun wool

Wefts

natural s-spun cotton; red s-spun wool

Similar Pieces: Textile Museum 73.341 <269>

Relevant Publications: Harper (1978), 134, no. 58b

No: 272

Collection: The Textile Museum, Washington, USA

Accession Number: 73.623

Circles with a pearl border and carbouche at the top and bottom. The circle encloses a long-legged bird on a stand facing a stylised tree of life.

Size: 38.0 x 18.0 cm

Figure: 390

Warps

natural s-spun wool

Wefts

natural s-spun cotton; red s-spun wool

Relevant Publications: Harper (1978), 133, no. 57.

No: 273

Collection: The Textile Museum, Washington, USA

Accession Number: Unknown

Rows of dancing figures set within arches and pillars. Along one edge there is a row of stylised lions.



Size: 238.6 x 132.7 cm.

Figure: 271

Warps

undyed wool

Wefts

undyed and red dyed wool

Similar Pieces: Met. Museum no number <289>

Relevant Publications: Dimond (1931), 89-91, fig. 1

Trilling (1982), 98, pl. 109.

No: 274

Collection: Lamm

Accession Number: I,11

Zones with conventional floral patterns separated by Sasanian double rows of beads interrupted by large, rectangular chequered cabouchons. Worked in green, natural and red.

Figure: 391

Size: 22.5 x 13.0 cm

Relevant Publications: Lamm (1937), 14, pl. IIb

No: 275

Collection: Lamm

Accession Number: I,13

Large diamonds enclosing geometric motifs; below are four large bands of geometric designs separated by narrow bands.

Figure: 392

Size: 22.5 x 23.5 cm

Relevant Publications: Lamm (1937), 20, fig. 3

No: 276

Collection: Lamm

Accession Number: I,15

Diaper pattern with ducks facing each other (reconstruction by Lamm)

Figure: 393

Relevant Publications: Lamm (1937), 28, fig. 7.

No: 277

Collection: Lamm

Accession Number: I,15a

Several fragments with diamonds with heart shaped decorations containing rows of stylised ducks alternating with quatrefoils. Worked in red and green.

Figure: 245

Size: approx. 42.0 x 22.0 cm

Relevant Publications: Lamm (1937), 24-25, figs. 8 and 9.

No: 278

Collection: Lamm

Accession Number: I,15b

Large long-legged birds within quatrefoil shaped panels. Small quatrefoils have been placed within the spandrels between the panels.

Size: 25.5 x 12.5 cm

Figure: 242

Relevant Publications: Lamm (1937), 26-27; fig. 10.

No: 279

Collection: Lamm

Accession Number: I, 15c

Large scale design of a duck or goose with trailing scarves. The feet of the bird stand on a small podium with broché squares.

Figure: 394

Warps

undyed wool

Wefts

natural, brown, and green wool

Relevant Publications: Lamm (1937), 28-29, figs. 11 and 12.

No: 280

Collection: Lamm

Accession Number: I, 16a

Diaper pattern with squares at the interstices. Each diamond contains a quatrefoil. Traces of a border along one transverse edge.

Figure: 223

Similar Pieces: Bankfield Museum EG 324 <36>

Victoria and Albert Museum T.206.1979 <118>

Whitworth 8529 <119>

Relevant Publications: Lamm (1937), 36-37, fig 17.

No: 281

Collection: Lamm

Accession Number: I, 16b

Medallion bordered by a festooned wreath of leaves, within the medallion there are three composite flowers, once borne on vertical stalks. Worked in red and natural.

Figure: 395

Relevant Publications: Lamm (1937), 37, fig. 18.

No: 282

Collection: Lamm

Accession Number: I, 16c

Two fragments showing "the lower portions, back to back, of two lions "passant" (Lamm, 1937, 42). Worked in brownish red, green, white and natural.

Size: 35.0 x 12.5 cm

Figure: 252

Relevant Publications: Lamm (1937), 42, fig. 22

No: 283

Collection: Lamm

Accession Number: I,19; I,20

Reconstruction: two pieces placed together in order to make a pair of birds (ducks or geese) facing each other, but separated by a tree of life motif. Traces of a pearl border circle. Worked in red and natural.

Figure: 235

Relevant Publications: Lamm (1937), 44; figs. 24 and 25.

No: 284

Collection: Lamm

Accession Number: I, 21

Stepped rectangular framework with connecting circles, and heart borders. Within each rectangle there are two affronting birds. Worked in blue, fawn and green.

Size: 30.5 x 13.5 cm

Figure: 296

Relevant Publications: Lamm (1937), 31, 33, fig. 14, pl. VIB.

No: 285

Collection: Lamm

Accession Number: I,23

Series of medallions, each enclosing a long-legged bird (heron?).

Size: 13.0 x 14.0 cm

Relevant Publications: Lamm (1937), 45, pl. VIId

No: 286

Collection: Lamm

Accession Number: I,26a

Elaborate design of a duck in a fluted medallion, a broad band of circles above the medallion. Worked in buff, red, white and dark blue

Size: 26.0 x 12; 16.0 x 6.0 cm.

Figure: 247

Similar Pieces: ROM 978.76.277 <23>

Stockholm K11.227.367 <232>

Victoria and Albert Museum T.29.1942 <111>

Relevant Publications: Lamm (1937), 47-48; figs, 28 and 29; pl. VIIIB

No: 287

Collection: Lamm

Accession Number: I,27b

Traces of four rows of carbouches and below a small circle with a border enclosing squares

Figure: 397

Relevant Publications: Lamm (1937), 50, fig. 30



Additional Pieces

No: 287

Collection: Rodgers and Podmore

Accession Number: no number

Large scale design of felines attacking deer and traces of a chimera.

Figure: see 150

Similar Pieces: Abegg Stiftung 142 <142>

No: 289

Collection: Metropolitan Museum of Art, New York, USA

Accession Number: not available

Rows of dancers set inside ornamental arches.

Figure: 398

Relevant Publications: Dimond (1926), fig. 1