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Fig. 1. A 1. Bowl. Aswan Plain Red Slip Ware (restored).

Fig. 2. A 2. Bowl, rim fragments. Aswan Plain Red Slip Ware.
Fig. 3. A 3. Shallow Bowl fragment. Aswan Plain Red Slip Ware
Fig. 4. A 4. Bowl fragments. Aswan Plain Red Slip Ware.
Fig. 5. Shallow Bowl, rim fragment. Aswan Painted White Slip Ware.

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Fig. 6. A 6. Shallow Bowl, rim fragments. Aswan Painted White Slip Ware.
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Fig. 7. A 7. Beaker, fragments. Complete profile preserved. Aswan Painted White Slip Ware.

Fig. 8. A 8. Beaker, fragments. Aswan Painted White Slip Ware.
Fig. 9. A 9. Beaker, fragments. Aswan Painted White Slip Ware.

Fig. 10. A 10. Beaker, fragments. Aswan Painted White Slip Ware.
Fig. 11. A 11. Bowl with floral medallion, fragments. complete profile preserved. Aswan Painted White Slip Ware.
Fig. 12. A12. Beaker, fragments. Aswan Painted Red Slip Ware.

Fig. 13. A13. Beaker, fragment. Painted Red Slip Ware.

Fig. 15. A15. Jar, fragments. Painted Red Slip Ware.
Fig. 16. A16. Deep Bowl, rim fragment. Glazed Ware.

Fig. 17. A17. Shallow Bowl, rim fragment. Glazed Ware.
Fig. 18. A18. Shallow Bowl, rim fragment. Glazed Ware.

Fig. 19. A19. Shallow Bowl, fragments (base, body). Glazed Ware.
Fig. 20. A20. Bowl, fragments. Glazed Ware.
Fig. 21. A 21, A22. Water Container, body fragments.
Fig. 22. A23. Water Container, body fragment.

Fig. 23. A24. Water Container, body fragment.
Fig. 24. A25-29. Ridged Wine Amphorae (tops removed).
Fig. 25. B1. Woven Medallion (Saint John’s University, Collegeville).
Fig. 26. B1. Medallion, detail. Dancers.
Fig. 27. B1. Medallion, details. Framing Elements.
Fig. 28. B2. Hanging (Minneapolis Institute of Arts, 83.126).
Fig. 29. B2. Hanging (Minneapolis Institute of Arts), detail of wreath and cross.
Fig. 30. B2. Hanging (Minneapolis Institute of Arts), details of flower and fruits.
Fig. 31. C9. Bell Papyrus, recto (University of Minnesota, James Ford Bell Library).
Fig. 32. C9. Bell Papyrus, recto, details of cross (to left of the first letter) and monogram.
Fig. 33. C9. Bell Papyrus, verso.
Fig. 34. C11. Kacmarcik Codex (Saint John’s University, Collegeville), folios 63 verso – 64 recto.
Fig 35. C11. Kacmarcik Codex, folio 64 recto (right side of fig. 34).
Fig 36. C11. Kacmarcik Codex, folio 34 verso..
Fig. 37. D1, 286-287. Tetradrachm of Diocletian. Reverse, Tyche with cornucopia.

Fig. 38. D2, 286-287. Tetradrachm of Maximinus. Reverse, Eagle.
Fig. 39. D3, 294-305. Coin of Maximian.
Reverse, seated Zeus holds out Nike to Emperor.

Fig. 40. D4, 325-326. Coin showing Helena.
Reverse, a female personification.
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Fig. 41. D5, 336-330. Coin of Constantine.
Reverse, military camp gate, star.

Fig. 42. D6, 335-337. Coin of Constantius.
Reverse, soldiers flanking central standard.
Fig. 43. D7, 337-341. Coin of Constantius or Constans. Reverse, soldiers flanking central standard.

Fig. 44. D8, 341-346. Coin of Constans. Reverse, inscription invoking length of reign.
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Fig. 45. D9, 351-354. Coin of Constantius.
Reverse, soldier spearing fallen horseman.

Fig. 46 D10, 354-367. Coin of Valens.
Reverse, Victory with wreath and palm.
Fig. 47. D11, 365-375. Coin of Valentinian, Valens or Gratian. 
Reverse, Victory with wreath and palm.

Fig. 48. D12, 367-375. Inscription on obverse illegible. 
Reverse, Victory with wreath and palm.
Fig. 49 D13, 3750392. Coin of Valentine II.
Reverse, Victory holding trophy, dragging captive.

Fig. 50. D14, 382-392. Coin of Arcadius.
Reverse, inscription invoking length of reign.
Fig. 51. D15, 383-392. Legend on obverse illegible.
Reverse, Victory holding trophy, dragging captive.

Fig. 52. D16, 578-582? Legend on obverse illegible.
Reverse, Greek I and B flank a cross above two lines.
Fig. 53. Continuity in the Coptic Church
Crosses and interlacing (possibly evolving from early monastic basketry, see above p. 6.)

At left: Book with an interlace-filled cross and other interlaced décor (St. Antony’s Monastery, 16th century?), contemporary icon of an interlace-filled cross. Center: Three pendant and two hand held crosses, contemporary or made within the last 150 years, all metal except the largest, which is wood, all decorated with forms of interlace.

At right: Photograph of medieval pages (13th century) with crosses and interlace, contemporary cross woven of leather, photograph of the present Pope, His Holiness Pope Shenuda III, holding a metal cross and wearing a pendant woven leather cross. Crosses and icon lent by Sheila McNally, Frank Nemeth and Philip Sellew.
Fig. 54. Continuity in the Coptic Church, B Crosses, bilingual books, bread stamps, all contemporary.

At left, 3 crosses: wooden hand held cross, inlaid wooden pendant cross, metal cross with socket to be mounted on pole.

Center, 2 bilingual service books.

At right, 3 bread stamps (see next figure) Crosses and books lent by Kathleen and Philip Sellew.
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Fig. 55 Eulogia Bread Stamp.