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Author(s): L. H. Dudley Buxton

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particularly the case with horn specimens from the Wa-Chaga);*† (2) towards an exaggeration of this very eccentricity, the stem in the case of a specimen from the Mwimbe, being as much as 14 inches in length (Fig. 1); this is probably due to its having been worn *below* the biceps, in which case the prolonged stems would be a necessary consequence to enable the chain to pass over the shoulder. Another eccentric example, in which the chain is replaced by a large hoop, is figured by Schoeller* from the Wa-Chaga (Fig. 11).

The final stage of evolution in direction (1) may possibly be seen in the ivory and wooden examples from the Masai and Kikuyu (Fig. 6), in which the stem has disappeared entirely, and only the cusped form remains to indicate its possible origin.

Another minor point that may be noted is the small transverse ridge or furrow, which occurs at the base of the U in practically every specimen. This looks as though it had originated in a natural node in the prototype (although in the actual examples illustrated it is artificial), which was perpetuated along with its other special features in the derivatives.

It is, perhaps, unwise to insist on too logical a sequence in an evolutionary series of this kind, especially in the absence of all chronological data; such series may frequently be read from either end, or may be regarded as having evolved by divergence from a central type. But there can be little doubt that these armlets are generically related, and however we interpret their pedigree they form an interesting morphological series.

H. J. BRAUNHOLTZ.

Cyprus: Textiles.

Buxton.

Notes on Cypriot Textiles. By L. H. Dudley Buxton, M.A. (See MAN, **38** Nos. 10, 23 and 30.)

(iii) LEVKONIKO COTTON CLOTH.

Three forms of work are done by the weavers of this village: first, simple tabby weaving. In the first the colour may be introduced either in the weft or the warp; as a rule in the former, or else in both so as to form a simple plaid. In the second the warp is plain and the weft coloured; the fabric is so woven as to conceal the warp. The warp threads are kept very tight and the weft threads are wrapped loosely round them. The technique is similar to that of wicker work. In actual practice the warp threads are raised in alternate fours, that is to say, the first headle has threads 1, 2, 3, 4 attached to it and the second headle has threads 5, 6, 7, 8, and so on. The weft threads are well beaten home, so that the warp is concealed. Thirdly, with plain weft and warp a combination of these two methods is employed.

The Levkoniko mandelaki in my collection may be classified as follows:—

- (1) "Big tabby" mandelaki.
- (2) Plain tabby mandelaki of the simplest type.
- (3) Plain tabby mandelaki resembling in decoration all the other Levkoniko work except class (2).
- (4) Triple twill mandelaki.

All these types are woven in various forms; they may be either used as simple small towels or else several small strips may be sewn together to form an ornamental bed cover. Class (2) alone does not seem to be used in the large size as a bed cover.

LEVKONIKO PITTED TABBY.—CLASS I.

The fabrics of this class are the most elaborate fabrics that the Cypriots weave in cotton. We have treated them first, because it is hardly worth while to analyse

* M. Schoeller, *Äquatorial Ost-Afrika und Uganda*, Vol. II (Pl. VI and ff.).

† Schoeller figures a number of these, but, with apparent inaccuracy, describes them as metal.

in detail the innumerable variations of pattern of the mandelaki, but these ones, being those on which the weaver spends most care, may be considered typical of the rest. We have already explained the weaving of big tabby and pitted tabby with the same tie up. A great deal of use is made of a chequer pattern. In most weaving of the tartan type the effect is diminished by the fact that if both the weft and the warp are of the same colour as one of the squares, the contrasting colour of the other will be diluted necessarily by about half the colour with which it is supposed to contrast. If, however, three colours are used then both the contrasting colours are diluted. In the fabrics before us, however, the coloured warp covers four warp threads and is covered by four and so on. If, therefore, the weaver throws alternately blue and red threads for four picks and then red and blue for the same number of picks (a popular design for limiting bands) she obtains a pure blue and red chequer by a very simple arrangement of headles. Anyone who has a practical acquaintance with weaving or with darning will realise that the richness is bought at a price, as the weft threads are not sufficiently incorporated with the warp to make a really good cloth.

A.—Bed-spreads.

The weaving of a big bed-spread is usually of the form analysed, warp all white, tie up as for pitted tabby, using double harness. Weave the design three times and sew the three bits together.

Motif A.—6 white tabby.—1 red 1 white 6 times, 48 red, 2 yellow, 6 red, 1 blue 1 white 3 times, and reverses, 1 red 1 green 5 times, 1 green 1 red 5 times, 1 red 1 green 5 times, 44 red, 2 yellow, 4 red, 1 blue 1 white 4 times, 1 white 1 blue 4 times, and reverses from the beginning.

Limiting band. 3 white tabby.—1 blue 1 red 4 times, 1 red 1 blue 4 times, and reverses.

Motif B.—1 blue 1 white 4 times, 1 red, 1 yellow 1 red 5 times, 1 red 1 yellow 5 times, 1 yellow 1 red 5 times, 28 red, 1 green 1 red 4 times, 1 red 1 green 4 times, 40 green, 4 red, 1 blue 1 red 4 times, 4 red, 1 white 1 yellow 4 times, 4 red, 1 blue 1 white twice, and reverses.

Limiting band repeats.

Motif A repeats.

Limiting band repeats.

Motif C.—1 white 1 blue 4 times, 36 red, 1 green 1 red 4 times, 1 red 1 green 4 times, 1 green 1 red 4 times, 36 red, 1 yellow 1 red 4 times, 36 yellow, 6 red, 1 white 1 blue 6 times, 1 blue 1 white twice, and reverses.

Limiting band.

Motif A.—Limiting band. 81 sets of pitted tabby, *i.e.*, 324 picks of the weft.

Motif D1.—6 tabby, 2 green, 6 tabby, 2 green, 8 tabby.

Motif D2.—1 white 1 green 4 times, 1 green 1 white 4 times, 6 tabby.

Motif E.—1 blue 1 white 6 times, 20 red, 1 red 1 green 5 times, 18 green, 1 yellow 1 green 4 times, 10 yellow, 1 blue 1 yellow 4 times, 4 blue, 14 red, 2 yellow, 4 red, 1 white 1 blue twice, and reverses.

Pitted tabby 5.

Reverse of D2.

Reverse of D1, 81 sets of pitted tabby.—D1, D2, E, D2, D1.

About 40 pitted tabby and the whole repeats.

In some of the big mandelaki in the middle a slightly different arrangement is followed. The motif D is always used as a kind of limiting band to the other motifs which, instead of being as in this case a mere repetition, are increased to two or four; that is, no repeat is made, or again these central motifs may be merely considered as variations of the motifs of the end pieces.

B.—*Small Mandelaki.*

1. 55 by 98 cms. Warp all white, weft coloured as below. Coloured part woven with big tabby.

10 tabby.—1 red-1 white 6 times, 28 red, 2 yellow, 4 red, 1 blue 1 white twice, and reverses, 2 green, and reverses the whole of motif.

Limiting band.—8 tabby, 1 blue 1 red 14 times, 1 red 1 blue, and reverses.

Motif B.—1 blue 1 white 5 times, 24 red, 2 yellow, 26 red, 1 green 1 red 3 times, 24 green 4 red, 1 blue 1 white 4 times, 4 red, 1 yellow 8 white 6 times, 1 green, 1 yellow 1 white 3 times, and reverses, limiting band.

Motif A.—Limiting band.—20 tabby, 20 pitted tabby 4 times.

Motif C.—20 tabby, 2 green, 4 tabby, 2 green, 8 tabby, 2 red 1 white 4 times, 2 tabby, and reverses.

Motif D.—8 tabby, 1 red 1 white 4 times, 20 red, 1 green 1 red 4 times, 20 red, 18 yellow 6 red, 1 white 1 blue 4 times, and reverses.

Motif C.—20 tabby, 20 pitted tabby twice, 10 tabby.

And the whole pattern reverses back to the beginning.

Similar to last in the method of weaving, 35 by 92 cms.

Motif A.—8 tabby.—1 red 1 white 4 times, 24 red, 1 green 1 red 3 times, 12 yellow, 1 blue 1 yellow twice, 10 blue, 24 red, 2 yellow, 1 red, 1 blue 1 white twice, and reverses.

Limiting band. 8 tabby.—1 blue 1 red 4 times, 1 red 1 blue twice, and reverses.

Motif B.—1 red 1 white 4 times, 26 red, 2 yellow, 4 red, 1 blue 1 white 4 times, 4 red 2 yellow, 24 red, 1 green 1 red 4 times, 30 red, 2 yellow, 4 red, 1 blue 1 white 4 times, 1 white 1 blue twice and reverses.

Limiting band.

Repeats motif A.

Limiting band.

Motif C.—5 tabby.—70 pitted tabby, 12 tabby, 2 green, 6 tabby, 2 green; 8 tabby, 1 red 1 white 4 times, 1 white 1 red 4 times, 12 tabby.

Repeats motif C using green threads instead of red.

Repeats C in the original form.

Motif D.—1 white 1 red 4 times, 15 red, 2 yellow, 4 red, 1 white 1 blue 4 times, 4 red, 2 yellow, 20 red, 1 green 1 red 4 times, and reverses.

7 repeated as above, 12 tabby, 35 pitted tabby, and the whole mandelaki repeats back to the beginning.

8 tabby.—1 red 1 white 4 times, 14 red, 1 yellow 1 red 4 times, 28 red, 1 green 1 red 4 times, 1 red 1 green 4 times, 28 red, 1 blue 1 white 4 times, 1 white 1 blue 4 times, 8 red, 2 yellow, 4 red, 1 green 1 white 4 times, 2 red, 1 white 1 green twice, and reverses.

Limiting band.—1 red 1 white 5 times, 1 tabby, and reverses.

Motif B.—1 black 1 white 4 times, 24 red, 1 yellow 1 red 3 times, 1 red 1 yellow 3 times, 24 red, 24 green, 6 red, 1 white, 1 black, 4 red, 1 white 1 yellow 4 times.

(At one end of this motif the weaver made a mistake and wove 1 yellow 1 white 4 times so that she had to add another yellow and the pattern is all askew. This is the only time I noticed a skew pattern.)

2 green, 1 white 1 yellow twice and reverses.

Limiting band.

Motif A.—Limiting band.—43 repeats of big tabby.

Motif C.—8 tabby, 1 blue 1 red 4 times, 1 red 1 blue 4 times, 1 blue 1 red 4 times, 8 tabby, 2 green, 4 tabby, 2 green, 8 tabby, 1 red 1 white 3 times.

Motif D.—24 red, 2 yellow, 4 red, 8 blue, 1 white 1 blue twice, 2 greens and reverses. Repeats and reverses back to the beginning of Motif C.

43 repeats of big tabby and the whole reverse back to the beginning.

Of the same type as previous examples of this form, 55 by 90 cms.

Motif A.—5 tabby.—1 red 1 white 4 times, 28 red, 1 blue 1 gamboge 4 times, 28 red, 2 green (in one case gamboge is substituted for green), 28 red, 2 gamboge, 4 red, 1 blue 1 white 4 times.

(Note that in one case out of four in which this scheme should normally appear, yellow is substituted for blue and green for yellow.)

Limiting band. 8 tabby.—1 green 1 white 4 times, 1 white 1 green 4 times, 1 red 1 blue 4 times, and reverses, but in the reverse the blue is thrown first.

Motif B.—1 red 1 white 4 times, 28 red, 1 green 1 red 3 times, 28 green, 1 yellow 1 green 3 times, 8 yellow, 1 yellow 1 blue 3 times, 1 yellow, 4 blue, 24 red, 2 gamboge, 2 gamboge, 4 red, 1 blue 1 white twice, and reverses.

Limiting band.

Motif A.—The centre is exactly the same as the last one examined.

C.—Triple Twill.

Weft coloured and white, warp all white. Towels furnished with tassels at the ends. Either left or right-handed twill, sometimes both alternating in a transverse direction but never longitudinally. The weft appears on the surface, the warp on the reverse.

These fabrics form a very popular class of mandelaki; they are not so rich as the pitted tabby, but they seem to require less skill to weave. They show most characteristically the essentials of Levkoniko weaving, namely the introduction of colour in the weft and not the warp. These fabrics are woven with the surface uppermost, as is usual with Cypriot webs; but what is the surface at Levkoniko corresponds morphologically to the underside of the Lapethos work.

The scheme of ornamentation is the same in principle as that of the pitted tabby mandelaki as far as the decoration of the ends is concerned, although the nature of the weaving does not permit chequer patterns. In some cases, however, the following scheme is used:—*Motif A*, limiting band, *motif B*, limiting band, *motif C*. The centre is, however, always different from the more elaborate pitted tabby. The typical arrangement is somewhat like this:—10 white 12 green 6 white 6 red 6 white 6 red and reverse, then a broad strip of white about 8 cms. 12 red 8 white 12 red another broad band of white 6 green 6 white 8 green and reverse the whole. It will be noticed that the centre bands are of one colour. I possess one or two specimens woven by a woman of inferior artistic ability. The difference between her work and that of a good weaver is very noticeable. She usually has only one motif all the way through, and that one motif being for the most part green and red is extremely dull and lacks vigour. The point should be insisted on because, in spite of the variety of patterns produced by each individual worker, it is usually possible by a close inspection to notice each weaver's particular style.

L. H. DUDLEY BUXTON.

Mediterranean: Archæology.

Casson.

The Dorian Invasion reviewed in the light of some new evidence. By S. Casson, M.A. (Abstract of a paper read at the Society of Antiquaries of London, on Thursday, March 10th, 1921.) **39**

Greek literary tradition described the "Dorian invasion" as coming from the north, and lasting three generations. The invaders came in two streams: one entered Peloponnese from North-West Greece, almost unopposed; the other, a century later, through North-Eastern Greece, was checked at the Isthmus, but eventually penetrated into Argolis. The archæological problem is to determine whether such a break in culture occurred on Dorian sites in Peloponnese; what