

ORIGINAL ARTICLES.

Cyprus: Textiles.

With Plate B.

Buxton.

Notes on Cypriot Textiles. By L. H. Dudley Buxton, M.A.

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The following notes were collected during a visit to Cyprus in 1913 and deal with weaving in greater detail than was possible in the article on the Anthropology of Cyprus, published in the Journal of the Royal Anthropological Institute, Vol. L, 1920. They have been divided for convenience into several sections, dealing respectively with—

- (1) Operations accessory to weaving.
- (2) Weaving.
- (3) Types of woven fabric. These have been subdivided:—
 - (i) Fabrics with a double warp and silk fabrics.
 - (ii) Lapethos cotton cloth.
 - (iii) Levkoniko cotton cloth.

Lapethos is a village on the north coast and represented the place where the type of fabric I have called by that name was best woven. Levkoniko in the Messina weaves the best of the other type. The best silks are made at Nicosia; very fine work is done at Larnaka and there are some beautiful old looms in use there.

(1) OPERATIONS ACCESSORY TO WEAVING.

Spinning.—The Cypriot women spin either by hand or with a machine. The spindle used is made of a piece of wood into the top of which is inserted a small copper hook, the necessary motion being given by rubbing the spindle between the palm and the thigh. The machine is the same as that used for quill-winding, so one description will serve for both. Three pieces of wood rather like cricket stumps are placed side by side horizontally as a base and into their ends cross-pieces are inserted. In each of the cross-pieces four uprights are mortised, two to carry the axis of the wheel, the other two the spindle. The wheel itself is made of six pieces of wood, three on either side, slightly overlapping each other. In order to use this wheel, the bits of wood are spread out and the two sides are joined together with string or an old bit of cloth. Round the wheel so formed, a length of string is passed to the spindle, which is thus rotated, the large size of the big wheel contrasted with the small axis of the spindle forming a very efficient gear. In quill-winding this machine is used in conjunction with another, namely, turning on a vertical shaft set in a bit of stone. For the shuttle a pin is substituted, and by this means the skeins are wound on to the quills. In order to wind or spin successfully it is necessary to tilt the spinning machine on one side so that the thread, descending obliquely from the spinner's hand, may be wound correctly on to the spindle. My illustration (Fig. 4, Plate B) of the Lapethos women spinning shows the cotton ready carded.

The frame on which the skeins are put previous to winding is of the following construction:—An upright is set in a heavy stone which serves as a base, the upright being usually removable. A short distance above the stone, two pieces of wood are attached to the upright parallel to the ground and at right angles to one another, being so arranged by a simple bearing that they will spin round the upright. Similar pieces of wood, which can also rotate, but are of half or less the length of the other pieces, are set at the top of the upright, bits of light material, reed or cane, are attached to the ends of these traverses so as to connect those at the top with those at the bottom, but instead of going straight down, the tying is done, when the top traverses lie, as viewed from the top, not directly above those at the bottom but just half way between them. Two pieces of wood or reed are attached to the top of each traverse and the arrangement detailed above

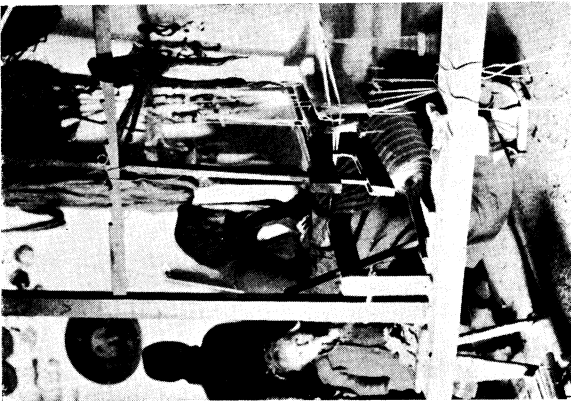


FIG. 1.

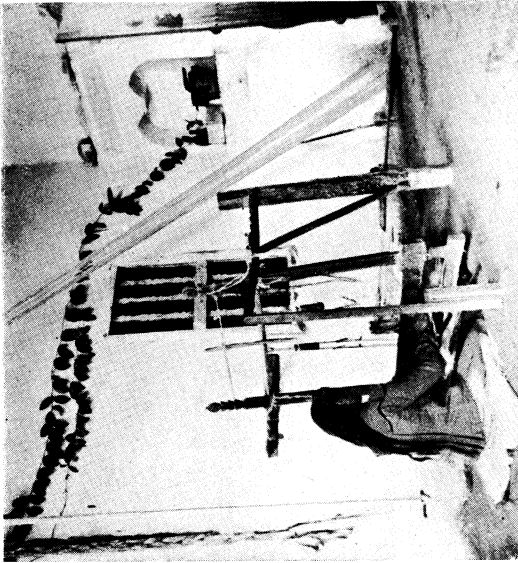


FIG. 2.

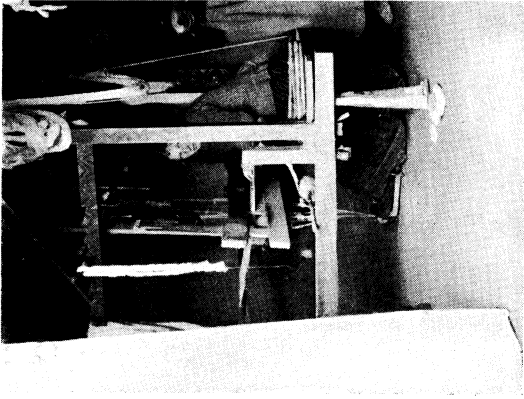


FIG. 3.

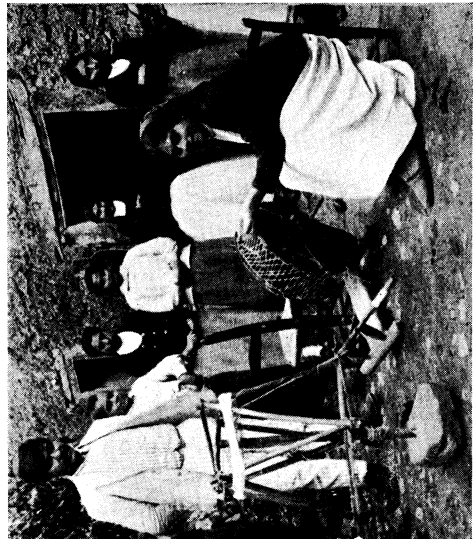


FIG. 4.



FIG. 5.

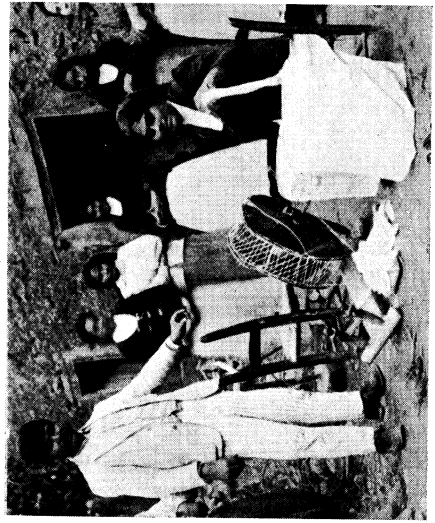


FIG. 6.

WEAVING IN CYPRUS.

Figs. 1 to 3. Types of Loom; Figs. 4 and 5. Quilt winding; Fig. 6. Spinning.

naturally makes these reeds seem as if they were arranged in four Vs. A more elaborate form of the same machine is constructed as follows, the bottom traverses are four in number being arranged in pairs about ten centimetres from one another, they are placed directly below the upper traverses, to the ends of each of which two reeds are fixed, only one reed being fixed to each of the lower pairs, the reeds are therefore arranged as inverted Vs. There are numerous variations of this machine.

Silk.—The treatment of silk differs necessarily from that of cotton as the individual threads are long. I do not propose to discuss in detail the preliminary operations in the treatment of either of these materials. I must, however, refer briefly to “throwing the silk,” an operation which is usually done by the weaver. This process includes winding, twisting, and so on, but very little twist is given, the warp threads being often not twisted at all. The apparatus is similar to that used for winding cotton, except that two revolving frames are used and that the silk is wound on to an instrument made of light reed which is held in the hand and rapidly revolved. It resembles a slightly opened parasol.

(2) WEAVING.

The *voupha* or loom differs considerably in construction according to the quality and quantity of wood available. That described below belonged to the wife of Nikolas Karageorgi, a poor man living at Karabas, which is contiguous with Lapethos. The loom was made so as to fit the side of the house, a frequent device. In this case the framework of the loom consisted of two uprights on one side, their place being taken on the other by the wall. One bore the breast or cloth beam; the other supported the warp just behind the lease rods; between them a cross-piece carried the batten. In some cases the frame is even further reduced, the batten being supported by a single gallows-like structure, the warp being raised by a stick placed in the fork of a small piece of wood stuck upright in the ground, and the breast beam being similarly carried. The top horizontal beams which carry the harness, one on either side of the loom, are merely notched sticks carrying two other sticks from side to side. One of these supported the batten, the two uprights of which are tied to it with string loose enough to allow ample play.

About six inches above the crossbar these two uprights are joined together with twisted string. In this string is inserted a stick which presses against the crossbar, and forces the batten to spring away from the worker like the spring of a Roman catapult. The batten itself is constructed as follows:—I have already mentioned the two uprights and their binding string; these uprights are splayed outwards, they are mortised into two long and fairly heavy pieces of wood which keep the reed firmly fixed from above and below. The upper piece always has a handle for beating, but the weavers prefer to catch the batten from the side. The reed is actually made of splinters of reed, the frame being made of longer bits of the same material. The individual strips are carefully fastened in their places with string and glue. There is considerable variety in the size of the reeds, and the weaver, although she does not make her own, chooses them according to the breadth of warp she is accustomed to throw.

The headles are made of a combination of cotton leashes, that is loops with a knot in the middle, to the top and bottom of which long transverse-rods or headle shafts are fastened. Practically always four headles are used. They are made by the maker of the reeds. The harness is that part of the loom which raises the headles, and is constructed as follows. When plain tabby weaving is in progress the weaver ties the four headles into two pairs; a string is tied close to each end of one pair of headles and this runs over a pulley and down again to the other pair of headles. These two pulleys, one at each end, must be most carefully adjusted so

that the headles are not pulled askew. This adjustment is affected by the femoral of hares, the position of which, just below the pulleys, is seen in the illustration (Plate B). Why hare bones are used I never could discover, but the preference for them seemed to be almost universal even though, apparently, little bits of wood or metal would have served equally well or better. To weave with four headles a double harness is used, each pair of headles having its own two pulleys and these two pulleys being connected with the two main pulleys, thus using six pulleys in all.

The alternate raising and depressing of the headles is done by treadles, which consist of flat pieces of wood, through the short axis of which a pin runs forming a simple crank; between each treadle a small round hollow bit of wood is put in as a bearing. Two bits of string tie the treadle to its appropriate headle. In some cases a single bit of string is used, as the distribution of the pull of the treadle is assured by fixing a kind of spare headle shaft some inches below the headles. When four headles are in use, the usual arrangement of the treadles is 2 4 3 1, though some weavers prefer to use the left-hand treadle first. Beyond the headles is the cross, the lease rods being usually any odd bit of stick. There is often a supplementary cross, usually a forked stick, carrying the bundles of the warp as taken off the warping board. Next to the cross a weight is hung. This weight is an object on which the weaver, especially if she be young, lavishes a lot of attention, a favourite ornament is a loom weight out of an old tomb; sometimes a highly-coloured bit of cloth is used. One girl shewed me with great delight a bell which tinkled as she wove. Beyond the weight the warp passes over a bar and is then carried under another bar up to the ceiling and then is attached to a peg behind the weaver or in some cases it is kept taut by a heavy weight.

The temple, or instrument for keeping the cloth of the right width, is made of two flat pieces of wood about 2 cms. wide, furnished at one end with a metal spatulate end in which teeth are cut; to one of these pieces of wood some string or wire is attached, and to this a metal hook, which is fastened into a hole in the other piece, the whole can be adjusted to the right width and the little teeth grip the selvedge. The shuttle is about 20 cms. long; it is made of hard wood pointed with iron.

In order to weave with a double warp the following additions are made to the loom:—The warps are weighted separately, and then carried over two separated bars one on top of the other at the end of the loom above the weaver's head; they are then carried to the distal end of the loom and similarly over two bars, an extra bar, often merely an odd bit of stick, being inserted 20 cms. or so above the bar, which normally raises the warp distal to the lease rods; slightly proximal to this latter bar the separate warps are united together through the lease rods as a single warp. In all the cases that I saw of this form of weaving the warps were weighted. It is not impossible, however, that sometimes they are tied to a peg behind the weaver's back.

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Central Asia.

Czaplicka.

History and Ethnology in Central Asia. *By M. A. Czaplicka.*

There are two objects in this paper. One is theoretical, relating to the connection existing between history and ethnology, a relation very much open to improvement; the other is to show one of the practical issues, or shall I say one of the practical mistakes, which occurred in my special region, North-Central Asia, owing to this misunderstanding between ethnology and history. The particular mistake to which I am referring is the wrong use of the terms Mongol and Tartar, the kind of terms on the meaning of which the ethnologists, when pressed for an