

DIANA WOOD CONROY

TEXTILE ARTEFACTS
AND A FRAGMENT OF CLOTH FROM PAFOS, CYPRUS

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Textile artefacts and a fragment of cloth from Pafos, Cyprus

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The Australian excavation team of the Pafos theatre, directed by Richard Green of the University of Sydney, has worked from 1995-1999 for a six week season each year to uncover sections of the seating, the orchestra, the stage structures and the associated road and buildings.¹ The theatre, which is situated near the North-East Gate of the ancient town of Nea Pafos on the west coast of Cyprus, was built about 300 B.C. and was in use from this time until c. 400 A.D. when it fell into ruins and was used as a quarry. Substantial evidence of Medieval walls and pottery shows the site to have been occupied into the Ottoman period.

Amongst the large quantity of pottery, glass, bone, and marble fragments recovered from the site is a group of objects linked to spinning and weaving. The textile tools were found in settlement areas connected to a Roman road and in an unstratified deposit at a house area built after 400 A.D. at the top of the seating. From this building a loomweight was excavated, while in the trenches near the site of the ancient road, spindle whorls and bone pins emerged together with Roman pottery and coins. The textile artefacts were not dropped by the theatre audience, but are part of the layers of destruction of building next to and associated with the theatre.

The six objects from the theatre site comprise three stone spindle whorls (2 marble, 1 gypsum, 1 soapstone), a bone pin or spindle, and an oval loomweight. The spindles or shafts that were pushed through the hole of the whorls were no doubt made of perishable wood. In the Pafos Museum are some comparable textile artefacts exca-

vated by K. Nicolaou in 1964, together with an actual fragment of linen cloth (Nicolaou 1967) which come from the celebrated 'House of Dionysos', built in the mid-second century over previous dwellings on the same site.

Within two kilometres of the theatre, the 'House of Dionysos' is a focus of the Pafos World Heritage site. The Roman houses still overlook the remnants of the port, and nearby, the ruins of an extensive agora and an unexcavated amphitheatre. Indications of temple sites, many single tombs and a Hellenistic necropolis form the context of the ancient city in which the theatre, with its capacity to seat possibly eight thousand people, formed a focal point of the town. The theatre is set into a hill near the city wall, and faces south east towards the harbour. A section of paved road was excavated behind the line of the stage building and may form part of the same road grid that connected the theatre with the town's public buildings.²

1. A report on the excavation is being prepared for the *Report to the Department of Antiquities in Cyprus* by Professor Green and associates. I am grateful for permission to refer to these artefacts from the theatre before the appearance of the main report. I would like to thank Dr Sophocles Hadjisavvas for allowing access to the material, provided with much help and goodwill from the staff of the Pafos Museum. Valued advice was given by Dr Ino Nicolaou. My presence on the excavation has been assisted by the Australian Research Council, and Study Leave Grants from the University of Wollongong, Australia.
2. For a preliminary plan of the street-grid, see J. Mlynarczyk, *Nea Pafos III. Pafos in the Hellenistic Period* (Warsaw 1990), 162.

Context and date of the Pafos theatre artefacts

The trench 3B which contained the bone spindle or awl (no. 279) revealed a late Roman drainage system flowing underneath a road, possibly related to the nearby city gate. Earthquake and burning activity were evident. The bone spindle or awl was found in a hard compacted soil with pebbles and decomposed matter which covered the flagstones. This deposit 096 was very rich in finds, 'of particular note was a worked bone spindle', with a large amount of glass from the fill underneath an area near the paved flagstone of the road.

The spindle whorls nos 514, 515 and 516 were found in an adjacent trench 3C in fine greyish brown soil, densely compacted with lenses of burning and decomposed mudbrick (deposit 148). No. 515 was found above bedrock near a 'threshold' stone. This lower level of the building collapse was found in association with late imperial Roman coins (The exact dating sequences of the two trenches 3B and 3C will be a significant study in the excavation report). It seems likely that these three spindle whorls and the bone awl or spindle are late in the life of the theatre, in the fourth century. The incised soapstone spindle whorl no. 517 was found in an undated surface deposit in another area of the site, trench 1P, adjacent to the western entrance of the orchestra.

Context and date of House of Dionysos artefacts

The two conical soapstone spindle whorls and clay loomweight (OΔ 3327, OΔ 2968 and OΔ 853) described here form part of a collection of textile artefacts from the House of Dionysos which are exhibited in the Pafos Museum. These objects include loom-weights, bone items such as needles and small rods (possibly equipment for textiles) as well as spindle whorls. The spindle whorl OΔ 3327 was found in Room CLXXXII a metre below the surface, OΔ 2968 on the floor of Room CCVIII, and the loom-weight OΔ 853

from Room LXII at 0.5-1m. deep. This great house or palace contained more than fifty rooms around a series of courtyards, with exceptional mosaic floors including a procession of Dionysos. Thought to have been built in the second half of the third century A.D., it was apparently demolished in the earthquakes of 332 and 342 A.D. which ravaged not only Pafos but many other cities on the island. An earlier house which existed on the same site was destroyed early in the second century A.D. Below this was a house which belonged to the Hellenistic period, from the evidence of a hoard of Ptolemaic Cypriot coins dated 204-88 B.C. (Nicolaou 1967, 107).

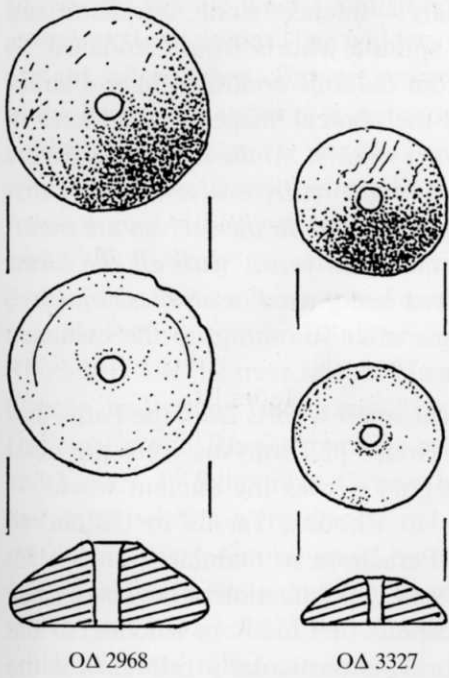
Many workshop areas, and possibly shops in the street to the north and in the western area behind the house probably belonged to the owner of the House of Dionysos, as a substantial asset to the family's wealth (Kondoleon 1994, 9-12, Clarke 1991, 1-2). There may well have been weaving workshops here. It is conceivable, that like pottery production, textiles were made in workshops attached to large houses, as well as produced in the home.³

The houses on this site, built one above the ruins of the one below, parallel the time span of the Pafos theatre, from the third century B.C. until the fourth century A.D. (Nicolaou 1967, 107).

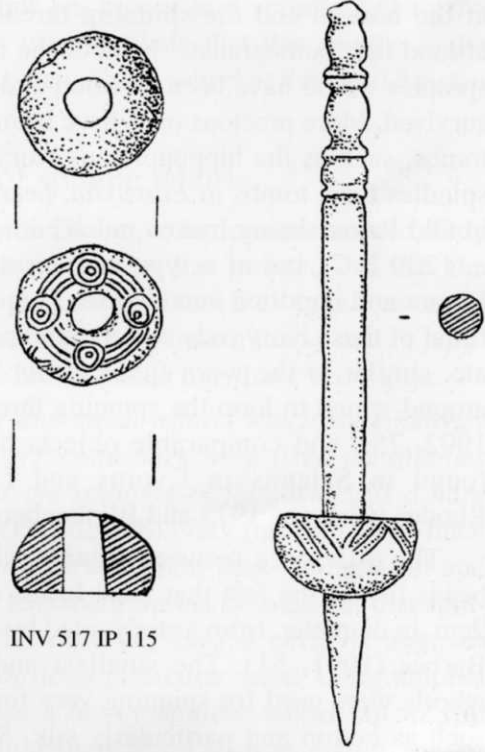
Spindle whorls and spindles

Spindle whorls are used to weigh down the spinning rod, or spindle which forms the principal action of spinning fibre into thread. The bone pin or spindle (no. 279) found near the theatre is long enough, at 11.5cm., to fit the character of a spindle, and the small whorls fit well on to its shaft. This association of bone rod and whorl gives us a Greek type of spindle, with the whorl

3. Joanna Smith, in relation to a much earlier period has observed that in the Late Bronze Age evidence from Kition in Area II suggests that textiles were no longer solely produced in the home - "*The introduction of industrial sized textile production meant that... some women were craft specialists rather than household producers*" (CAARI abstracts 1998).

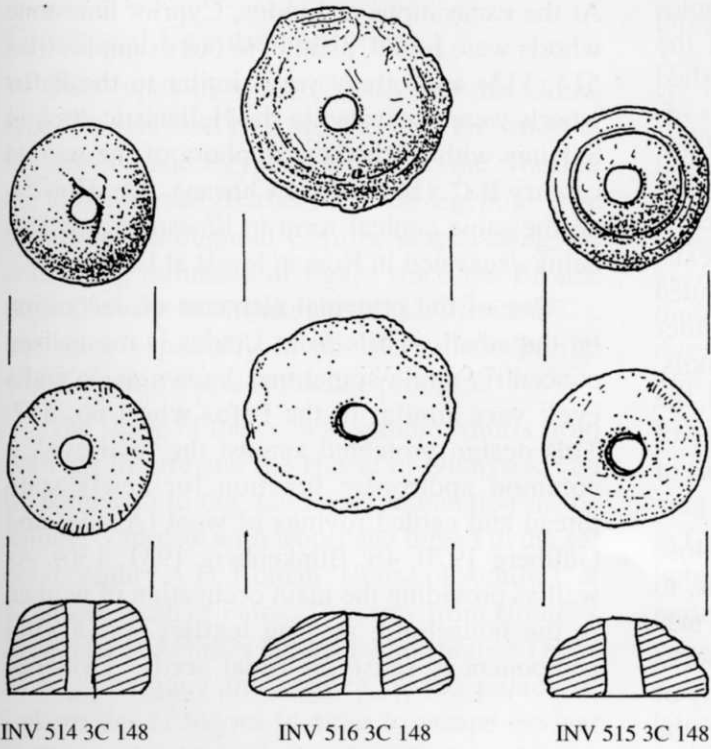


1. House of Dionysos spindle whorls

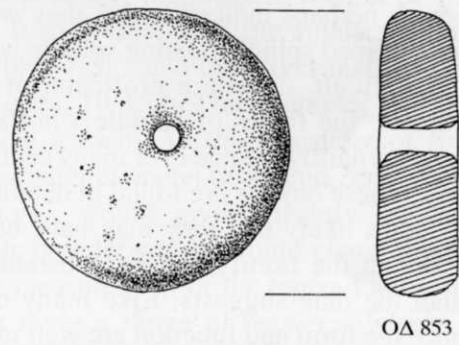


INV 517 IP 115

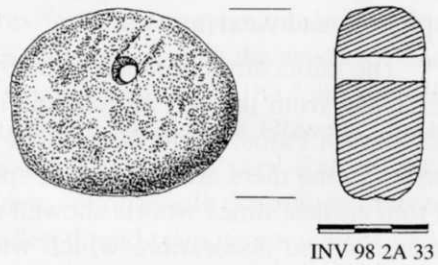
2. Pafos Theatre bone spindle INV 279 3B096 with whorl INV 517 IP 115.



3. Pafos Theatre spindle whorls.



4. House of Dionysos loomweight.



5. Pafos Theatre loomweight.

Fig. 1

at the bottom and the spinning thread twisted around the 'pomegranate' head of the rod. Most spindles would have been of wood and have not survived. More precious ones have been found in tombs, such as the hippopotamus ivory rods for spindles from tombs in *Eliomylia*, near Kouklia, in Old Pafos, dating from a much earlier period, c. 1200 B.C., but of a type familiar across the Levant and imported into Cyprus. Frequently the finial of these ivory rods was a round pomegranate, similar to the worn finial of our example, around which to loop the spinning thread (Todd 1992, 75), and comparable objects have been found in Salamis in Cyprus and Lindos in Rhodes (Chavane 1975 and Blinkenberg 1931).

The difference between spindle whorls and beads lies in the fact that most beads are under 2cm. in diameter, from a study cited by Elizabeth Barber (1991, 51). The smallest and lightest whorls were used for spinning very fine threads such as cotton and particularly silk. Some evidence that the stone whorls from the theatre are indeed for attachment to spindles is that the holes are of varying diameter on either side of the whorl, perhaps indicating that they were pushed up a shaped spindle. Dating spindle whorls is often difficult, despite a profusion of examples, because the forms of spindle whorls and loom weights hardly change over many centuries. Even when these objects are found in datable contexts, it seems likely that they may have been handed down in the family and be substantially older than the date suggests. Like many other tools, once the form and function are well matched, the need for change is slight, and if the technology of making cloth does not change, nor do the tools of spinning and weaving.

The publication of small finds by Marie-José Chavane from the city of Salamis in Cyprus, to the east of Pafos, demonstrates that within a narrow schema there are varieties of spindle whorls. From earliest times whorls showed a diversity of material and decoration, which was due to the fact that a spindle whorl could be chosen as a personal object. The variations in form are not chronological, but exist at all periods and in

many materials — faience, stone, terracotta and bone. Stone spindle whorls from Geometric to Byzantine from Salamis continue these characteristics, and the conical shape is still found in modern wooden whorls. '*At the same time the art of spinning does not really evolve since its origins — the types, diverse in themselves are maintained for a thousand years, with all the forms and decorations being used in all these epochs*', wrote Chavane after summing up the evidence from Salamis (1975, 88).

The conical small whorls from the Pafos theatre and the House of Dionysos were the most frequent category across the ancient world — from Lindos in Rhodes, Tarsus in Cilicia, to Corinth and Perachora in mainland Greece. C. Blinkenberg's 1931 publication of the small finds from the acropolis of Lindos in Rhodes, to the north of Cyprus, is particularly relevant for the Pafos spindle whorls. He emphasised that the varieties of form and size of spindle whorls hardly changed from Prehistory to the Byzantine period. At the excavations at Lindos, Cypriot limestone whorls were found, parallel to our examples (nos 514, 515) and others very similar to the Pafos whorls were excavated in the Hellenistic ditch in Salamis with a Rhodian amphora of the second century B.C. (Marie-José Chavane, 88). However, the same conical form in limestone was still being excavated in Roman levels at Lindos.

One of the principal elements of decoration on the small whorls from Lindos is the incised concentric circle sometimes known as a 'god's eye', very similar to the Pafos whorl no. 517. This design protected against the 'evil eye', a common apotropaic function for newly spun thread and carded rovings of wool (Åström and Gullberg 1970, 46; Blinkenberg 1931, 130). As well as providing the main occupation of women in the household, making textiles was a vital component in satisfying ritual needs.⁴ Evidence

4. The pervasive idea of weaving, in Greek and Roman thought, has been developed by John Schneid and Jesper Svenbro in an analysis of both philosophical texts and mythology (1996).

shows that spindle whorls and spindles could be associated with deities. The goddess of the acropolis at Lindos, Athena Ergane, protected the work of the household and was sometimes represented holding a spindle and a distaff. The spindle and whorl together were dedicated by women to Athena, probably from the eighth to the sixth century B.C. Only the whorls survive, with the exception of some bone spindles rather longer than the Pafos example (Blinkenberg 1931, 130). Rhodes is the nearest major Greek island to Cyprus, and strong trade contacts existed in the Hellenistic and Roman periods between Pafos and Lindos. In Salamis in Cyprus both spindles and small whorls were discovered near a Geometric sanctuary accompanied by terracotta figurines, which indicate that they were dedications to a deity (Chavane 1975, 88). On the theatre site, co-incidentally, in the same area as the discovery of the whorls 514-516, a small bronze figurine of Minerva/Athena was found (no. 500), the patroness of spinning and weaving.

Greek and Egyptian spindles

Two types of spindle existed —the Greek type characterised by a spindle with the whorl at the bottom, and Egyptian type with the whorl at the top of the rod (Barber 53). This Egyptian type was found throughout Cyprus, emphasising the continuing influence of Egypt since the Bronze Age (Chavane 88, Blinkenberg 133, Pieridou 27), but more especially in the Hellenistic period when Cyprus was a Ptolemaic province.

The shape of the conical spindle whorls from both the theatre and the House of Dionysos, can be compared to the mosaic representation of the spindle complete with whorl and thread in the second century A.D. Roman 'House of Achilles' at Kourion, south of Pafos. The story from Homer's *Iliad* tells of Achilles hidden by his mother Thetis as a girl among the women of the palace of Lykomedes of Skyros in order to escape the war in Troy, where he was lured away from his female emblems by the tricky Odysseus. In the mosaic Achilles grasps his shield still robed as a

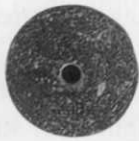
woman, but his mirror and spindle fall to the ground. It is most likely that this spindle is the Egyptian type with the whorl at the top (Christou 1996, 56-8).

Weight of spindle whorls

Elizabeth Barber, in her comprehensive study of prehistoric textiles has pointed out that the weight of the spindle whorl is all important in giving a tension to the spinning thread and in judging what kind of thread may have been spun.

'Stone and metal whorls which were heavier than the terracotta ones were fixed on spindles mainly for the spinning of flax, which is a hard material' (Pieridou 28). Very fine threads of linen and silk need less weight than sturdy wool and flax yarn. Elizabeth Barber pointed out that spindle whorls must fall into a certain range of weights to do a particular task. Long stapled wool needs a heavy spindle whorl, up to 150 grams, while short fibres such as cotton, tow or short wool need a much lighter weight to form a thread, from whorls weighing approximately 8 to 33g. This is precisely the range of weight in the six whorls from Pafos, with the smaller soapstone whorls at 7-8g., and the larger marble and limestone ones 10-15g. The diameter of the whorl is also a factor in the character of the thread —a smaller diameter of around 2cm., such as our whorls, would give a tightly twisted thread, while broader whorls would give a looser thread. The measurement of the tapered holes in our objects gives a range of between 3-6mm., which is typical for whorls (Barber 1991, 52-3).

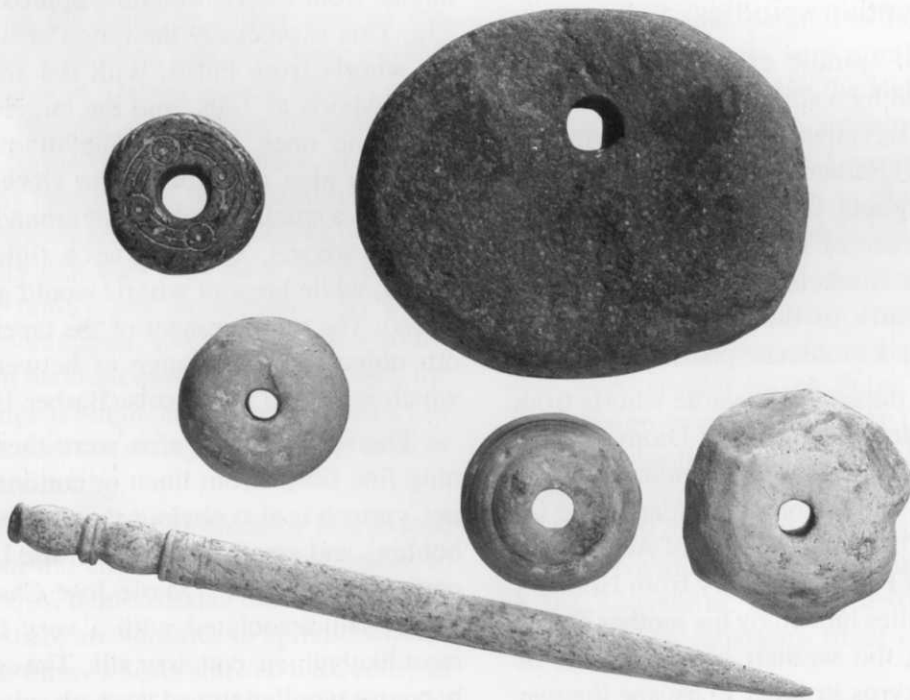
The spinners of Pafos were therefore spinning fine fibres from linen or cotton. In Salamis in Cyprus it is also obvious that the needles, bone bobbins and small whorls from the Late Roman period, discussed by Marie-José Chavane, must have been associated with a very fine thread, most likely linen, cotton or silk. The comparatively coarse woollen thread spun on spindles in present day Cypriot villages does not give an indication of the gossamer thinness of thread required in sophisticated clothing. A truer modern com-



1. Loomweight whorls from House of Dionysos.



2. Cloth from House of Dionysos.



3. Textile artefacts from Pafos Theatre.

Fig. 2

parison would be handspun cotton and silk fabrics from India. Such fabrics were called 'woven wind' in Roman times (Lucie-Smith 62).

Loomweights

The loomweight no. 98 from a late house site above the cavea of the theatre has traces of burning, perhaps from the destruction of the room or house in which it was used. Made by hand of a coarse heavy clay, in an ovoid form, it has a smooth finely cut hole near one of the long faces. There are traces of a worn groove such as might have been made by a cord or thread tied through the hole, where the weight was hung to give tension to the warp threads on the vertical looms, such as the Roman ones described by Wild (Wild 1976, 171). It is known that loomweights are generally obsolete by the first century A.D. with the introduction of the horizontal loom (Davidson 146). But it may well be likely that the two types of looms co-existed for generations, so our loomweight has no definite date.

The circular weight OΔ 853 from the House of Dionysos is in perfect condition. It seems that such weights were given as sets to girls on marriage —about 60 being needed for an average width of warp. Loomweights are numerous from Salamis in eastern Cyprus throughout the Greek and Roman period but also in earlier Cypriot sites like Egkomi, at Troy and at Byblos in the eastern Mediterranean (Caubet, Courtois, and Karageorghis 1987).

Both loomweights are of a very typical Cypriot form —ovoid to circular, with the hole either in the centre or nearer to one edge, and appear in sites across Cyprus. The predominance of one type seems due more to local custom than to chronological evolution. *'One mustn't forget the solidity of these large objects —a set of weights were probably transferred from mother to daughter and a weight lost or damaged was easily replaced; this explains the lack of evolution of these objects'* (Chavane 78). Loomweights are usually made by hand, from the same kind of coarse clay used to make pithoi or storage vessels.

The date of the loomweights is hard to determine because the shape hardly changes, and both the ovoid and circular types exist from Late Cypriot times c. 1200 B.C. (Todd 71). Vertical warp weighted looms were gradually replaced after 100 A.D. by the horizontal loom, which is still in use in villages such as Fiti in the hills above Pafos (Davidson 1952, 146).

A fragment of linen cloth from the House of Dionysos

An earthquake in the second century A.D. destroyed an earlier building on the site of the House of Dionysos, revealing an intact although collapsed wall at the south end of the street. *'When the wall was removed the skeleton of a man was found under it just as he had died when the wall collapsed on him. The poor wretch, with his hands over his head, had sought protection by the wall at the time of the earthquake but the tremor was too strong to spare him'* wrote the excavator, Kyriacos Nicolaou (1967, 107-8). Together with twelve coins, three of silver and nine of bronze, fragments of linen cloth were found preserved on the skeleton as a result of being impregnated with copper oxide. K. Nicolaou suggested the coins were in the pocket of the garment. Others have surmised a linen bag (Maier and Karageorghis, 253). The coins have been provisionally dated from the time of Augustus to that of Hadrian or soon after, from 31 B.C.-138 A.D. This piece of cloth provides invaluable evidence for an everyday fabric of the second century, a linen garment or bag preserved through chance rather than as carefully chosen grave goods or as a dedicatory offering to a deity.

The two large and two small fragments of cloth are presented in the Pafos Museum on a glass mount 7.5 by 5.5cm., with four pieces of metal, fragments of bronze coins. The greatest area of cloth is 3 by 3cm. The plain woven tabby cloth is set at approximately 14 threads to the centimetre both vertically and horizontally (warp and weft) to make a comparatively coarse linen cloth. The direction of the twist appears to be S-

spun, from right to left. This is the opposite of the typical modern spun thread, which is Z-spun from left to right. The cloth has been crushed into small folds, which are very clear when the piece is backlit. The linen thread has slight irregularities and a rigid quality which distinguish it from other fibres. Egyptian linen cloth is often much finer; for example, fragments of Coptic linen cloth from Tell el Amarna in the Nicholson Museum, Sydney, have up to 40 threads per centimetre (Nicholson Museum no. 62.649). Despite a much earlier date, it is interesting to compare another similar everyday linen cloth preserved by wax on to a terracotta jug of Cypro-Archaic II (c. 600-475 B.C.) where the number of threads to the centimetre is the same as our example (Åström 1967, 113).

The remarkable preservation of the fragments of cloth is due to the corrosive metals from the coins touching the cloth. Every other part of the fabric has vanished into the soil. The sulphides leaching out of the metal coins invade the textile and preserve its form, combining with the moisture in the ground (Wild 1988, 10-1). Ancient textiles survive only through extreme conditions, either very arid, such as the tomb finds from Egypt, or in deep-frozen soils as in Pazyryk in Siberia. In connection with ancient Lydian textiles, Greenewalt and Majewski commented: *'Our knowledge of many ancient textiles depends on the transformations of mineral deposits on metal objects where textile fibres in contact with metal surfaces have been replaced by metal salts during burial in the soil'* (Greenewalt and Majewski, 138).

In Cyprus at the village of Sanida near Limassol remains of woven cloth were preserved on the exterior of bronze bowls, which were stacked together one inside the other in graves of the Late Cypriot period, a thousand years earlier than our Roman example (Todd 85). A few pieces of cloth from the Greco-Roman period have been preserved in this way, by being wrapped and stored in bronze vessels in funerary deposits, such as a linen cloth from Eleusis in Greece

found in a bronze vessel, c. 450 B.C. (Åström and Gullberg, 12). Evidence of linen cloth loosely wrapped around a bronze dagger and knife blades in the Cyprus Museum is also found from Early and Middle Cypriot periods (Pieridou, 27). A list of such cloth fragments from Early Cypriot to the Iron Age is given by Paul Åström (Åström 1967, 11-114).

The olive-green colour of the House of Dionysos fabric merges into a more turquoise hue, which may be entirely due to the fragments of copper to be seen under a magnifying glass. The colour has been intensified through the effect of these metallic compounds, which acted as a mordant, or fixer to intensify the colour into the fibre.

Conclusion

All cloth was made of handspun thread, whether linen, cotton, silk or wool, and the simple means of this production was the spindle with its whorl. The continual necessity of producing thread explains why, like domestic pottery, spindle whorls and loomweights would be found in the refuse of the household and street. The whorls and loomweights from the theatre and the House of Dionysos were all found in house contexts. The comparative small size and weight of these whorls indicate that fine fibres of linen and cotton were being spun.

The fragment of linen cloth is made of threads that could have been spun on the spindle whorls discussed in this study—moderately fine, to provide a serviceable everyday cloth. This example is important for its conjunction with the coins, which also date it accurately to the second century. Little survives of such everyday cloth, except for pieces like this one, where the woven structure has been preserved through the action of metallic compounds.

The shapes and sizes of whorls hardly vary over a long period from the Late Bronze Age to the Late Roman, which is particularly notable given the great political and social change during this time. Even in clearly stratified deposits, the dating of whorls is difficult to pinpoint precisely.

In discussing the site of Idalion in central Cyprus, Gaber and Dever have observed that despite conquest and destruction in some portions of the town, economic activity was uninterrupted in other parts of the settlement (Gaber and Dever 85). Pafos too, was continually subjected to earthquakes, to changing political fortunes and trade allegiances. Plain-weave cloth is a necessity

as basic as food, and equally ephemeral in the material evidence of the past. Like cooking vessels and kitchen implements, the constant forms of spindles, whorls and loomweights signal that the production of textiles was fundamental to the domestic economy, providing continuity in times of uncertainty.

CATALOGUE

The Pafos theatre textile artefacts

No. 98. Clay loomweight. Ht.: 4.8cm., width: 6.3cm. depth: 1.8cm.

Unknown date, but not later than 1st cent. A.D.

Worn and somewhat battered, coarse orange red with many brown and black inclusions. Oval loomweight with smooth perforation near one of long faces. Traces of burning on one side. Found in 2A, deposit 033, Fill of Room 1, south room, by Jennie Lindbergh, 23 March 1996. Weight: 95g.

No. 517. Hemispherical soapstone bead or more probably small spindlewhorl. Ht.: 1.2×2.2cm. Hole is 6mm. wide on conical side, 7.5 on inscribed side.

Unknown date.

Good, but for one chip.

Grey-green smooth, highly polished soapstone. The flat face has four dot-filled circles joined by three concentric grooves; on the sides, groups of three opposed oblique lines.

Found in 1P 115, surface deposit, excavated on 11 April 1996 by Emma Devitt.

Ref. Blinkenberg 1931, Marie-José Chavane 1975, 76f.

Weight: 7g.

No. 514. Roughly hemispherical bead or small

spindlewhorl, of cream-grey dense marble, not very crystalline. Ht.: 1.5cm., diam.: 2.5cm. Hole is 4mm.

4th-5th century A.D., somewhat worn, retaining traces of marks from lathe or turning.

Excavated by Holly Cook 22 April 1996 in 3C 148, lower level of collapse.

Weight: 15g.

No. 515. Roughly hemispherical bead or small spindle whorl, of poor quality cream-grey marble. Ht.: 1.2cm., diam.: 2.4cm. Hole: 5mm. on top, 6mm. on flat surface.

4th-5th century A.D.

Three marked grooves on the side of the surface, possibly bad turning rather than decoration.

Excavated by Holly Cook 22 April 1996, in 3C dep 148 lower level of collapse.

Weight: 10g.

No. 516. Roughly hemispherical stone (gypsum) bead or small spindle whorl. Ht.: 1.3cm, diam.: 3.2cm. Hole is 5mm. at top, 6mm. on flat side. 4th-5th century A.D.

Worn and battered and the surface disintegrating.

Excavated by Holly Cook 18 April 1996 in 3C deposit 148, lower level of collapse.

Weight: 15g.

No. 279. Bone stylus or awl. Length: 11.5cm., diameter of cross section: 7mm.

4th century A.D.?

Fair condition except for top missing and dirty. Excavated by Craig Barker and Holly Cook on 4 April 1996, in 3B deposit 096.

Weight: 7.5g.

Objects from House of Dionysos, Pafos

ΟΑ 853. Clay loomweight, circular, of coarse pinkish brown fabric with no trace of burning. Surface is rough and pitted, circular shape slightly irregular, made by hand. 7.6cm. in diameter, 2.2cm. thick. Hole is slightly towards one side, 7mm. in diameter, nearly cut, although worn at edges.

From Room LXII at 0.5-1.00m depth.

Exhibited in Pafos Museum with 5 other similar weights.

Weight: 160g.

ΟΑ 3327. Conical spindle whorl in smooth greenish soapstone. Ht.: 7cm., Diam.: 2.1cm. Hole: 3.5mm. on conical top, 2.5mm. on flat side.

Small reddish encrustations and some fine scratches on the surface.

From Room CLXXXII, at 1.00m.

Weight: 8.75g.

ΟΑ 2968. Conical spindlewhorl in greenish soapstone.

Ht.: 1.25cm. Diam.: 3cm. Hole: 4mm. across without variation.

The surface of the whorl has many tiny abrasions and scratches, possibly showing marks of threads.

Weight: 15g.

From Room CCVIII, on floor.

Both ΟΑ 3327 and ΟΑ 2968 are exhibited in the Pafos Museum on a panel with five other similar whorls.

ΟΑ 2464. Fragments of green linen cloth —Two large and two small fr of green linen cloth mounted on glass, with two fragments of bronze and two fragments of iron. The glass panel mount is 7.5×5.5cm. with the greatest area of cloth 3×3cm.

The plain woven tabby cloth is set at 14 threads to the cm. both vertically and horizontally, to make a comparatively coarse linen cloth. 'Hellenistic to Roman' on the label. The direction of the twist appears to be S spun, from right to left, which is the opposite of the typical modern spun thread, which is Z-spun from left to right. Found with the skeleton in Court C, House of Dionysos.

Reference: K. Nicolaou. 'Excavations at Nea Paphos: The House of Dionysos, Outline of the campaigns 1964-65', *Report of the Department of Antiquities in Cyprus*, 1967, 100-25.

ΠΕΡΙΛΗΨΗ

Η ύλη από την οποία αποτελούνται τα έργα υφαντουργίας της Ελληνορωμαϊκής περιόδου δύσκολα μπορεί να διατηρηθεί μέσα στην υγρή γη και τα αργιλώδη χώματα. Στο Θέατρο της Πάφου βρέθηκε ένα σύνολο αντικειμένων μεταξύ των οποίων σφονδύλια (κεφαλές αδραχτιού) και αγνύθες (υφαντικά βαρίδια) τα οποία μπορούν να συγκριθούν με αντίστοιχα αντικείμενα που βρέθηκαν στην κοντινή Ρωμαϊκή οικία του Διονύσου. Από την εξέταση των σφονδυλιών προέκυψαν στοιχεία για το είδος της ίνας και της κλωστής η οποία υφαινόταν. Ένα κομμάτι από ύφασμα από την οικία του Διονύσου το οποίο διατηρήθηκε χάρη στα προϊόντα διάβρωσης δηλ. τα οξειδία του χαλκού με τα οποία εμποτίστηκε και τα οποία προέκυψαν από το μεταλλικό αντικείμενο με το οποίο ήλθε σε επαφή, δίνει σημαντικές πληροφορίες για την ύφανση. Αυτή η μελέτη συνδέει την ομάδα των ειδών υφαντουργίας με το ευρύτερο σύνολο ευρημάτων κλωστοϋφαντουργίας στην Ελληνορωμαϊκή Κύπρο.

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