MASK@CH5 – Summer Seminar 2020 (Friday, June 26): Summary of the Proceedings

Rachele Pierini

AUGUST 1, 2020 | Guest Post

2020.08.01 | by Rachele Pierini and Tom Palaima

Summaries of Presentations and Discussion by Elizabeth Barber, Thomas Palaima, Rachele Pierini, and Brent Vine

[1] Rachele Pierini began the June seminar meeting of MASK @ CH5 (the fifth in the series, begun November 5, 2019 and continued December 12, January 24, and April 17) by welcoming participants to the talk. An agenda of the kinds of topics we have discussed in past meetings, on December 12, was listed as follows:

- *no-pa-ra* (Pylos Tablets) and discussion of the etymology of the Trojan Rock
- discussion of the etymology of Hermes (Laura Massetti)
- discussion of *di-pa-ne-jo* (Roger Woodard)
- discussion of PY Ta 716 with a particular focus on *a-ma-ru-to* (p.23 Pierini-Palaima).

[2] On June 26, Rachele made of the *historical family members* of MASK (Gregory Nagy, Leonard Muellner, Sarah Morris, Roger Woodard, Brent Vine, Doug Frame, Georgia Flouda, Sarah Pomeroy, and myself) and invited the members of the Mycenaean Glossa Group (Thomas Palaima, Richard Firth, Hedvig Landenius Enegren, Christina Mikhos, Nicolas Bichard, Cassandra Donnelly, Jorge Pena, and Anthony Aiello) and Regents included Eric Cline and Maria Louise Nosch. Our thanks to Gaven Bruce, PhD candidate at Boston College, Fabiana, and Keith Dobney for their help in the work producing this completed piece of scholarship, collaboration in the best sense. Lisa Kadis (UIS program manager and Director, Illinois Scholars) made our meetings happen triangularly.

[3] Tom Palaima presented the etymological controversy concerning the Mycenaean word *pe-re-ka* and some broader epistemological implications of this specific issue and other word cases in the Linear B Mycenaean Greek corpus of tablets. Elizabeth Barber provided an authoritative reconstruction of the stages, techniques and processes for cloth working (weaving, plaiting, felting, etc.) in both prehistoric and historic times, production (with an emphasis on Mycenaean and later Greek terminology). In addition, she explained the underlying belief her pioneering manuscript *Prehistoric Textiles: The Development of Cloth in the Neolithic and Bronze Ages with Special Reference to Aegean Textiles*, Pearly Rachele Pierini delivered a presentation on problems connected with interpreting the linguistic idiosyncrasies attested on tablets from the *Room of the Chariot Tablets* (KN V) at Knossos and their significance. She highlighted and stressed that the relative chronology we can reconstruct from these features be better with a higher chronology for the Britain Age Aegean. Brent Vine offered substantial comments and we invited to derive benefit so far (48).

Topic 1: The Etymology of Mycenaean *pe-re-ka* and *a-ke-te-ri-ja* and Related Forms.

Presenter: Tom Palaima.

[4] Palaima addressed simple cases relating to his concerns with continual controls over proposed etymologies for terms in what we call Mycenaean Greek in the Linear B texts. Many such terms have no clear IE etymology and have as possible sources the many non-Greek speaking people who were resettled in Crete and the Greek mainland preceding and during the period 1600-1100 BCE.

[5] He took ailing that his life centuries have been with him ever since the days when he was studying mathematics before turning to Classics, ancient Greek and Latin. He [5] was the summary of his study in this remark by Alice Kober from her Earle lecture at Hunter College in 1941 (Program in Aegean Scripts and Prehistory: 1939-1948, Box 10, [5] Dating 2020-01).

> There is a definition of scholarship which states that a scholar is a person who knows more and more about less and less until finally he knows everything about nothing. It is supposed to be humor, but as a matter of fact, it comes very close to being a deep philosophical truth. The more one knows, the more one becomes aware of how much more there is to learn. Only the ignorant know everything about everything, or, to put it more accurately, they think they know.

[6] He looked things down to three main questions:

1. When do we need a new etymology for a word that occurs in the Linear B texts?
2. Are there any criteria we can use to determine whether or not we are interested in determining whether it is or is not a Greek word?
3. To what extent does a Mycenaean term have a set-identification (given spelling ambiguities, which have our vantage point on more ambiguous than they would have been to the tablets-writers) and a clear-cut linguistic meaning in all contexts?

[7] Along with the third question, he alluded to his discussion (Palaima 2020:125–126) of the terms *ka-ko-ni-ki-ja* "Kalkē" (sands on Thebes tablet Av 104 (TH) 1a), which he related to the roots of the Greek and Semitic words for "copper" and "bronze" (Kalkē) both for the mures, i.e., the marine mollusk, and for the purple dye which is extracted from it and from the "Kalkē sands in the Persian gulf, i.e., Persian mythology (cf. historical Greek gulphos and Mycenaean *ka-ko-ku-ko-ru*, *ka-ko-ru*, *ka-ko-ru-po-ti* and *ka-ko-ru-ti-ri-ja* (TH 1a-1b), where Tom adds that we should add to the basic kikalē a word-ending *-ko* as in KN Ap 1652, which is common to clearly or adjectival forms in the normative regular formation observing the same kind of palatalization (representing "palatal-y" Attic gilyma), *ΕΜΒ* 1334 a (*ki-ki*).

[8] To specify there we looked at:

> *pe-re-ka-ra*, *pe-re-kwe*, *pe-re-ka*, *pe-re-ka-ma* and the possible connection of *pe-re-ka-ra*
>
> and
>
> *pe-re-ka-ma-ta-ra-ti*, *pe-re-ka-ma-ta-ra-ti-ja*
>
> and *qate-qiri-ni*
>
> *a-ke-te-ri-ja*, *a-ke-te-ri-ja-ko*, *a-ke-te-ri-ja-ko-ti-ri-ja*, *a-ke-te-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja*

and the contexts in which these terms occur and the related terms with which they occur. We spent much more time on the first group of words.

[9] A recent article by Michael Lane (Lane 2015) raises anew the debate about the linguistic interpretation of the Mycenaean word *pe-re-ka* and related forms. (Readers can consult Palaima 2006:109–112 [10] for a concise discussion of the issues.) Lane argues that the Mycenaean word *pe-re-ka* attested in Mycenaean wood texts with the root represented as *perk-* or other "variant" or "plain" and of "plain", which he proposed is being worked on.) The widely accepted interpretation before Lane's paper for the words *pe-re-ka* (and plain-ending or variantform *pleq-pe-re-ka*) and *pe-re-ka-ma* (and *pe-re-ka*) was that they reflect the same root found in the Aphaleia Greek tablets, commonly translated as "*ivory*", and that *pe-re-ka* corresponds to an occupational term commonly translated generically as "*ivorer*" (NOTE: the translation "*ivorer*" is problematical. It should be "plain", "*bad ivorer*" should be "*ivory-worker*" (Lane, Barber [2011:63] stress the interpretation of *pe-re-ka* (plain) related terms like *pe-re-kti* in the Linear B texts as being derived from Aleiphaia "*ivory*" or "*to plain*" and whatever materials are being plained) as unacceptable based on two main arguments:

1. In Mycenaean Greek there is already a word for "*ivorer*", i.e., *e-re-pa-te*.
2. nouns in *-eus* seem to require, in Greek, the grade of the verbal root from which they derive, but *pe-re-ka* (plain) or *pe-re-ka-ma* (plain) would be present. Alternatively, the form *pe-re-ka* could derive from an *-emi*, like *a-pe-re-ke-ke* or *ampodokkhoon* from *tendkhein*, which would explain the vocalism in the form. Except when the aspiration precedes the sound /u/, Linear B does not have a special sign for the sound /w/ and the sign *ka* is spelling the aspiration arising from the disappearance of the sound /w/.

[10] If Lane's arguments are sound, the *-ma-ta-ra-ti-ja* form of the with *-ti-ka-ra* would suggest, as Palaima explained, that the form would derive from a root in *-ten-* or *-ten-ka-ra* or *-ten-ka-ra*. One point seemingly in favor of Lane's proposal is his observation that in historical Greek nouns in *-ter* apparently are formed from the *-n* grade root, not from the corresponding verb or regards. As so Palaima pointed out, we get in Bark and Pierson's Berotas Index (Bark and Pierson 1984: 20-32),

> ἀμφίστορ, ἀμφίστορος
> ἔδωρ, ἔδωρ, ἔδωρος
> ἐπίκουρος, ἐπίκουρος
> and even whereas Epicharmus 56 c., ἄκτ

and in compounds:

> -ναρτ, -ναρτ, -ναρτος
> -νοπτοκ, -νοπτ -νοπτος
> -ναρχ, -ναρχ -ναρχος
> -ναρχ, -ναρχ -ναρχος
> -ἄκρωρ, -ἄκρωρ -ἄκρωρος etc.

The potential historical-period exceptions in Bach and Pierson's Berotas Index are: - ωγρόπτ, and ἐδωρος). Lane thus proposes to derive *pe-re-ka* from an unattested verb ζέθέω "to draw, strip off (wood)".

[11] Palaima led us in exploring Lane's assumption on the basis of Linear B data. He also set the stage for Elizabeth Barber to explain the practical scale of cloth-making technology and the vocabulary in Late Bronze Age Greek, Homeric and historical Greek that relates to it.

[12] It became clear that key parts of Lane's argument are untenable.

[12] Regarding Lane argument 2, a group of Mycenaean words in *-eus*, although, pressed name, show a possible formation from an grade of the root, as in *-ti-ra-ra*, *pe-re-ka-ra*, *ne-pa-ra*, *pe-ra*. In Mycenaean possible a grade forms are:

> *-ti-ra-ra*
> *pe-pe-ra-ra* ("Chalcopsis ??)
> *ne-pa-ra-ka-ra-ra* (= "*ninfa*" in *ninjas*
> *pe-pe-ra-pa* ("Bar ??), *-ra-ra-ti*, *-ra-ra-ti-ja*, *-ra-ra-ti-ja-ko* ("Spinstress"), *Ἀμφιστόρη*
> *pe-ra-ka* (PY Ma 824 [2010:68 f.])
> *-ra-ra-ti-ja*: PY Ma 723 (2017:60 f.), Cn 655 (2006:48 f.), Ma 1 (2010:44 f.)
> *-ra-ra-ti-ja*: PY Ma 390, 1 (**Jo-ra-ra-ti-ja**) (2.2.3) (cf. Jo Sign 56), Ma 820 (2006:115).

The various case forms of *-e-ra-ra-ma* may be explained either as derived from an ethnic (Mycenaean *-ra-ma-ta*) or usually land (and as a possessive [PY Ma 820 Ma, Jo *-ra-ra-ti-ja*, *-ra-ra-ti-ja-ko*, *-ra-ra-ti-ja-ko-ti-ri-ja*, *-ra-ra-ti-ja-ko-ti-ri-ja-ko-ti-ri-ja*, *-ra-ra-ti-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja*, *-ra-ra-ti-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja*, *-ra-ra-ti-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja*, *-ra-ra-ti-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja*, *-ra-ra-ti-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja*, *-ra-ra-ti-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja*, *-ra-ra-ti-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja*, *-ra-ra-ti-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri-ja-ko-ti-ri

ἄκος ἀκέομαι ἀκέστρια ἀσκητής and ἀσκέω.

§28. Palaima here made one general but important point. In a brilliant comparative study of terms for work and power that are found in the Linear B texts and in the historical Greek lexicon, Morpurgo Davies (1979:103) proposes:

> "If Killen (1979:165–166, 180) is right in giving to *a-ke-ti-ri-ja* the value *askētriai* 'decorating women in the textile industry', the later Greek equivalent ἀσκητής has a very different meaning 'one who practices all arts and trades '…."

The *a-ke-ti-ri-ja* are also known in the Mycenological literature now as 'finishers'. Morpurgo Davies (1979:105) connects these "terminological losses" to "a change in the pattern of craft specialization."

§29. The way this has been rephrased by Morpurgo Davies is misleading. It makes it seem that the ἀσκητής in historical times is a kind of 'jack of all trades', i.e., 'one who practices all arts and trades' as the occasion demands, with the implication that he is a specialist in none, whereas in Mycenaean palatial times the feminine form identifies a very particular specialist: 'a final decorating finisher'. The idea then is that the arts and crafts intimately associated with the Mycenaean palatial centers aimed at producing particular luxury products that required hyper-specialists. Once the palatial centers disappeared with the destructions at the end of LH III B into the beginning of III C (roughly ca. 1230–1170 BCE), such specialty production ceased and crafts personnel over time became generalists or 'jacks of all trades' who manufactured commonplace objects.

§30. In fact, however, what the LSJ says is that an ἀσκητής is a specialist, but can be so in any specific art or trade. That is, the term can be applied to a person with highly developed technical skills and meticulous competence in any particular area, such as bronze-working, ship-building, wall-building, armor-making and so on. Chantraine (2009 *s.* ἀσκέω) says that in Homer the term is used for working with wool, metal, bow-making, building.

§31. The point here is that Killen may not be right in claiming the *a-ke-te-ri-ja* are 'decorators' and Morpurgo Davies in rephrasing is misleading. The LSJ says this complex of words applies to *any* art or trade. So the proposed change from Bronze Age to the historical (through Homer) period here *may* be exaggerated and misrepresented.

§32. Palaima Bibliography

Barber, E. J. W. 1991. *Prehistoric Textiles: The Development of Cloth in the Neolithic and Bronze Ages with Special Reference to the Aegean.* Princeton.

Beekes, R. 2010. *Etymological Dictionary of Greek* 1–2. Leiden Indo-European Etymological Dictionary Series 10. Leiden and Boston.

Blanc, A. 2018. *Les adjectifs sigmatiques du grec ancien: Un cas de métamorphisme dérivationnel.* Innsbruck.

Buck, C. D. and W. Petersen. 1944. *A Reverse Index of Greek Nouns and Adjectives.* Chicago.

Chantraine, P. 2009. *Dictionnaire étymologique de la langue grecque: Histoire des mots.* Completed by J. Taillardat, O. Masson, J.-L. Perpillou; ed. A. Blanc., C. de Lamberterie, J.-L. Perpillou. Librairie Klincksieck Série Linguistique Book 20. Paris.

DMic 1 and 2 = Aura Jorro, F. 1985 and 1993. *Diccionario micénico* 1 and 2: *Diccionario Griego-Español.* Madrid.

Duhoux, Y. 1976. *Aspects du vocabulaire économique mycénien (cadastre-artisanat-fiscalité).* Amsterdam

Duhoux, Y. 2008. "Mycenaean Anthology." In *A Companion to Linear B: Mycenaean Texts and Their World, Vol.* 1, ed. Y. Duhoux and A. Morpurgo Davies, 243–393. Bibliothèque des Cahiers de l'Institut de Linguistique de Louvain 120. Louvain-la-Neuve.

Dürig, R. 2020. *Deciphering the Silence*: *A Literary Journey to Alice E. Kober.* PhD dissertation, University of Plymouth. Submitted.

Evidence = Ventris, M. G. F. and J. Chadwick. 1953. "Evidence for Greek Dialect in the Mycenaean Archives." *Journal of Hellenic Studies* 73:84–103.

HP = Bechtel, F. 1917. *Die historischen Personennamen des Griechischen bis zur Kaiserzeit.* Halle.

Killen, J. T. 1979. "The Knossos Ld(1) Tablets." In *Colloquium Mycenaeum*, ed. E. Risch and H. Mühlestein. 151–181. Geneva.

Killen, J. T. 1996–1997. "The Find-Places of the Tablets from the Western Magazines at Knossos: Some Matters Arising." *Minos* 31–32:123–132.

Lane, M. 2011. "Linear B *pe-re-ke-u, pe-re-ke, and pe-re-ko:* contextual and etymological notes," *Kadmos* 50:75–100.

Luján, E. R. 1996-1997. "El léxico micénico de las telas." *Minos* 31–32:335–369.

Melena, J. L. 2014. "Mycenaean Writing." In *A Companion to Linear B: Mycenaean Greek Texts and Their World, Vol.* 3, ed. Y. Duhoux and A. Morpurgo Davies, 1–186. Bibliothèque des Cahiers de l'Institut de Linguistique de Louvain 120. Louvain-la-Neuve.

Morpurgo Davies, A. 1979. "Terminology of Power and Terminology of Work in Greek and Linear B." In *Colloquium Mycenaeum*, ed. E. Risch and H. Mühlestein. Geneva. 87–108.

Palaima, T. 2020. "*Porphureion* and *Kalkhion* and Minoan-Mycenaean Purple Dye Manufacture and Use," in *Alatzomouri Pefka : a Middle Minoan IIB Workshop Making Organic Dyes*, ed. V. Apostolakou, T. M. Brogan, and P. P. Betancourt, 123–128. INSTAP Prehistory Monographs 62. Philadelphia.

Palmer, L. R. 1963. *The Interpretation of Mycenaean Greek Texts.* Oxford.

Ruijgh, C. J. 1967. *Études sur la grammaire et le vocabulaire du grec mycénien.* Amsterdam.

TFC 4 = Aravantinos, V. L., M. del Freo, L. Godart, and A. Sacconi. 2005. *Thèbes: Fouilles de la Cadmée* IV. *Les textes de Thèbes* (*1–433): Translitération et tableaux des scribes.* Biblioteca di "Pasiphae" 4. Pisa.

Vaan, M. de. 2008. *Etymological Dictionary of Latin and the Other Italic Languages.* Leiden Indo-European Etymological Dictionary Series 7. Leiden and Boston.

Topic 2: The Weaving Process in Ancient and Today's Textile Industry and Some Notes on Mycenaean and Alphabetic Greek Textile Lexicon.

Presenter: Elizabeth Barber.

§33. Barber made clear that for a complete and systematic view on textile-related vocabulary in the Aegean context, it is essential to reconstruct and know the materiality of the weaving procedure. When reconstructing the vocabulary of textile production, one should bear in mind each and every step of the production process in order to know in advance the variety of technical terms needed to name these phases. This was the preliminary assumption that led to the compilation and explanation, in Barber's work, of the complete vocabulary in the Greek lexicon for the different phases of the weaving process. In the majority of cases, nevertheless, examples of synonymity can still be observed within the surveyed material, and many times the same meaning is expressed by a Greek and a Non-Greek root.

§34. **1.** Bronze Age people, from Britain to China, including the Mycenaeans, had 3 basic techniques for making the large, floppy, fiber-based coverings we call cloth: **plaiting, weaving, felting**.

§35. **Plaiting and weaving** both produce textiles by interlacing yarns (usually, spun yarns). But yarns are so limp that you can only interlace them by introducing *tension* to make the yarns "sit still" for the interlacing. **Plaiting and weaving** differ in *how this tension is introduced*, and by details of the resulting structures.

§36. For **weaving**, tension is introduced by stringing half the threads onto a framework (a loom) so they are held taut and parallel. This is the warp or foundation. The other half of the thread is then inserted, over and under, crossways into the warp, one row at a time. This is the weft. These threads thus lie at right angles (90 degrees) to the closed edges (selvedges) of the finished cloth. Weavers can work only where their loom—usually big and heavy—is set up.

§37. For **plaiting**, there is no distinction of warp and weft—all threads interlace in the same way and in the same general direction (all running obliquely through the textile from start to finish). All threads are tensioned by being attached in a single bunch to something a short distance away (a tree, your big toe, whatever), while the plaiter holds the other end of the entire bunch and pulls them tight. The simplest form of plaiting is 3-strand braiding (where your head forms the tensioning device for braiding your hair). So unlike weaving, which requires a loom, plaiting requires no equipment (although a fixed post for the far end can be used, and little spools can be used to help control the component yarns). Also unlike weaving, the final threads lie at a steep angle (often 45 degrees) to the finished edges (see Figures 1 and 2). And, highly significantly, plaiters can work anywhere, for example, in the stables where horses are always in need of various straps.

Figure 1 **Plaited bands**: get your eye on a red or white thread and follow its path through the band. Below: replica of fancy Bronze Age Central Asian band. Photo by E. Barber.

Figure 2 **Bronze Age clothing** made by sewing plaited bands together. (Caucasoid herders buried at Zaghunluq, Uyghur Autonomous Region.) Photo by I. Good, used with permission.

§38. Because one has to hold and manipulate all the threads by hand, plaiting is usually used to make relatively narrow bands and strips. Loom-woven cloth, however, can easily be made either narrow (as bands) or as wide as you make your loom. It is easy to put patterns into either plaited or woven textiles, although the patterns will look different because the underlying structures are different.

§39. Cloth can also be made by **felting** sheep's wool. (Sheep's wool is virtually the only fiber that will felt!) Felt is made not from yarn but from unspun fluff, which is mashed together until the tiny scales on the fibers become inextricably locked together. So it has no warp or weft or strands of any sort—no regular structure. It is possible, however, to felt a piece of woven wool after it has been woven. This is called woven felt, as opposed to fiber felt. Such a process can be part of what is known as **fulling**, although fulling often involves adding a special clay (fuller's earth) to the woven cloth to make it denser (and is thus much more often used in cold climates than in warm ones).

§40. **2.** For weaving, the Mycenaeans used the **warp-weighted loom** (Figure 3), on which the warp-tension is produced by stretching the warp threads between a top beam of wood and heavy weights tied onto bunches of warp threads near the floor. [This loom is "upright" but not vertical! A crucial part of its design is that it leans back at maybe a 30-degree angle. Barber refers to seeing lots of erroneous depictions by modern illustrators who don't understand how it works!] In order to be able to tie the

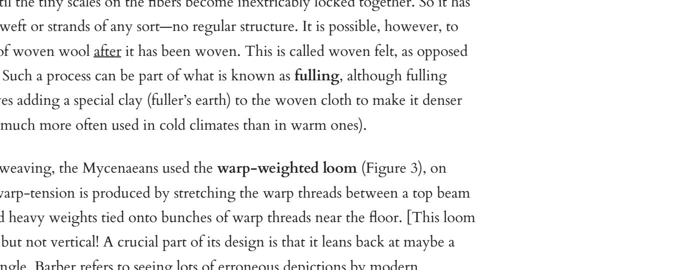

Figure 3 **Diagram of warp-weighted loom**, labeled in both English and Classical Greek (from ***Prehistoric Textiles*** [fig. 12.3 on p. 270]). Line drawing by Mark Stone. Re-labeling by Garrett Bruner.

weights on, the weaver must first attach each warp thread firmly to the top beam. The only efficient way to do this is to weave a band, called a heading band, in which the weft of the band is pulled out in very long loops to make what will be the warp threads of the future cloth (Figures 4 and 5). This firmly-woven band, with its cargo, is then lashed firmly across the top beam so that the newly-made warp threads for the future cloth hang down. These are then separated—one forward, the next one back, etc.—to form the primary shed. The weights are then hung on. This whole long process can be called dressing the loom. Only then can the weaving begin.

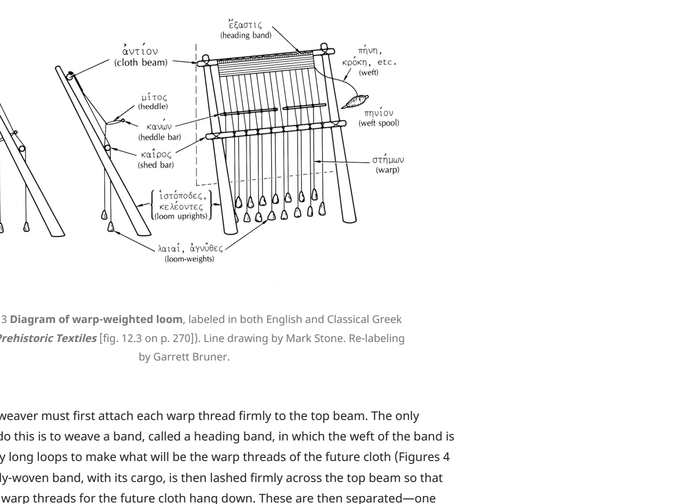

Figure 4 **Lapp woman** weaving the heading band (to the right of her right leg) for her warp-weighted loom. She is just pulling out to sufficient length a loop of future warp to hook it over the pegs. Note the similarity of the pattern on the heading band (in her case, red and white) to the most typical Mycenaean edge-pattern. Sketch after a photo in Hoffman 1964:66 Figure 26.

Figure 5 **Typical Mycenaean edge-pattern** which Barber used to make a heading band, set next to a Knossos fresco fragment in the Ashmolean. Photo by E. Barber.

§41. **3.** Considering more specifically the Linear B material, it is possible to isolate some technical terminology referring to different phases of the textile production. It is important to note that the general tendency in collective lexica is to trace back all these terms to more general meanings. In addition, we must admit the possibility that two terms, even apparently coincident, could have different meanings according to their context of attestation. When you look at the amounts of wool allotted to the various participants on the Linear B tablets, it makes practical as well as contextual and etymological sense to distribute the meanings as follows:

> *histeus* etc.: 'weaver' –making big cloth on a loom;
>
> *plekeus*: 'plaiter' –making narrow bands and straps by hand;
>
> *knapheus* –principally a 'felter' (who needs and is given large amounts of wool; no extra wool is needed for fulling a cloth already made!);
>
> *a-ze-ti-ri-ja* –woman who weaves the special heading-band-cum-warp to dress the loom so the weaver can begin.

§42. The term *a-ze-ti-ri-ja* can be related to the alphabetic Greek ἄσμα, which probably indicates the above-mentioned heading band. We could call her the 'dresser' or 'preparer'. Her principal function is to prepare the loom for weaving, not to decorate anything (although the heading band can easily be made decorative by using colored yarns).

§43. The translation 'preparer' then makes good sense in the contexts of the other kinds of workshops where it is found, such as metalworking. This interpretation clearly stands in contrast with Killen's (1979:151–181) proposal to interpret this occupational name as 'decorators' or 'finishers' in a final stage of work. On the contrary, these women would be essential to the preliminary phase of the weaving process.

§44. This interpretation is partly based on the attestation of the masculine forms singular *a-ke-te* and plural *a-ke-te-re*, related to feminine *a-ke-ti-ri-ja*, in texts related to the bronze production, since the two terms are considered variant spellings of the same word. These two hypotheses, however, show a semantical affinity, paralleled by the English verb 'to dress'. These workers could be in charge of 'dressing the loom', in the sense of 'preparing it' with the headband, rather than 'decorating it'. The semantic field is the same, but the specific meaning varies significantly. The LH III Mycenaeans (as opposed to the MM and LM I–II Minoans) donot seem to have decorated their cloth except sometimes with fancy edgings (whether woven or plaited). The fancy cloth you see in Knossos paintings is all Minoan, regardless of the wearer. Remember: the words *robe* and *rob* are etymologically the same!

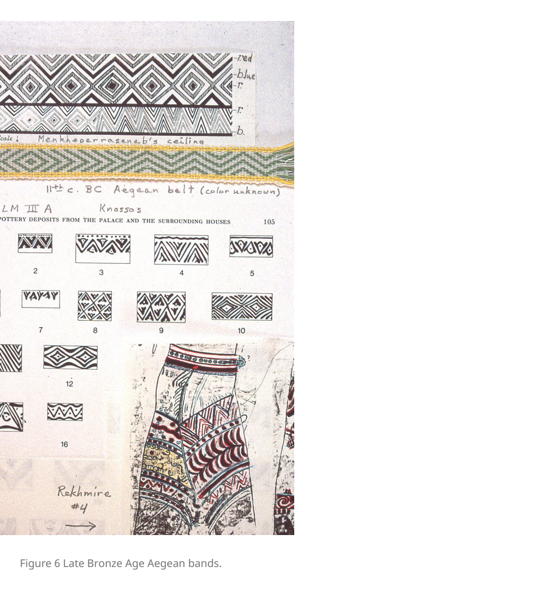

Figure 6 Late Bronze Age Aegean bands.

§45. **Worksheet** comparing Late Bronze Age evidence for Aegean bands, whether woven or plaited.

§46. Figure 6 top row: Ceiling pattern from tomb of Menkheperraseneb (Th86; mid-15th c. BCE), as published by Davies and Davies (Plate 30B), but hand-colored by Barber according to their color key. Most Egyptian tomb paintings used their full palette of red, yellow, green, and blue (plus black and white), but this painting is highly unusual in using only red and blue (on white). Aegean textiles, especially for export, seem generally to have used only red, blue, and white—presumably because these were the only colors they could easily make colorfast. (Yellow was marginal; green was impossible until the Iron Age [using iron as the mordant]). Egyptian border patterns are extremely regular, but this one changes pattern in mid-stream! Presumably the painter was copying something that had only these colors and did these weird things: a textile with an edgeband. (Color Plate 3 of Barber 1991 shows 5 Egyptian ceilings copied from Aegean textiles, redone in their full glory; more shown in b/w in Barber 1991:chapter 15.) This particular pattern, with its particular changes, is found on one of the only pieces of textile to survive in early Greece, the belt-band from Lefkandi.

§47. Figure 6 2nd row: Barber's reweaving of three of the patterns—chevrons, diamonds, and tent-like zigzags—on the band from Lefkandi (originally dated ca. 1000 BCE). What survived is a delicate-looking linen band full of patterned holes, making it look like lace. After much observation, Barber determined that the linen itself is in plain-weave (so: woven, not plaited), the holes having been left by a second set of thicker threads that disintegrated. Barber used yellow for the edge pattern and green for the inner pattern, just so she could distinguish them as she worked. But Barber guessed that the missing threads would have to have been wool yarn in the red-purple-blue range of colors. (Decades later, someone found enough fiber left to determine that the missing threads were red wool. Bingo!) So ignore the colors—just look at the pattern. It matches Menkheperraseneb's edging. It also matches many, many of the patterns you find on…

§48. Figure 6 3rd group (patterns labeled 1–16): LM IIIA pottery from Knossos: diamonds and tented zigzags everywhere.

§49. Figure 6 bottom-most right: Kilt of a Keftiu visitor recorded in the tomb of Rehkmire (Th100; early 15th c. BCE; see Barber 1991:334–335 for others). The kilt is sewn together from narrow patterned bands, at least 3 of which have tented zigzags.

(The fringe made by the wrap ends of the hands turn down the edge of the rerebrap, most sadly turn over the top of the kilt. Exactly the same structure is visible on another nearly contemporary Indo-European kilt the warrior carved on the Kings Grave at Bogbaderby. Rubbert 1991 [27])

550. Barber Bibliography

Barber, E. J. W. 1991. *Prehistoric Textiles: The Development of Cloth in the Neolithic and Bronze Ages with Special Reference to the Aegean*. Princeton.

Davies, N. de Garis, and N. Davies. 1933. *The Tomb of Menkheperrasonb*. Annemouse, and Another. London.

Hoffmann, M. 1964. *The Warrior Graves from Qurna*. Oslo.

Kilian, J. T. 1979. "Die Kossen LdU Tablet." In *Colloquium Mycenaeum*, ed. E. Bosch and H. Mühlestein, 151–161. Geneva.

Topic 3: Linguistic idiosyncrasies and chronology on Linear B tablets from the RCT at Knossos

Presenter: Rachele Perini

[25]. The presenter is part of a broader research on the linguistic idiosyncrasies on the tablets from the *Room of the Chariot Tablets* (RCT) at Knossos. The research as a whole aims to gain further insight into the chronology of the RCT, and thus the Bronze Age Aegean, by analysing specific linguistic elements commonly understood as idiosyncratic to the documents from this deposit. Although these idiosyncrasies do not provide direct evidence for an absolute chronology, their connection with other Linear B (LB) or the earlier recommendable stages of the Proto-Indo-European (PIE) opens up the field for two different kinds of considerations. First, it allows linguistic phenomena to enter the chronology of Knossos, thus expanding the area of the inquiry. Second, it provides further tool to cross-check archaeological results. Sandgren (1991) has provided an exemplar model of this collaboration. He combined the archaeological and textual data on Minoan weapons, he has added weights to the hypothesis of dating the Linear B tablets from the Room of the Chariot Tablets to a particular chronological interpretation, presumably because this evidence is neither particular dense in a particular dating.

[26]. The presentation focuses on the linguistic analysis of personal names in the tablets from those documents that, according to the latest edition of the Knossos tablets (KN H), belong to the RCT. Subjects such as archeology (Driessen 1990), epigraphy (Tomas 2003, 2017), paleography and phylogenetic systematics (Poth/Shelton 2016), and prosopography (Lindstedt/Jasanoff 1995) have demonstrated that the RCT is a peculiar deposit and that Mycenaean scribes do belong to different chronological periods. For this reason, I will pay attention from a linguistic perspective and Mycenaean tablets being largely agglutinated as they were synchronic to each other. As a result, idiosyncrasies are often interpreted as errors or abnormalities. [27] The scribes significantly changes by approaching these linguistic idiosyncrasies through the lens of diachronic. Such analysis shows that they usually are either Non-Greek elements, i.e. LA influences on Linear B (LB) phonetics or archaisms, i.e. particular features inherited from PIE that both Linear B dialects and alphabetic Greek do not show any more.

[28]. Accordingly, the peculiar forms attested on tablets from the RCT can be grouped into three categories: [29] Non-Greek elements, i.e. words derived from the Minoan language (mostly Linear A) or influenced by Minoan phonetics [30] Archaisms, i.e. features among the earliest stages of Proto-Indo-European, preserved in the Mycenaean [31] LB innovations, i.e. specific phonetic developments which represent differentiated signs of the LB inquiry.

Defining the corpus and the dataset: a selection of linguistic idiosyncrasies from the RCT

[32]. The first issue we face is the identification of the full corpus of LB inscription at Knossos, mainly because of the uncertainty and contradictory nature of the primary sources (mostly Del Freo 2016). After a long debate, we now rely on the most updated version of the Knossos corpus, the new texts by Poth (Poth 1986–1987; 2000–2001) [33] so KN VE 2001 tablets are indicated as coming from the RCT. A further problem, i.e. N 52, is tentatively related to the RCT. A second issue is the "LU" related documents. Hood (1962) and Ventris/Chadwick (1973) suggested that the "LU" series, KN Ld, belongs to the RCT. Other scholars (e.g. Sandgren/Steele/Lindgren) and commonly understood as related to a set of scribalist practices. However, we cannot explicitly say that all the tablets in "LU" come from RCT. By adding these further tablets, the whole corpus of RCT-related tablets is almost doubled. Perini lists below the 20+1 tablets from the RCT, which are as follows (in bold, tablets with relevant features that will be discussed in the next section):

Ag 47, 48, 80, 99, 91, 204, 321, 323, 324

Ne 63, 155, 190, 194, 203, 1003,

R (2) 180, 166

Co 98, 90, 41, 76, 113, 139, 144, 152, 156, 162, 163, 166, 383

E (1) 132, 168, 194, 201

F (1) 31, 75, 144, 163, 157, 185,

K 93,

L 166, 176, 185

Np (1) 49, 81, 85, 267, 268, 269, 291, 271, 272, 273, 274, 276, 277, 278, 286, 294,

Dp (1) 180, 1004.

Sc 70, 78, 82, 90, 103, 112, 135, 139, 141, 142, 149, 197, 207, 217, 218, 219, 221, 222, 223, 224, 225, 226, 227, 229, 230, 232, 233, 234, 237, 238, 239, 240, 241, 242, 243, 244, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 266, 270,

Lo 160, 161,

Gf 108, 124,

U (1) 79, 111, 120, 121, 196, 311,

U (1) 96,

Vc 53, 54, 55, 64, 66, 67, 68, 72, 73, 74, 81, 83, 84, 102, 104, 108, 110, 121, 125, 126, 127, 128, 143, 170, 171, 175, 176, 178, 176, 177, 178, 181, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237,

VE 62, 136, 137, 156, 7545,

V (2) 5, 56, 57, 60, 77, 111, 117, 118, 119, 120, 121, 135, 136, 188, 282, 537,

W 1483, 4406, 6104, 8712.

X1 56, 75, 84, 86, 92, 97, 98, 100, 101, 107, 116, 119, 122, 131, 133, 134, 140, 148, 150, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 6007.

[34]. This section has particular phonetic and morphological elements, thus complicating the transcription (2016) preliminary linguistic inquiry. As we will see below, the dataset might be broadened since we have found a clear picture of the chronological development within the Mycenaean tablets. Idiosyncrasies we will focus on at this stage of the research tend to follows: C-Ra 215 (*ka-ra-ti-ja*) and *ka-ra-ti-ja-o-na* (*ka-ra-ti-ja-o-na*) [35] *ki-ri-ta* (*ki-ri-ta-ni-ja-ko-ne*) [36] *ki-ri-ta-ni-ja-ko-ne* (*ki-ri-ta-ni-ja-ko-ne*) [37] *ki-ri-ta-ni-ja-ko-ne* (*ki-ri-ta-ni-ja-ko-ne*) [38] *ki-ri-ta-ni-ja-ko-ne* (*ki-ri-ta-ni-ja-ko-ne*) [39] *ki-ri-ta-ni-ja-ko-ne* (*ki-ri-ta-ni-ja-ko-ne*) [40] *ki-ri-ta-ni-ja-ko-ne* (*ki-ri-ta-ni-ja-ko-ne*) [41] *ki-ri-ta-ni-ja-ko-ne* (*ki-ri-ta-ni-ja-ko-ne*) [42] *ki-ri-ta-ni-ja-ko-ne* (*ki-ri-ta-ni-ja-ko-ne*) [43] *ki-ri-ta-ni-ja-ko-ne* (*ki-ri-ta-ni-ja-ko-ne*) [44] *ki-ri-ta-ni-ja-ko-ne* (*ki-ri-ta-ni-ja-ko-ne*) [45] *ki-ri-ta-ni-ja-ko-ne* (*ki-ri-ta-ni-ja-ko-ne*) [46] *ki-ri-ta-ni-ja-ko-ne* (*ki-ri-ta-ni-ja-ko-ne*) [47] *ki-ri-ta-ni-ja-ko-ne* (*ki-ri-ta-ni-ja-ko-ne*) [48] *ki-ri-ta-ni-ja-ko-ne* (*ki-ri-ta-ni-ja-ko-ne*)

Knossos Linear B Archives. Uppsala.

Melena, J. L. 2014. "Filling Gaps in the Mycenaean Linear B Additional Syllabary: The Case of Syllabogram ⿻*34*." In *Ἀφιάλα. Ofrenda desde la Filología Clásica a Manuel García Teijeiro*, ed. A. Martínez Fernández, B. Ortega Villaro, H. Velasco López, and H. Zamora Salamanca, 207–226. Valladolid.

Mém. II = Lejeune, M. 1971. *Mémoires de philologie mycénienne II*. Rome.

Mém. III = Lejeune, M. 1972. *Mémoires de philologie mycénienne III*. Rome.

Maurice, N. 1985. "Fautes de scribes: pour une critique verbale appliquée aux textes mycéniens." *Minos* 19:29–50.

Nosch, M.-L. forthcoming. "Observations on Sign *a2*in Linear B in the Various Chronological Phases of the Knossos Linear B Archives and the Mainland Linear B Archives." *Minos* forthcoming.

Olivier, J.-P. 1975. "'Lire' la linéaire A." In *Le monde grec. Pensée, littérature, histoire, documents. Hommages à Claire Préaux*, ed. J. Bingen, G. Cambier, and G. Nachtergael, 441–449. Brussels.

Palaima, T. G., and E. Sikkenga. 1999. "Linear A > Linear B." In *Meletemata. Studies in Aegean Archaeology Presented to Malcolm H. Wiener As He Enters His 65th Year*, 3 vols., ed. P. P. Betancourt, 2:599–608. Liège and Austin.

Palaima, T. G. 2003. "The Inscribed Bronze 'Kessel' from Shaft Grave IV and Cretan Heirlooms of the Bronze Artist Named 'Aigeus' *vel sim*. in the Mycenaean Palatial Period." In *Biblia:A Tribute to W.C. Brice*, ed. Y. Duhoux, 188–201. Amsterdam.

Perpillou, J.-L. 1977. "Repentirs de scribes." *Revue de philologie, de littérature et d'histoire anciennes* 51:237–248.

Pierini, R. 2014. "Ricerche sul segno 25 del sillabario miceneo." In *Donum Mycenologicum: Mycenaean Studies in Honour of Francisco Aura Jorro*, ed. A. Bernabé and E. R. Luján, 105–137. Louvain-la-Neuve and Walpole, MA.

Ruijgh, C. J. 1967. *Études sur la grammaire et le vocabulaire du grec mycénien*. Amsterdam.

Snodgrass, A. M. 1965. "The Linear B Arms and Armour Tablets—Again." *Kadmos* 4:296–110.

Steele, P., and T. Meissner. 2017. "From Linear B to Linear A: The Problem of the Backward Projection of Sound Values." In *Understanding Relations Between Scripts: The Aegean Writing Systems*, ed. P. Steele, 93–110. Oxford.

Tomas, H. 2003. *Understanding the Transition between Linear A and Linear B Scripts*. PhD dissertation, University of Oxford. Unpublished.

Tomas, H. 2017. "From Minoan to Mycenaean Elongated Tablets. Defining the Shape of Aegean Tablets." In *Aegean Scripts. Proceedings of the 14th International Colloquium on Mycenaean Studies, Copenhagen, 2–5 September 2015*, ed. M.-L. Nosch and H. Landenius Enegren, 115–126. Rome.

Villar, F. 1993. "The Indo-European vowels /a/ and /o/ revisited." In *Comparative-Historical Linguistics: Indo-European and Finno-Ugric*, ed. B. Brogyanyi and R. Lipp, 139–160. Amsterdam.

Vine Commentary:

§69. Brent Vine suggested a different interpretation of the spelling with *a-* (as opposed to *a₂-*) in RCT *a-ni-o-ko* (and related forms, likewise KN, PY *a-ni-ja*, KN *a-ni-ja-pi*, PY *a-ni-ja-e*), related to the possibility that so-called "aspiration-anticipation" ~ as in Pr.-Gk. **dexro-* (cf. Ved. *dáxra-*) > **khero-* > ἰερός, Pr.-Gk. **dhmeno-* (cf. Ved. *dúra* 'sin', prepl. *dúnta*) > **khmeno-* > ἱμενός, and a number of other forms — was a post-Mycenaean development. As argued by Nussbaum (1998:138, with n. 136; similarly Lejeune 1972: 90–1, with n. 3), this is the likely conclusion to be drawn from the spelling of KN, PY *a-mo*, never ⿻*a₂-mo* (and likewise for related forms: *a-mo-ta*, *a-mo-te-jo-na-de*, etc.), and especially KN *a-na-mo-xa*, *a-na-mo-ta* (?hx alogether), never ⿻*a₂-*or ⿻*a-*: thus *a-mo* reflects */arhmo/* (> PIE **h₂ér-smo*), and not yet */harhmo/* or */harmo/*. In the same way, *a-te-ja* and related forms were probably vowel-initial (not *h*-initial), e.g. */anhiaí* (so also Bernabé and Luján 2006:303, *s.v. a-te-ja*), and would thus have been spelled with *a₂-*. The long vowel in alphabetic Greek forms (Hom. ἡνία etc.) results from compensatory lengthening in a sequence **-Vns-* (Lejeune 1972:128; the PIE root is **h₂ens-*, cf. Lat. *ānsa* 'handle' [with automatic vowel-lengthening in Latin before /-ns-/], Lith. *ašà* 'id.', etc.); this development, too, could have been post-Mycenaean. In any case, the spelling with *a-* rather than *a₂-* need have nothing to do with vowel length.

§70. With regard to points (ii) and (iii) under (ii) *Archaisms*, Brent Vine expressed some skepticism about the Greek and Sanskrit material presented by Pierini. (For the Sanskrit forms, he benefited greatly from consultation with his UCLA colleague Stephanie Jamison.) For θώσσόστης (θώσσόστης, Hes. *Op.* 320-): the truly archaic first compound member related to θοός is clearly the isolated athematic stem θοσ-, as in the morphologically parallel participial form θόσφατος (*Iliad*), as well as in other forms, such as θόσκλος (*Iliad*) and θόσπις (*Od.*+, cf. θοσπιδαής [*Iliad*]). Compounds with thematic first member θοο- are exceedingly frequent, including θοόδους (Pindar, Bacchylides); but such a form is unusable in hexameter poetry, where (as in the Hesiod passage) θοόσδοτα (following the caesura κατὰ τριτον τροχαῖον) could be an artificial form created on the basis of a "ἀτόσδοτος" (so e.g. Frisk *GEW*; Chantraine *DELG*, and Beekes *EDG*, all s.v. θοός, as well as West 1978:238 *ad loc.*, comparing the Boeotian personal name Θοῦζοτος).

§71. For RV *r̥tas-pati-* (8.26.21a; unaccented since vocative in context) and *r̥ítas-páthi-* (5.50.5b, 10.64.10c, 10.93.7b): there are several considerations that argue against taking the first members of these forms as simply a primordial archaism with "short" thematic gen. sg. forms. A striking feature is that all three attestations of *r̥ítas-páti-* occur in metrically anomalous contexts: 5.50.5b is a hypersyllable (in an octosyllabic context), of a type that does not conform to any of the regular hypersyllabic patterns (cf. Vine 1977); 10.64.10c and 10.93.7b (with identical phraseology: *r̥ítasāṭīr bhāgo = r̥ítasāṭīr bhāgaḥ*) are irregular 11-syllable verses in 12-syllable [Jagatī] contexts, and 10.93 is noteworthy as a hymn with so many difficulties of meter and syntax that "it is generally agreed that some of the problems may be due to faulty transmission" (Jamison and Brereton 2014:3.1544). Tellingly, Arnold (1905:101) sought to emend all three instances of *r̥ítas-páti-*, although his own solution is itself problematic. In contrast (and somewhat similar to the opposition between θόσφατος with athematic first member and θοόσδοτος with anomalous thematic first member), double-accented compounds with second member *-páti-* (a special subtype) are very well attested with athematic gen. sg. first member, as in RV *bṛhas-páti-*, *bráhmaṇas-páti-*, *mánasas-páti-*, *vā́nas-páti-*, and others. All in all, it seems preferable to follow Wackernagel (1905:246–247) in interpreting *r̥tas-pati-* and *r̥ítas-páti-* as artificial secondary creations (insofar as these forms are correctly transmitted) based on *bṛhas-páti-*, *bráhmaṇas-páti-*, etc., replacing expected **r̥tá-pati-* and **r̥ítá-páti-* (forms with metrically inconvenient sequences of light syllables). The pattern then repeats itself in post-Vedic times: forms with athematic gen. sg. first members (*jágatas-páti-*, *divas-pati-*, etc.) serve as the basis for analogically generated *vrāja-pati-* (BhP.), with thematic first member. At the very least, data like RV *r̥tas-pati-* and *r̥ítas-páti-* (much less post-Vedic *vrāja-pati-*) cannot bear much weight in support of another theory.

§72. Vine Bibliography

Arnold, E. V. 1905. *Vedic Metre in its Historical Development*. Cambridge.

Beekes, *EDG* = Beekes, Robert S. P. 2010. *Etymological Dictionary of Greek*. Leiden Indo-European Etymological Dictionary Series 10. Leiden.

Bernabé, A., and E. R. Luján. 2006. *Introducción al griego micénico: Gramática, selección de textos y glosario*. Monografías de filología griega. Zaragoza.

Chantraine *DELG* = Chantraine, P. 1999. *Dictionnaire étymologique de la langue grecque: Histoire des mots*. Paris.

Frisk *GEW* = Frisk, H. 1960–1972. *Griechisches etymologisches Wörterbuch*. Heidelberg.

Jamison, S. W., and J. P. Brereton. 2014. *The Rigveda: The Earliest Religious Poetry of India*. New York.

Lejeune, M. 1972. *Phonétique historique du mycénien et du grec ancien*. Paris.

Nussbaum, A. J. 1998. *Two Studies in Greek and Homeric Linguistics*. Göttingen.

Vine, B. 1997. "On the heptasyllabic verses of the Rig-Veda." *Zeitschrift für vergleichende Sprachforschung* 91.2:246–55.

Wackernagel, J. 1905. *Altindische Grammatik*. Vol. 2.1, *Einleitung zur Wortlehre, Nominalkomposition*. Göttingen.

West, M. L. 1978. *Hesiod: Works and Days*. Oxford.

Notes

1. Firth's and Driesen's (1999) reconstructions differ about the unity (or not) of the *North Entrance Passage* (NEP), possibly representing an agglomerate of different deposits, rather than just one. Firth divides the northern part of the palace into two deposits, the 'actual' NEP and the *North-West Insula* (NWI), an area surrounding the *Room of the Bügelkannen*. On the basis of some stirrup jars and double amphorae found in both the NEP and the *Room of the Bügelkannen*, tablets from NEP are dated to LM IIIB. Her then takes into account some textual evidence of the NEP tablets (subjects of the records, scribal hand, isolation of the deposit), and draws a parallel with the RCT (NEP and RCT had similar function, NEP is slightly later in dating). Driesen considers the whole area of NEP and NWI as a unique sector of the palace. The whole NEP area incorporates three deposits, i.e. (i) the *Room of the Flower Gatherer* (I1) and the *Room of the Bügelkannen* (I4, I5), (ii) the *Spiral Cornice Room* (J2), (iii) the *Area of the Bull Relief* (I3). By noticing several scribal relations among these areas, he considers mainly the palaeographic and textual evidence. Common to Firth's and Driesen's analysis is the acknowledgement of a stronger relation between two sub-areas, i.e. I2 and I3. ↑

2. Chadwick 1958 was the first to read as scribal errors the *-Ko* forms of the *o*-stem genitive singular (see below §3). On errors and abnormalities, see also Ilievski 1965, who provides the first attempt to classify scribal errors in Mycenaean tablets; Maurice 1985, who analyzes lexical and morphosyntactic scribal errors and puts forward an attempt to classify *lapsus*; Consani 2003, who uses psycholinguistic categories of the speech to classify errors on the Linear B tablets. For a different approach to textual anomalies, see Lejeune (*Mém.* III) and Perpillou 1977. ↑

3. The sign for a_3 is commonly understood to be a LB innovation. However, Palaima 2003 argues that the handle of a cauldron from the Grave Circle A at Mycenae might bear an example of AB 43 (see Fig. 7). Caution is needed, as Palaima himself remarks, for two main reasons. First, the cauldron dates to LH IB, which means that the incision might be either an early example of the LB script (the earliest widely suggested date for its creation is MM III > LM IA) or a late example of LA. Second, isolated signs on vessels might not belong to a script but, rather, appear similar to syllabary signs just by chance. ↑

4. Highlights from Tom Palaima on the meaning of a_3-*ke-te-re* in a diachronic perspective: "Ruijgh (*Études* 54-55 n. 40 and 65 n. 84) explains that we see within our tablets different stages of the development *VV* > *EV* > *V*. So an original *pa-ke-te-re* still preserving the etymological *y* (Ruijgh *Études* 65 n. 84 cites Frisk under ἔκκος) becomes a_3-*ke-te-re* (*hakestíre/ Ἁκεστίρε*, 'restorer!' [Note: the term is only found once and in the dual on KN V 118, as indicated by the numerical entry '2'. It is also interesting that the a_3- here is written over an erased *a-*.] Chantraine s.v. ἔκκος has an elegant explanation, relying on Lejeune's early treatment, pointing out that in later non-Ionic or Attic dialects the term shows aspiration in compounds and so he posits an root **yēk-*/*yak-* meaning to 'calm, pacify'. The term derived from this root is never applied to the practitioner of 'calming and pacifying' a sick person for which ἰατρός and ἰατήρ had already occupied the field. But it is used in the sense of 'soothe' an anxious horse or then 'repair' a cloth. Thus it can be viewed as bringing something into a normal and desirable state from which it had somehow departed. Attic ἴκκος is explained as coming from a psilotic dialect like Ionic. Hence the meaning 'restorer'. And in later Greek specifically a seamstress." ↑

5. Before the decipherment of LB, the etymology of the alphabetic Greek ἄρμα was reconstructed as follows. First, the sonorant sonant from **ar-* (cf. ἀραρίσκω). Second, the root **ar-* is added the suffix **-smo-*, i.e. **ar-smo-*. Third, the sibilant of the suffix moves from the central position to the beginning part of the word (**ar-smo* > **sar-mo*). Finally, the sibilant undergoes the last change and evolves into *h* (**har-mo*). Summing up: **ar-smo* > **sar-mo* > **har-mo* > ἅρμα. The alphabetic Greek nouns ἁρμή and ἁρμός have received the same etymological explanation, the only difference the vowel of the suffix in the second step, i.e. ἁρμή stems from **ar-smā* and ἁρμός from **ar-smo*. Mycenaean *a-mo* challenges this reconstruction since this word and all the other LB derived nouns consistently show *a* (not a single attestation of a_2 in this family words has come to light). Lejeune (*Mém II* 209) has proposed a slightly different etymological explanation for *a-mo*, i.e. **ar-mn*. As regards the root **ar-*, it is worth highlighting that, although no certain evidence for the length of the *a* is provided, the vowel *a* reconstructed as such in the root and is not the secondary development of a vocalized resonant. These observations, altogether, reinforce the hypothesis that the a_2 encodes a group originally made of a cluster of '*s* / *ṣ* / *w* + vocalized resonant. ↑

Guest Post

Linear A, Linear B, MASI, plaiting, textiles, weaving

CENTER FOR HELLENIC STUDIES HARVARD UNIVERSITY

EU/EEA Privacy Disclosures Cookie Policy CHS Greece Privacy Notice