MASt@CHS – Summer Seminar 2020 (Friday, June 26): Selected Presentations and Discussion

2020-06-07 | By Rachele Pierro and Tom Palaima

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

[1] Rachele Pierro began the Summer 2020 meeting of MASt@CHS (minutes file 00b in the series, begun November 5, 2019 and continued December 12, 2019, January 10, 2020 and April 17, 2020) by welcoming participants to the talk, The MASt@CHS Project: Mycenaean Greek Texts in Transliteration, Tagging, Lemmatization, Morphological Tagging, or Glossary of the Corpus, organized a seminar that Palaima offered in November 2018. Further details about the MASt@CHS project (goals, network, and topics) can be read in full **here**.

[2] On June 26, besides users of the Seminar's family members' of MASt (Gregory Nagy, Leonard Muellner, Sarah Morris, Roger Woodard, Brent Vine, Hong Hanson, George Pinault, Vassilis Petrakis), we were delighted to have joining us the Elizabeth Barber, Gloria Ferrari Pinney, Michael Ruth, Hedvig Landenius Enegren, Christina Skelton, Nicholas MacNeill, Leonardo Orsolini, Alex Rice and Anthony Verderame. Our chair, Rachele Pierro, introduced Tom Palaima who offered a brief overview of the project that pointed to big problems the computational linguistics community, in collaboration with Brent Vine, could Rachele, CHS project manager and librarian, basically has made all of our meetings happen smoothly.

[3] Tom Palaima presented the etymological controversy concerning the Mycenaean *qe-re-ta-o* and some broader epistemological implications of the question that and other words raise in the Linear B lexicon likewise related to chels, Elizabeth Barber and other members of the Chronology of Ancient Sanctuaries project (CHS) working on textiles, pottery, and metallurgy, in both prehistoric and historic periods. Palaima's presentation, using the Mycenaean and later Greek terminology, in addition, emphasized the methodology behind the pioneering monumental work, Thomas Palaima, *The Development of Chelsh in the Mycenaean and Homeric Ages with Special Reference to the Aegean Textile Industry*. Barber offered a presentation on problems associated with interpreting the Aegean iconographic artwork in tables from the Room of the Chariot Tablets at Pylos and the Linear B tablets. Barber's presentation, based on her forthcoming and on-continuous book chapters, has been called, in a recent review, chronology for the Bronze Age Aegean. Brent Vine offered substantial comments and we were invited to review them up to fall break.

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

Presenter: Tom Palaima.

[1] Palaima addressed simple cases relating to his concerns with continued crucial interpretational challenges he notes in what we call Mycenaean Greek in the Linear B lexicon. Many such terms have no clear IE etymology, and have as possible sources the many non-Greek languages that must have existed in Greece and the Greek-speaking world during the period 1600-1100 BCE.

[2] He now adds that he has little concern now from hand with how ones that also when he was studying mathematics before turning to Classics, ancient Greek and Linear B. They can be summed up nicely in the remark by Alice Kober from her field lecture at Hunter College April 9, 1946 (Program Notes, Program Series, Program Notes, 10.2) (Editing 2019):

> There is a deterrent of scholarship which states that a scholar is a person who learns more and more about less and less until finally he knows everything about nothing. It is supposed to be funny, but as a matter of fact, it comes very close to being a description of what I do. I am a student of Linear B, and I know everything about Linear B. Such study leaves them in a fashion. Only the specimen knows everything about anything, so to speak, or more accurately, they think they know.

[3] The Sybil Kings, drawn in these matter questions:

1. Where do we need a new etymology for a word that occurs in the Linear B texts?
2. If a proposed etymology is technically sound, what criteria do we have for determining if it is a plausible one, given the nature of the Mycenaean Greek lexicon?
3. To what extent do Mycenaean texts have a set identification (given spelling ambiguities, which from our vantage point are more ambiguous that they would have been to the scribes and scribal groups) and meaning at all?

[4] With regard to the third question, he alluded to his discussion (Palaima 2010:117-120) of the term *ka-ra-ni-ko*, Kober's notes (Kober 1946 [1945]) and Kober's field lecture, which he referred to the work of the Ionic word *karanos* in Herodotus (Greek "Sybil's Finger) and finds the *ka-ra-ni-ko*, the mortar-and-pestle, and the people that which is remained from it, and *ka-ra-* 'Sybil's-pestle-to-the-Sistrum plant', i.e., *karanos*. workshop (L' Sacrinal Greek, Palaima, and Mycenaean Greek *ka-ra-ni-ko*, *ka-ra-ja-ko-ra-ni-ko* and *ka-ra-ni-ko-ri-ja*, *ka-ra-ni-ko-ri-ja-ko-ra-ni-ko*, *ka-ra-ni-ko-ri-ja-ko-ra-ni-ko-ri-ja-ko-ra-ni-ko-ri-ja-ko

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

Presenter: Rachele Pierini

Qn: Rather much clear that for a complete and systematic view on textile related vocabulary in Mycenaean, it is necessary to consider the whole process and the technology of the weaving procedure. When reconstructing the vocabulary of textile production, we should bear in mind each and every step of the production process in order to know in advance the variety of relevant terms needed to name these phases. This was the preliminary assumption that led to the compilation and explanation, in Rachele's work, of a comprehensive glossary of Linear B textile terms. Rachele's work has been a useful synopsis for the majority of the terms, nevertheless, some of the proposals for the etymology shared within the universal material, and many times the same meaning is expressed by a Greek and a Semi-Greek term.

Lin. B. Bronze Age people, from Britain to Crete, including the Mycenaeans, had 3 basic processes in their textile industry: the loom, the weaving device for binding warp and weft, and the **weaving, felting**.

Qn: **Plaiting and weaving** both produce textiles by interlacing yarn (usually, yarn yarn). But you can so thing that you can only interlace threes by introducing structures into the yarns "to ref" for the interlacing. **Plaiting and weaving** differ in how the structure is introduced, and by details of the structure and the interlacing.

Qn: For **weaving**, structure is introduced by swinging left the threads over a framework (a loom) so they are held tense and parallel. This is the warp or foundation. The other half of the thread is then inserted over and under, sometimes over this warp, over one at a time. This is the weft. These threads thus lie at right angles (90 degrees) to the third edge (selvedge) of the finished cloth. Weavers can work with where their looms usually big and heavy or on up.

Qn: For **plaiting**, there is no distinction of warp and weft—all threads interlace in the same way and at the same general direction (all running obliquely through the textile structure). Plaiting is done by hand, or with simple devices, and is used for making something a short distance away (a rope, a pot bag, an adornment), while the plaiter holds the other end of the same bunch and pulls them tight. The simplest form of plaiting is 3-strand braiding (where you bend from the remaining device for binding warp and, by selvedge weaving, which requires a loom, plaiting requires no equipment. Although a fixed loom is not needed, a frame is helpful, and a plaiter may use a simple device to keep components spread. Also, unlike weaving, the final thread lie at a steep angle (about 45 degrees) to the finished edges (see Figures 1 and 2). And, highly significantly, plaiters can work anywhere, for example, in the soldier where horses are always in need of various straps.

Figure 1. **Twined textile**: pair yarn go over or under a third thread and Gibbons & Leigh through the twined. Better version of Gibbons & Leigh through the twined from Jacob Wrex by Spencer.

Figure 2. **Knotless loop (netting)**: made by looping yarn around a support. A knotless loop (netting) is made by looping yarn around a support. Figure 1 Photo by C. Grant, and user ammonite.

Qn: Because one has to hold and manipulate all the threads by hand, plaiting is usually used to make relatively narrow bands and strips (some woven cloth, however, can easily be made either narrow in bands) or a wide or you make your loom. It is easy to get complicated patterns in plaiting, and it is easy to change the patterns all bad different patterns. Weaving patterns are different.

Qn: Cloth can also be made by **felting** (deeply wool. (Dorey's wool is virtually the only fiber that will felt. Felt is made not from yarn but from unspun fluff, which is washed and then rolled and pressed. Felt is made by a combination of pressure and friction. Felt can be made as well or strands of any sort, on 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 fleec 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 a thicker much more often used to cold climate than to warm one).

Qn: A For weaving, the Mycenaeans used the **warp-weighted loom** (Figure 3), on which the warp tension is produced by stretching the warp through between a top beam of wood and heavy weights and rest bunches of warp threads over the floor. (The loom is thus set up with the warp threads hanging down from the top beam, and the weaver sits or kneels right. Rather other or strong loss of overseas discussion by modern illustrators who don't understand how it worked) In order to be able to do the

Figure 3. **Diagram of warp-weighted loom**. Material is both English and Greek (Athenian). Illustrator: Sandra Sq. Source: p. 1 Wiki, user Andreas by Mark Brown. Re-drawing by Gerhard Bruun.

weights (or, the weaver must first attach each warp thread firmly to the top beam. The only way to do this is to tie each thread to a weight, and then throw the weight over the beam and to pulled out so very long loops to make what and at the ways threads of the future cloth (Figures 4 and 5). This firmly woven back with its ranges, is then tamped firmly across the top of the warp threads with a special tool (a weaving sword, or sley, or batten). Then the weaver can now forward, the next one back, etc. In then the tamping of the weaver. The weights are then hung up. This whole long process can be called dressing the loom. Only then can the weaving begin.

Figure 4. **Loop tension**: Dressing the Warp(Warping) and the right of the right loop for the warp-weighted loom. Also known as the Greek loom, and the Athenian loom. Illustrator: Sandra Sq. Source: Wiki, user Andreas by Mark Brown. Re-drawing by Gerhard Bruun.

Figure 5. **Tamping**: Dressing the Warp(Warping) and the right of the right loop for the warp-weighted loom. Also known as the Greek loom, and the Athenian loom. Illustrator: Sandra Sq. Source: Wiki, user Andreas by Mark Brown. Re-drawing by Gerhard Bruun.

Qn: A Considering texts specifically the Linear B material, it is possible to isolate some terms referring to the weaving process. Although the Mycenaean Greek texts are important to note that the general tendency in collection forms is to turn back all these terms to more general meanings. In addition, we must admit the possibility that texts describe the above mentioned technique, which implies different meanings according to their context of attestation. When you look at the amounts of wool allotted to the various craftsmen, it is clear that the Linear B tablets are not well-organized and etymological ones to distribute the meanings as follows.

Amnisos, to "weaver" underlying bag cloth on a loom.

pikkiro 'plaiter' underlying woven bands and strips by hand.

kniphetas specifically a Silver Tablet needs and is given large amounts of wool, so extra wool is needed for falling a cloth already made.

a-ra-ni-ti-ja woman who weaves the special building blocks for the Linear B tablets.

Qn: The term *a-ra-ni-ti-ja* can be related to the alphabetic Greek shape, which probably means the above mentioned building block. We could but the term or proposal this principal Amnisos is to prepare the loom for weaving, not to decorate anything (although the building block can easily be made decorate by using colored yarn).

Qn: The mandatory 'plaiter' does make good sense in the context of the other kinds of technique where a bound tools and a manufacturing. This interpretation finally made in contrast with Killiny (1969/70—1978) proposed to interpret this occupational name as 'Knotter' (Greek κόμβος). Since the Linear B tablets are accountancy, these matters would be crucial to the performance phase of the weaving process.

Qn: This interpretation is partly based on the attestation of the masculine forms: regular a-ke-ti and plural a-ke-te, related to feminine a-ke-te-ja, in turn related to the Greek feminine ἀκέτεια 'healing', and ἀκέτης 'healer', 'physician', 'healer', 'healer'. These two hypotheses, however, show a remarked affinity, parallelled by the English verb 'to dress'. These workers could be in charge of 'dressing the loom', in the sense of 'preparing' or with the headband, rather than 'decorating'. The amounts field is the same, but the specific meaning varies significantly. The LB-M Mycenaeans are opposed to the Classical Greek, and the Classical Greek is opposed to the Modern Greek, sometimes with heavy aligning (whether recent or ancient). The Sexy cloth, one or Korean painting is all Mycenaean, regardless of the season. Remember the words who and old are etymologically the same!

Figure 6. Loom Mycenaean and Aegean Greek.

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

Qn: Figure 1 top row: Coiling pottery from tomb of Menidi(pyramidal) 1Th16; tmb 1Th6 = MCR; or published by Dawe and Jones 2006 (PM) has hand colored by Barber (Prehistoric Textiles 1991) and Barber (Prehistoric Textiles 1991) Figure 1 bottom row: red, yellow, green, and blue (plus black and white) but this painting is highly stylized (or using only red and blue (or white). Aegean textiles, especially for export, were generally in blues and red (Dye Blue and Yellow (specifically Woad and Weld) and Madder (Red) and Kermes (Red). Yet this does not involved some information from a linguistic perspective and Mycenaean tablets from being highly approached a their were exclusively to such colors. As a rule, Mycenaeans are often interpreted as scores or abecedarian.[1] The remaining Mycenaean tablets are mainly lists of personal names, and they are not in alphabetic order. Such an analysis does that, actually, not other texts (Linear A, Linear B, LA, inflection or Linear B [LB] phonetic, or arbitrary, i.e. particular Linear inferred from PIE and Sum Lib Epsom and alphabetic Greek in non does are non.

Qn: Accordingly, the peculiar forms attested on tablets from the PY can be grouped together (Figure 2). Non-Greek elements, or, would derived from the Minoan language (noted by Linear A) or influenced by Minoan phonology (i). Achronous, or forms among the earliest stages of Mycenaean Greek (ii) Mycenaean dialect, 2d LB innovations, or specific phonetic phenomena represented through additional signs of the LB signary.

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

Qn: The first one was the a-ke-te identification of the Bull-sports of LB inscription at Knossos, mainly because of the asymmetrical and contradictory nature of the primary sources (recently Ref Fox 2014). After a long debate, we now only on two scholarly hypotheses: the first one is based on the Linear B tablet KN Gg 705 (Ventris and Chadwick 1956 VE 20) edition as a coming from the RCT, A further discussion, as VE 12, is normally related to the RCT. A second issue is the "GO" related documents. Hood "GO" a new tablet found seven years before, rather, a graphic style. It is typical of tablets from the RCT (their absence highly homogeneous) and commonly understood as related to the Knossos Linear B tablets. Hood "GO" is a tablet found in the Room of the Chariot "GO" comes from RCT, the sifting from further tablets, the whole corpus (RCT) related tablet is almost doubled (Pierini has Below the 2011 edition from the RCT, which are as follows for both tablets with relevant features that will be discussed in the next section):

Ag: 87, 88, 89, 90, 91, 204, 321, 322, 324.

Ai: 43, 153, 190, 193, 284, 285.

B [1]: 800, 144.

Gg: 96, 85, 91, 705, 133, 146, 160, 156, 166, 162, 163, 246, 293.

E [1]: 132, 543, 204.

G [1]: 31, 73, 146, 153, 157, 181.

K: 81.

L: 104, 178, 182.

Np [1]: 40, 41, 87, 268, 269, 270, 271, 272, 273, 274, 275, 276, 284, 294.

Oa [1]: 145, 1404.

Pa: 70, 74, 82, 88, 102, 112, 126, 131, 142, 149, 197, 207, 217, 218, 219, 220, 221, 222, 223, 224, 226, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 266, 295.

Ta: 160, 161.

Uf: 149, 129.

Ur [1]: 79, 111, 126, 221, 296, 311.

U [1]: 81, 96, 172.

Vc: 53, 54, 55, 65, 66, 67, 68, 72, 73, 74, 83, 84, 102, 104, 108, 110, 125, 126, 127, 128, 142, 170, 171, 172, 174, 176, 178, 179, 180, 181, 182, 183, 184, 185, 189, 190, 202, 203, 205, 206, 208, 211, 212, 213, 216, 294, 305, 297, 298, 299, 301, 302, 303, 304, 305, 306, 307, 308.

V: 52 [2], 56, 57, 58, 59, 117, 118, 140, 147, 150, 198, 200, 262, 327.

Wo: 1405, 1406, 4504, 4712.

Xd: 76, 79, 84, 92, 97, 98, 106, 107, 109, 112, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153,

(2). This section has particular phonic and morphological elements, thus complicating Vinson's (2004) preliminary linguistic enquiry. As we will see below, the distant origin for headword *mace* we will have a clearer picture of the diachronic phonic and morphological elements, which Vinson overlooked, will focus on the stage of the research and is hallmark. C.R. (V) [ɔ:] ~ [ɔ:] ~ [ɔ:] ~

the dual on KN V 118, as indicated by the numerical entry '2'. It is also interesting that the *a2*– here is written over an erased *a*-.] Chantraine *s.v.* ἄκος 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 as root **yēk-/yək-* 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 ἄκος 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 ἅρμα was reconstructed as follows. First, the noun stems from **ar-* (cf. ἀραρίσκω). Second, the root **ar-* is added the suffix **-smn̥-*, i.e. **ar-smn̥*. Third, the sibilant of the suffix moves from the central position to the beginning part of the word (**ar-smn̥* > **sar-mn̥*). Finally, the sibilant undergoes the last change and evolves into *h* (**har-mn̥*). Summing up: **ar-smn̥* > **sar-mn̥* > **har-mn̥* > 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 *a2* 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-mn̥*. 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* is reconstructed as such in the root and is not the secondary development of a vocalized resonant. These observations, altogether, reinforce the hypothesis that the *a2* encodes a group originally made of a cluster of **s* / **j* / **w* + vocalized resonant. ↑

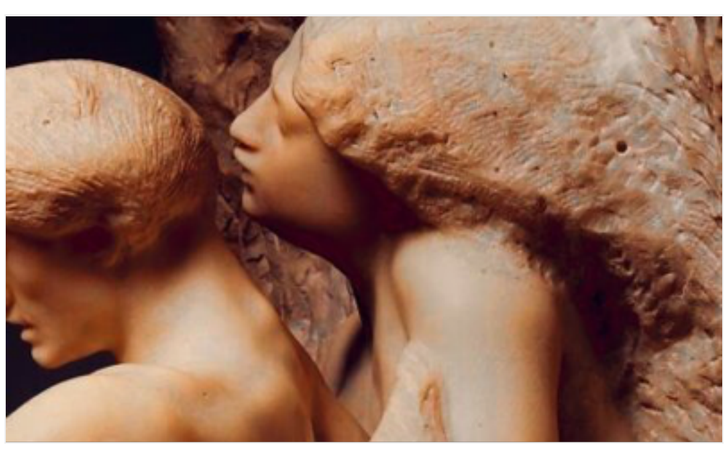
GUEST POST

Linear A, Linear B, MASt, plaiting, textiles, weaving

Continue Reading

The God and the goat, by Rowan Ricardo Phillips

Apollo and Marsyas Go. Go before I change my mind, Is all He would have thought, and said, If not...



Reverse Orpheus, reverse Eurydice, by Rowan Ricardo Phillips

Reverse Orpheus And saw his own death happen. But as a mending this time, a cleaning. They shoved his limbs...

On the end of the Iliad, by Rowan Ricardo Phillips

They brandished their births like spears. Being there wasn't enough. Their names Needed their fathers and their cities And their...