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# Textile Terminologies from the Orient to the Mediterranean and Europe, 1000 BC to 1000 AD

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# Preface

This volume is the fruit of a longstanding collaboration in the field of textile terminologies. Since 2005, Cécile Michel and Marie-Louise Nosch have collaborated on numerous academic activities – joint teaching, lectures at conferences, experimental workshops, co-publishing and co-editing. One of the highlights was the first *Textile Terminologies of the 3<sup>rd</sup> and 2<sup>nd</sup> millennia* conference, an exploratory workshop with a diachronic and interdisciplinary scope held in Copenhagen in March 2009 with the generous support of the European Science Foundation.

The French-Danish scholarly cooperation on textile research was further consolidated in the “Programme International de Coopération Scientifique” *TexOrMed* (2012-2014). The European Science Foundation Exploratory *Workshop on Wool economy in the Near East and the Aegean* organized in Nanterre in November 2012 was one of the flagship projects of this collaboration.

In 2013 Salvatore Gaspa joined the team with a prestigious Marie Curie Grant from the Seventh Framework Programme of the European Union (FP7). Together they fostered the idea of continuing the textile terminological research but widening the scope to Central and North European and Asian languages and focusing on the 1<sup>st</sup> millennium BC and 1<sup>st</sup> millennium AD, thus providing a platform for the textile terminological exchange of the classical languages of Greek and Latin, but also including Germanic languages, Armenian, Italic, Semitic, Chinese and Japanese.

The second conference on textile terminology was held in June 2014 at the University of Copenhagen. Around 50 experts from the fields of Ancient History, Indo-European Studies, Semitic Philology, Assyriology, Classical Archaeology, and Terminology from twelve different countries came together at the Centre for Textile Research, to discuss textile terminology, semantic fields of clothing and technology, loan

words, and developments of textile terms in Antiquity. They exchanged ideas, research results, and presented various views and methods.

It was a specific aim to cross disciplinary boundaries, both between language families and chronological phases, but also to keep the focus on textiles and garments as visual, tactile and material items, and not simply words. This multi-faceted view is also apparent in the present volume. We have, as far as possible, included illustrations where it was possible, in order to marry images, objects and words.

The present volume has been prepared within the frame of an international cooperation, the *Groupe de Recherche International ATOM = Ancient Textiles from the Orient to the Mediterranean* (2015-2018) which involves several research institutions and universities in France, Denmark and the United Kingdom. *ATOM* aims to define both the impact of textile production on agriculture, husbandry and the environment, its role in handicrafts, in trade, and, more generally, in the ancient economy, but also the uses of clothing in the construction of gender and individual and collective identities.

We are delighted that Zea Books of the University of Nebraska–Lincoln Libraries’ Office of Scholarly Communications accepted this volume for publication. The open and free access will make our joint efforts available worldwide, and this is particularly important for a topic such as textile terminologies, which represents a truly global phenomenon. The electronic interface makes the papers searchable for those colleagues wishing to follow the paths of a textile or garment term, or for those who will search for textile techniques, tools or professions across languages and culture. We hope that the specialized papers will reach experts around the world, and enjoy a large and interested global readership who finds that the terminology of textiles is an intriguing endeavour.

# Acknowledgements

We warmly thank all participants for their insightful and stimulating papers, lively discussions, inspiring exchange of ideas, both during the conference and in continued exchanges after the conference.

We would like to express our sincere gratitude to those individuals and institutions who have contributed to the success of the conference and to the editorial work for the publication. First and foremost, for the generous financial support from our sponsors and hosts providing the institutional and financial framework for this conference and its publication: The Danish National Research Foundation's Centre for Textile

Research (CTR), the Alexander von Humboldt Stiftung, the PICS *TexOrMed*, the GDRI *Ancient Textiles from the Orient to the Mediterranean* (ATOM), and the Centre National de la Recherche Scientifique (CNRS). Financial support has also been provided by the Marie Curie Intra-European Fellowship within the Seventh Framework Programme of the European Commission for research activities at the University of Copenhagen (ASTEX Project no. 36539).

This publication benefitted from the assistance and advice of our colleagues Peder Flemestad, Cherine Munkholt, Cailin Kwoh and Sidsel Frisch.

Salvatore Gaspa  
Cécile Michel  
Marie-Louise Nosch  
December 2016

# Contents

Preface . . . . .	3
Acknowledgements . . . . .	4
List of Contributors . . . . .	9
1 Textile Terminologies, State of the Art and New Directions . . . . .	19
<b>Salvatore Gaspa, Cécile Michel, &amp; Marie-Louise Nosch</b>	

## **Textile terminologies across the ancient Near East and the Southern Levant**

2 A Diachronic View on Fulling Technology in the Mediterranean and the Ancient Near East: Tools, Raw Materials and Natural Resources for the Finishing of Textiles . . . . .	24
<b>Elena Soriga</b>	
3 Garments, Parts of Garments, and Textile Techniques in the Assyrian Terminology: . . . . .	47
The Neo-Assyrian Textile Lexicon in the 1st-Millennium BC Linguistic Context <b>Salvatore Gaspa</b>	
4 Tools and Crafts, the Terminology of Textile Manufacturing in 1st-Millennium BC Babylonia . . . . .	91
<b>Louise Quillien</b>	
5 Ordinary People's Garments in Neo- and Late-Babylonian Sources . . . . .	107
<b>Luigi Malatacca</b>	
6 Flax and Linen Terminology in Talmudic Literature . . . . .	122
<b>Nahum Ben-Yehuda</b>	
7 Jewish Terminologies for Fabrics and Garments in Late Antiquity: A Linguistic Survey Based on the Mishnah and the Talmuds . . . . .	153
<b>Christina Katsikadeli</b>	
8 <i>Sha'atnez</i> – The Biblical Prohibition Against Wearing Mixed Wool and Linen Together and the Observance and Enforcement of the Command in the Orthodox Jewish Communities Today . . . . .	164
<b>Orit Shamir</b>	

- 9 Armenian *karmir*, Sogdian *karmīr* ‘red’, Hebrew *karmīl* and the Armenian Scale  
Insect Dye in Antiquity . . . . . 173  
**Agnes Korn & Georg Warning**
- 10 Armenian Textile Terminology . . . . . 188  
**Birgit Anette Olsen**

### Textile terminologies in Europe and Egypt

- 11 Remarks on the Interpretation of Some Ambiguous Greek Textile Terms . . . . . 202  
**Stella Spantidaki**
- 12 Sabellic Textile Terminology . . . . . 210  
**Peder Flemestad & Birgit Anette Olsen**
- 13 Beschaffung und Handel mit Farbstoffen . . . . . 228  
**Peter Herz**
- 14 Purple and its Various Kinds in Documentary Papyri. . . . . 235  
**Ines Bogensperger**
- 15 Zur Textilterminologie auf römischen Bleitäfelchen: Probleme der Lesung und  
Interpretation . . . . . 250  
**Herbert Graßl**
- 16 Observations on the Terminology of Textile Tools in the *Edictum Diocletiani* on  
Maximum Prices . . . . . 256  
**Peder Flemestad, Mary Harlow, Berit Hildebrandt & Marie-Louise Nosch**
- 17 Listening for *licia*: A Reconsideration of Latin *licia* as Heddle-Leashes. . . . . 278  
**Magdalena Öhrman**
- 18 Textile Terminology in Old High German between Inherited and Loan Words. . . . . 288  
**Roland Schuhmann**
- 19 Χιτών – δαλματική – μαφόρτης – σύνθεσις: Common and Uncommon Garment  
Terms in Dowry Arrangements from Roman Egypt . . . . . 295  
**Kerstin Droß-Krüpe**
- 20 *Ars polymita, ars plumaria*: The Weaving Terminology of *taqueté* and Tapestry . . . . . 301  
**John Peter Wild & Kerstin Droß-Krüpe**

- 21 Tunics Worn in Egypt in Roman and Byzantine times: The Greek Vocabulary. . . . . 321  
**Maria Mossakowska-Gaubert**
- 22 Terminology Associated with Silk in the Middle Byzantine Period (AD 843-1204) . . . 346  
**Julia Galliker**
- 23 A Name of a Private Factory (or Workshop) on a Piece of Textile: The Case of  
the Document A.L.18 (Vienna) . . . . . 374  
**Anne Regourd & Fiona J. L. Handley**

### **Textile terminologies in metaphorical language and poetry**

- 24 Zur Bekleidung der Krieger im Avesta: Rüstung und magischer Schmuck . . . . . 383  
**Götz König**
- 25 Sasanian Exegesis of Avestan Textile Terms . . . . . 397  
**Miguel Ángel Andrés-Toledo**
- 26 “*Der Faden soll nicht reißen, während ich meine Dichtung webe...* ”:  
Zum metaphorischen Gebrauch von Textilterminologie im Rigveda . . . . . 404  
**Stefan Niederreiter**
- 27 Der Text als Gewebe: Lexikalische Studien im Sinnbezirk von Webstuhl und Kleid . . . 413  
**Oswald Panagl**
- 28 Weaving a Song. Convergences in Greek Poetic Imagery between Textile and  
Musical Terminology. An Overview on Archaic and Classical Literature . . . . . 421  
**Giovanni Fanfani**

### **Textile terminologies: examples from China and Japan**

- 29 *Xie*, a Technical Term for Resist Dye in China: Analysis Based on the Burial  
Inventory from Tomb 26, Bijiashan, Huahai, Gansu . . . . . 437  
**Le Wang & Feng Zhao**
- 30 The Textile Terminology in Ancient Japan . . . . . 451  
**Mari Omura & Naoko Kizawa**

## Technical terms of textiles and textile tools and methodologies of classifications

- |    |  |     |
|----|--|-----|
| 31 | The Textile Term <i>gammadia</i> . . . . .   | 483 |
|    | <b>Maciej Szymaszek</b>  |     |
| 32 | The <i>oscillum</i> Misunderstanding . . . . .   | 492 |
|    | <b>Francesco Meo</b>   |     |
| 33 | Irritating Byssus – Etymological Problems, Material facts, and the Impact of<br>Mass Media . . . . . | 500 |
|    | <b>Felicitas Maeder</b>  |     |
| 34 | Conceptualizing Greek Textile Terminologies: A Databased System . . . . .                            | 520 |
|    | <b>Kalliope Sarri</b>  |     |
| 35 | textilnet.dk – A Toolkit for Terminology Research and Presentation . . . . .                         | 528 |
|    | <b>Susanne Lervad &amp; Tove Engelhardt Mathiassen</b>   |     |

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**Naoko Kizawa** is interested in the historical use of organic materials such as wood, fibers and related technologies. Kizawa especially concentrates on that of wood. The study of wooden artifacts provides us with a lot of information about the tools used to make them as well as the development of manufacturing techniques. In Japan, a country rich in natural vegetation, many kinds of wood species have been used since the Jōmon (Neolithic) period to enrich human lives. It is significant to understand people's ideas concerning the use of wood and the surrounding environment throughout these remains. Naoko Kizawa and Mari Omura have been studying excavated combs from ancient East Asia, and comparing instances of combs excavated from Japan with those found in other countries, in the Korean Peninsula and in China. Moreover, combs were so popular to everyone that they could easily be carried by people from region to region. So it is possible to know about relationships between Ancient Japan and the surrounding areas by studying them.

**Götz König** is currently research associate at Ruhr Universität Bochum/Germany. He has studied Iranian Studies, philosophy, German literature. His work is mainly based in the field of Zoroastrian Studies and comprehends philological studies as well as research in the field of religion, literature and intellectual and cultural history. His current work is focused on the Xorde Avesta (its texts, translation, genesis and history), a history of rationality in Old Iran and a description of the Pahlavi literature as a reformulation of the Zoroastrian tradition under the influence of Greek philosophy.

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**Felicitas Maeder** born in St. Gallen, Switzerland, in a family of former textile entrepreneurs – a fact that might have had some genetic implications. As an autodidact, she initiated in 1998 at the Natural History Museum Basel, Switzerland, the *Sea-silk Project* – with three goals: compiling an inventory of all objects in sea-silk still existing; tracing the history of this forgotten textile material, its production and processing; and the

documentation of the knowledge and the remains of this cultural heritage of the Mediterranean. Today the inventory includes more than 60 objects. They are presented online together with the biology of the fan shell and its fibre beard called byssus, the history and the production process of sea-silk in English, Italian and German ([www.muschelseide.ch](http://www.muschelseide.ch)). It includes also an extensive bibliography. In 2004 she curated the world's first thematic exhibition at the Natural History Museum Basel: *Muschelseide – Goldene Fäden vom Meeresgrund / Bisso marino - Fili d'oro dal fondo del mare*. The exhibition catalogue is the first illustrated monograph and completely bilingual, in German and Italian. In 2012, Felicitas Maeder received for her research an honorary doctorate of the Faculty of Humanities of the University of Basel, Switzerland. The main research topic lays now on terminological studies: What is the difference between the antique textile term byssus and sea-silk – often called byssus silk? And what were the terms given to sea-silk from Antiquity till late Middle Ages in different languages and cultures, at different times? Also the search for other sea-silk objects continues.

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## Conceptualizing Greek Textile Terminologies: A Databased System<sup>1</sup>

Kalliope Sarri

One of the major challenges in costume and textile research is dealing with the vast number of terms related to textiles and garments, especially because similar terms are found in different languages and dialects, in various regions and over long periods of time, where they have survived in a complicated network of linguistic and cultural interrelations. There have been many attempts to collect textile terms in glossaries as parts of costume studies or as parts of museum archival projects. These glossaries however are usually limited to specific topics, geographical areas, languages, and time periods.

Creating a diachronic and global costume term base in the Greek language is of considerable value for textile terminology, since the earliest textile terms in the Greek language go back to the second millennium BC, retrieved from the clay tablet archives of the Mycenaean palaces.<sup>2</sup> These early textile terms can be also traced in the vocabularies of other ancient

languages, such as the word *khiton* (Greek: χιτών), which appears as *ki-to* in Linear B coming from the Semitic *ktn*.<sup>3</sup>

An effort to systematize Greek textile terms in a databased system was initiated as a pilot program between the years 2000-2003 and it was first presented at the conference on *Textile Terminologies from the Orient to the Mediterranean and Europe 1000 BC – AD 1000* and at the *Euroscience Open Forum* meeting (Copenhagen 2014). This study is now included in the present volume. The project took place during the recording of a costume collection, which was a joint project of the Peloponnesian Folklore Foundation, the Museum of Greek costumes and the Foundation of the Hellenic World. The term collection was initially focused on Greek traditional costumes of the 19th century. Soon after its first steps it became clear that the collection had to be extended to other periods, languages and areas adjacent to the modern

1. I owe many thanks to Ioanna Papantoniou, Xenia Politou, Nadia Maha-Bizoumi and Angeliki Roumeliotou for their valuable advice and encouragement during the compilation of the terms collection at the Peloponnesian Folklore Foundation and the Museum of the History of the Greek Costume of the Lyceum Club of Greek Women between the years 1999-2002. I am very grateful to Marie-Louise Nosch and Susanna Lervad for discussions on the concept and usefulness of the database and for reviewing this paper. I also owe many thanks to Cécile Michel and Salvatore Gaspa for accepting this paper in the conference volume.

2. For the Mycenaean textile vocabulary see Del Freo, Rougement & Nosch 2010.

3. Michel & Nosch 2010, xi.

Greek state in order to enlighten the etymology and the alterations of the terms. Moreover, through this linguistic pathway it is possible to trace a wide range of historical and cultural contacts between various ethnic communities within and outside these borders. Thus, costume terms from the oldest historical periods and from areas outside the current political and cultural boundaries of Greece have been included in this project.

The textile term collection, the structure of which is presented here, contains approximately 6000 terms directly related to clothing items but also to raw materials, treatments, implements and stages of manufacture, and also related to the physical conceptual environment of clothing production, *e.g.* *fõrema* (Greek: φόρεμα): dress and *nyphikó* (Greek: νυφικό): wedding dress, their use by specific social or professional groups, *e.g.* *diadema* (Greek: διάδημα): diadem, as well as special pragmatic and linguistic definitions linked to them, *i.e.* *ghyaloméno* (Greek: γυαλωμένο: textile finishing through applying glass pressure; from γυαλί: glass). At the same time, the collection includes terms concerning ancient garments, textiles and textile implements seen as archaeological finds, exhibition objects and as objects under conservation and research.

While compiling textile terms from various historical periods, we noticed that a high number of words derive from other languages, some of which reached Greek as loans or as results of mutual loans, while the origin of many other terms remains unclear. Alternative etymologies have been included with the main entries, and thus the dictionary, apart from being a place for collecting and explaining the meaning of the textile concepts, can also be used as an etymological tool for monitoring a perpetual traffic of textile related words in space and time.

### The concept

The multi-thematic and diachronic collection of textile terms presented here aims – through a systematization of the terminology – at acquiring direct knowledge of as many diverse aspects of the historical

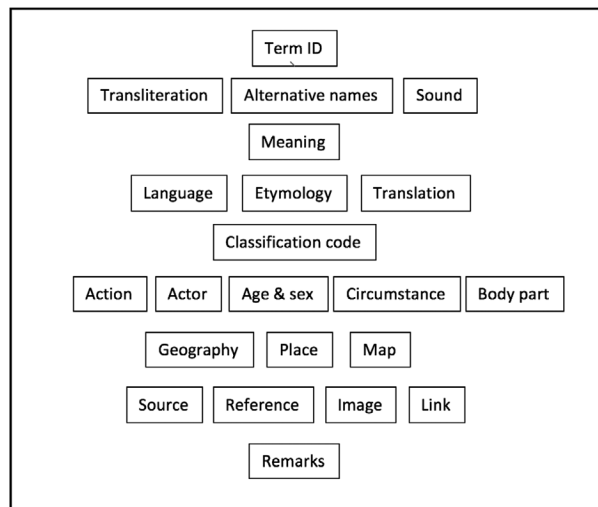


Fig. 1

costumes as possible. In a thesaurus in the form of a dictionary or encyclopaedia it is possible by a simple query to reach the meaning as well as side information about all compiled entries.<sup>4</sup> The major advantage of a databased system such as the one suggested here is that the search can also be operated in a reverse direction, that is, starting from a survey on a special field of interest one is able to discover many more related words, focused on specific topics and taking into consideration various chronological and geographic parameters (fig. 1). This can be achieved a) through a system of classification fields and b) through a system of keywords directed towards specific thematic units. Thus, a simple lexicographical research can be turned into a search-engine extending beyond time or space limitations. The experience with this kind of structure so far has showed that a search system based on key fields and keywords leads to many more unexpected findings about the origin, the history, and the distribution of clothing items and related terms than those initially targeted.

### Terminological sources

The sources of the term collection are of different nature, depending on the periods from which they come. For the prehistoric and proto-historic periods

4. An example of this kind is the online terminology collection *Textilnet*. See Engelhardt Mathiassen & Ringbøl Bitsch 2016 and Lervad & Engelhardt Mathiassen in this volume.

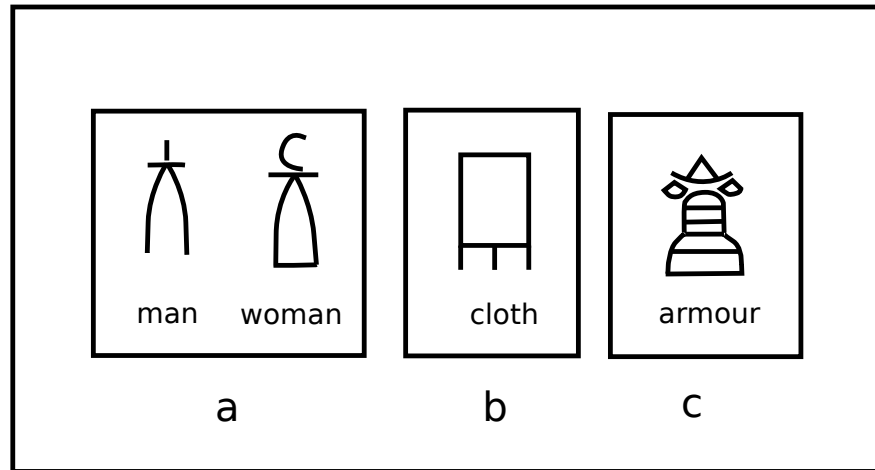


Fig. 2

there is not a verbal terminology, yet archaeological terms referring to a rich imagery or to the use of textile related objects and connotations can suggest visual or linguistic comparisons with later historical terms, revealing the origins of clothing production before they appear in any deciphered language.<sup>5</sup> An example is the term ‘Minoan dress’, which despite its obvious onomasiological convention, is a definition that shows the pattern of the hieratic garment of the Minoan period and can be compared to costume patterns of other cultures.<sup>6</sup> In some cases, the archaeological record seems able to indirectly support the terminology and can even lead to the meaning of words and symbols, *i.e.* the prehistoric loom weights explain in reality the shape of ideograms TELA of Linear B script (fig. 2b) but they also clarify the etymology of the ancient Greek word for loom *histos* as this means a standing or vertical loom.<sup>7</sup> At the transition from prehistory to history during the Late Bronze Age, the first, fragmentary texts in the Linear B script contain the oldest Greek words denoting clothing. Here, pictograms, if compared with their contemporary illustrations and other archaeological evidence, can help link images with words, *i.e.* the different symbols for women and men show that they

wore different clothes and that women’s clothes were long wide dresses while men wore short garments. A characteristic example of linking texts and objects is the symbol of armour, which can be verified by means of Mycenaean items known from the archaeological record (fig. 2c).

### *Historic textile terms*

In the Greek and Latin texts of history and philosophy, poetry and in the texts referring to nature, *i.e.* the works of Pliny, there is a large amount of costume and textile terms, most of which have been already recorded in the classical language dictionaries. So, it is possible to search and find exactly, meanwhile on the web as well, in which ancient text certain terms occur and how their meanings are differentiated by diverse authors.<sup>8</sup> At this point, it is worth mentioning that ancient writers and modern translators – especially those who were not particularly interested in giving very precise descriptions of nature or technicalities – do not always give accurate information in the fields of textile production and costumes and sometimes they even give confusing or misleading information. Classical examples are the Greek words

5. For aspects of nonverbal terminology see Lervad, Flemestad & Weilgaard Christiansen 2016.

6. Jones 2015, 27-55.

7. See the different versions of the logograms in Nosch 2016, fig. 17.2, table B.

8. See, *e.g.*, the Perseus Digital Library: <http://www.perseus.tufts.edu/hopper/>.

*byssos* and *mitos*, discussed in the present volume,<sup>9</sup> as well as the word *diplox* in the translations of Homer.<sup>10</sup> In such cases the search and comparison between alternative meanings and descriptions can lead to corrections or altered interpretations of the primary information. Numerous depictions of people in ancient art, *i.e.* in sculpture, vase painting and architecture, sometimes show with many details how ancient clothing was made and how it was worn, so that we can easily compare pictures with words.<sup>11</sup>

For the term collection from Late Antiquity, Byzantium, and the Medieval period we have used similar historical and literary sources, which are supported by a rapidly growing number of –in the areas of the east Orthodox church Greece’s mostly religious – iconographic data. Mutual loans during these historical periods can be traced more accurately with knowledge of other languages and through the increasing amount of information saved in the literature and other written sources.<sup>12</sup>

Encyclopaedias and lexica, especially of an older date and concept, bridge the linguistic distance to our modern era<sup>13</sup> while when approaching our time, the number of special costume studies increases and these are very often accompanied by term glossaries, which can be included in the database. Museums and textile research centres have also accumulated large numbers of textile terms in archives, publications, exhibition and educational material, which can be further systematized and used as direct information sources.<sup>14</sup> In the modern era of media and multimedia environments, journalistic texts, documentary films, interviews, ethnographic photography and blogs presented on the Web have been also proven a valuable pathway for discovering unknown or laboriously accessible textile terms.

### The structure of the database

The textile term database consists of two kinds of fields: fields to be filled out with textual information and fields planned as multiple choice lists based on preselected categories (fig. 3). All entries can be classified by the users in order to form queries based on certain groups of criteria. In this way, users can collect and study comparatively terms from specific areas, historical periods and languages, as well as terms related to special research fields and terms referred by certain authors or in special kinds of publications.

Close to the term ID, the etymology of this word is given as the first, second or third language of attestation. Here various authors and sources can give diverse information or their personal view on the derivation of the terms, which can be compared and evaluated by the database users and researchers. For a better tracking of the terms’ *mobility*, it is also very useful to supply a phonetic transcription as well as a sonic performance of the terms. In this way, it is easier to compare terms, which may offer a weak phonological but a stronger sound relation, maybe altered by local dialects and language loans.

One of the crucial features of this database is a field containing classification codes, which makes it easier to approach, detect and categorize the semantic and functional environment of the terms. The codes appear as acronyms consisting of three letters and function as key words leading to information asked with a query. Through this, users can reach information on the conceptual or functional environment of the term, *i.e.* to find if entries denote textile fibres, dyes, weaving implements, workshops, clothes, decorations, accessories or parts of accessories. For example: a chemical substance for cleaning or fixing

9. See for example the contribution by Felicitas Maeder.

10. Kolonas *et al.* 2017.

11. For an updated study of ancient Greek clothing see Spantidaki 2016.

12. A crucial source of nonverbal information about the costumes of the Ottoman period are the illustrations based on travellers’ reports, *i.e.* Stackelberg *c.* 1828. This publication has been recently accessible online at the webpage of the Sylvia Ioannou Foundation: <http://www.sylviaioannoufoundation.org/digital-library.html?view=book&id=32>

13. A very useful source for terms of the medieval period is the 19 volumes *Dictionary of Medieval Vulgar Greek Literature* (1100-1669) by E. Kriaras, See Kriaras 1968/2014 and Kazazis 2001/2003.

14. A large number of studies on the traditional Greek costumes are published by the Peloponnesian Folklore Foundation. See Papantoniou 1996.

<b>Name of field / field group</b>	<b>Description &amp; Function</b>	<b>Field type</b>
Name	Term ID	Text
Sound	Acoustic value	Button
Transliteration	Phonetic value	Text
Alternative name/s	Alternative name/s	Text
Meaning	Description of the term	Text
Language	Greek, Italian, Arabic, Turkish, Albanian, etc.	Check field Yes/No
Original Language	Intermediate	Text
Translation to other languages (if applicable)	European languages / English plus Turkish, Arabic, Hebrew	Text
Action	e.g. Spinning, Weaving, sewing, dyeing, pleating, wearing etc.	Multiple Choice
Classification code	e.g. Textile, dress, shoe, hat, weapon etc.	Multiple Choice
Body part	e.g. Head, hand, foot, neck, bodice, lower part	Multiple Choice
Age & sex	e.g. Man, woman, child, baby, old person	Multiple Choice
Actor	e.g. worker, warrior, bride, priest, royalty, not defined	Multiple Choice
Circumstance	e.g. Everyday dress, work, wedding, funeral, dance, sport, war	Multiple Choice
Geography (three fields)	Continent, country & region	Multiple Choice Multiple Choice Text
Place	Name of the place (town or village)	Text
Map	Coordinates and & map	Text & GPS map
Source	e.g. Ancient archive, historiography, literature, lexicon, research, modern archive, internet, visual art, sound art	Multiple Choice
Reference (five fields)	Author, Title, Year, Page & figure number	Alphanumeric
Image	Visual evidence	Image
Remarks	Special observations related to the entry	Text field
Internet citation	External document where information is given	Hyperlink

Fig. 3

textiles would belong to the category ‘conservation’, a coloring plant to the ‘dyes’, a pattern to decoration, a clothing item to ‘part of costume’. The more specific codes are, the easier it is for the database user to discover new terms and evidence in particular fields of interest.

Apart from this main classification code, a series of other fields are aimed at yielding classified information. The field ‘activity’ *e.g.* leads to a certain stage of textile and costume manufacture or use (*i.e.* weaving, sewing, dyeing, pleating, wearing); the field ‘body part’ tells us which part of the body the clothing item covers (head, legs, feet, hands, shoulder, *etc.*) The field ‘age/sex’ shows that the item was worn or used by a man or a woman, a young child or an older person or it was a unisex or universal garment worn by everyone. The field ‘actor’ informs us more precisely – whenever possible – about the identity or the social role of the user (worker, warrior, bride, priest, royalty or undefined). The field ‘circumstance’ shows in which case a clothing item or tool was used (work, wedding, celebration, performance, battle, funeral).

A group of geography specifying fields informs about the places, where costumes, textiles and textile related items, dressed people or actions have been localized. Here the geographical names of regions, countries, towns or villages can be entered, so that the database users will be able to make their research on specific geographical areas. If the users’ search focuses in areas of special interest, it is possible to make targeted queries with a combination of many pre-classified fields, *i.e.* on the kind and names of head covers abundant in a certain area or during a special chronological period, used by a certain social class or under certain circumstances.

Queries can also be made based on bibliographical sources, since entries are accompanied with a full citation leading to the authors or other information sources. A special field informs us about the kind of the source used, *i.e.* lexicon, museum archive, ancient literature, individual research work, so as to enable comparisons, cross references and evaluations.

An ideal terminology collection should contain **pictures**, which illustrate and explain visually the compiled terms. This is unfortunately not possible for many periods in Greek textile history since the

majority of written sources are not illustrated. However, the dictionary should include pictures and visual examples whenever available. This is much easier for archaeological and museological terms and for terms coming from iconographic sources.

### **Application fields**

The term-collection aims at offering knowledge about historical clothing to anyone interested in this topic. There are some areas of historical and technological research though, where it is particularly valuable to use a textile dictionary. The most important among these are the history of costumes, the archaeological research, ethnology, the conservation of historical fabrics and museology.

### **Historical research**

The collection of textile terms can shed light on many aspects of historical research concerning the regional history of clothing production but also on population movements, trading and cultural relations between regions. Through a comparison of terms in different languages, we can trace word movements from one region to another which signify trade and contacts between those countries (*e.g.* fez). Generally speaking words and terms occur in certain places where they remain until they are replaced by new ones coming from new local traditions or via distant influences. In contrast, other textile terms remained unchanged for thousands of years in the Greek language such as the word for loom (*histos*, Greek: ἱστός), wool (*erion*, Greek: ἔριον), flax (*lino*, Greek: λινό) and distaff (Greek: ἡλακάτη).

### **History of arts and crafts**

In the ancient and modern figurative arts we can find images of costumes represented with clarity, sometimes even with many details. These comprise valuable evidence for historical fashion, clothing technology and for the raw materials used but they are also valuable for giving us information about the wearer in his or her historical background. In Greek-speaking regions the main source of information about ancient

costumes can be found on vase painting, sculpture and later in religious iconography and in the fine arts. In all these cases we have images of clothing elements, but not their names, since both ancient and modern iconography have usually only an ideological or decorative character and do not aim at describing the material culture in much detail. Terms fill here the role of imaginary captions missing from the pictorial representations. The search for textile terms based on iconography is a very effective approach for textile research because it makes it possible to compare and verify data (materials, structure, design) by combining names, verbal descriptions and pictures. For example, if we search the name of a male headdress seen on a picture from a historical period and if we know the area of the persons' activity, we can search in the database for male headdresses from this particular period and region and eventually find this word from a textual source.

### Archaeology

The use of accurate textile and costume terminology is of great value for the archaeological record. In the case of ancient civilizations for which we have only limited information, it helps to standardize the terminology of raw materials, manufacturing methods, tools and techniques but also the terminology of fashionable choices and dress codes of the periods under investigation. As the costume design and the fabric technology have not yet been included in academic archaeological training,<sup>15</sup> a common and technical language is needed for descriptions of tools and manufacturing techniques of historical textiles.

### Ethnology

Textile terminology in the field of ethnological studies can illuminate aspects of manufacture and the use of fabrics and garments in various lesser known cultural communities. The nomenclature of clothing often links these activities with other related tasks such as dyeing, tools, the selection of raw materials and the

manufacture of utilitarian objects. Ethnological terms derive from relatively recent periods from which there is ample illustrative and historical evidence, thus through a systematic collection, it is possible to detect and rescue large numbers of textile terms which are becoming extinct or forgotten.

### Conservation

From the perspective of the rescuing strategies of historical and archaeological textiles, both traditional and modern conservation tools and methods can be tried and marked with a special classification code (e.g. COM: conservation material). Moreover, knowledge of ancient or traditional methods supplies ideas for the conservation of old natural materials, which causes less damage to the fibers. By selecting relevant terms, textile conservators may find a wide range of information on the appropriate materials required at every work stage. In the group of terms concerning conservation materials and methods we have so far included so far are also terms for traditional methods for cleaning, treating and repairing of clothing and fabrics.

### Museology

With the aid of a textile term dictionary, museum objects can be recorded by using their authentic names (e.g. we can use the word *ependýtis* and not coat for the traditional overcoat of the Ottoman period or *peplos* and not dress for the specific female dress of the classical period), preferably the original names used during their time and place of use, with a standardised terminology. In this way, costume collections can be supported with the use of accurate information, while they will be, at the same time, able to save old terms. In addition, by using standardized terms, museum recordings can also be operated also by non-fully specialized staff or trainees. During exhibitions, museum curators can use correct and unified terms for the legends and accompanying texts, and in this way they will be able to disseminate accurate information to the public.

15. I would like to mention here the exceptional work of Marina Vrelli Zachou (University of Ioannina) in gathering information on traditional Greek costumes and textile terms in collaboration with the students in the framework of the seminars. Vrelli-Zachou, <http://users.uoi.gr/mvrelli/ergasies/xeirografa-endyamtologikis-laografias.pdf>

## Conclusions

The aim of this ongoing project is to collect Greek costume, textile and related terms from all periods and regions including terms from other languages, which have been integrated into Greek. Beyond the technological and the linguistic part, a textile term dictionary, by tracing the human and social conditions behind the terms, aims to illuminate social aspects of clothing manufacture and dress codes, providing understanding of the society and economy of former periods and cultures in the Eastern Mediterranean. The collection of entries can be a tedious task when terms are scattered in various texts and different kinds of sources, while it becomes much easier and effective when they are grouped together in lists and indexes. This makes the existence of glossaries in every costume publication a valuable vehicle for collecting and evaluating textile related terms.

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