

Abstracts of the papers for the Colloquium

"Dress and Religious Identities in the Roman Empire"

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Indian religious dress in Roman Imperial-time sources

The work of Philostratus is the best extant source about the so-called 'Second Sophistic'. Philostratus was born in Athens and the *Souda* lexicon established his *floruit* during the reign of Septimius Severus. One of his most known works was titled *In honour of Apollonius of Tyana*. It was a biography of a neo-Pythagorean philosopher and traveller who lived in I AD. Philostratus wrote that Apollonius travelled to India, Ethiopia and around the Mediterranean, performing good deeds and studying local curiosities. His travels' descriptions show that neither Apollonius nor Philostratus stayed in India or Ethiopia, but his literary purpose was to present the Gymnosophists (the Greek name for Brachmans). Indian asceticism and the belief in the transmigration of souls were known in Classical world, so Apollonius had a clear idea about the type of things he wanted to show about the East. At first sight, the Gymnosophists Apollonius met in the book were a mixture of 'real' Brachmans and Buddhist monks: their organization looked like that of Buddhist communities of those times, but they wore white dresses and long hair, like Brachmans and other Indian priests.

The clothes and attire of these Gymnosophists was an important part of Philostratus' description and this paper will deal with that topic in search of traces and the role of those descriptions in the book.

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Christian vestments and the clergy's textile distinction in the liturgy of the early church. State and on-going tasks of the research

1. Methods

Whereas previously the concept of cultic or sacral dress has been applied without hesitation to the matters of the early church, historical analysis shows that, on the contrary, the liturgy of the early church much differed from that of the ancient cults. Still before the end of late antiquity, however, the church and its liturgy underwent tremendous changes, which are

evidenced to having affected congregations or certain groups of the church in terms of their making use of, and thinking about, clothes.

Today, one has to start with the more general question of whether or not and, if so, from whence and to what extent from original religious motives the Christians expressed their theoretic and/or actual decline or approval on questions of dress, such as rejecting certain materials, colors, cuts, etc. and preferring others, specifically while congregating to audit their Holy Scripture, celebrating sacraments und worshipping their God.

Research in the history of liturgy is based here on monuments, the contemporary Christian authorities announcing their program, and those images of, and endorsement for, dress communicated to early Christian congregations while reading Scripture in the liturgy and contributing to the emergence of a particularly Christian symbolism of dress.

2. Realities

What do we know today about ancient Christians using clothes, certain vestments or pieces of vestment? Against the background of morals and ideals common to Christians, patterns and acts of particular groups are considered, especially those of church officials and Christian ascetics. What changes are to be determined simultaneously with, and later than, the clergy's rise to a professional order and the privileges state and society had conferred on Christianity? To what extent are special clothes or, at least, the use of textile distinction developed for both the upper and lower clergy? How far does monasticism, which comes to be developed in late antiquity, display either a counter-model in questions of dress or its own special forms and textile attributes of the ascetic order?

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Jewish Dress and Religious Identity In the Land of Israel during the Roman Era

The research of material culture in the Talmud (representing the period from c. 100 - 450 C.E.) focusing on dress has traditionally focused on the identification of the various garments mentioned in this literature. Comparatively, the archaeological study of this period has concentrated on the identification of textile fibres and pigments, and has attempted to extrapolate the identity and construction of the original garments and other items represented by the findings.

Seldom has the issue of religious identity as reflected in, or determined by, dress been focused upon. Research in this perspective requires a renewed look at the Talmudic sources in order to glean relevant data. Archaeological findings, especially those from Masada, which represent the mainstream Jewish population, may corroborate or enlighten literary-based impressions.

The observance of Jewish legal ("halachic") regulations regarding dress most likely conveyed a distinct cultural identity, and indeed, a number of these regulations were specifically intended to achieve that goal.

Ideally, in order to properly ascertain these distinctions, comparison with contemporary Gentile modes of dress should be made, for perhaps some of these halachot have parallel or divergent customs in Gentile society.

Some of the relevant halachic regulations which will be examined in this context are:

- 1) **Colour:** Red is an impermissible colour for garments, especially for women.
- 2) **Gender distinction:** It is forbidden for men to wear clothes which are distinctly women's and visa versa. "Unisex" garments may exist.
- 3) **Head covering:** Both men and (married) women are required to cover their head or hair.
- 4) **Modesty ("Zeni'uth"):** Certain parts of the body are required to be covered by clothing – especially by women. Scholars are also required to have an especially modest appearance. (It should be noted, that after the destruction of the Temple in 70 C.E. – no formal sacerdotal garments were used.)
- 5) **Sumptuary law:** Extravagance and wastefulness is discouraged, especially by scholars.
- 6) **Law of Diverse Kinds ("Sha'atnez"):** The mixture of lamb's wool and linen in one garment is forbidden. This may well affect the ornamentation of the garment.
- 7) **Tassels ("Zizith"):** Men wearing a rectangular garment are required to have tassels tied on its four corners.
- 8) **Sabbath and Holidays:** Dress on these days is required to be clean, handsome, colourful and long - more so than on weekdays.
- 9) **Periods of Mourning or Happiness:** These may be either black or white garments – identifiable appropriate to those periods, and may conflict with a different atmosphere prevailing concurrently in Gentile society.
- 10) **Times of Women's Halachic Impurity:** At this time a woman is required to wear specific garments, of which her (Gentile) neighbours could be aware.

Did the observance of any one or all of the halachot of dress contribute to creating a unique Jewish religious or national identity? If so, what qualities did it have? Can we find testimony to this phenomenon in literary sources?

An attempt will be made locate - in the Talmudic and in Gentile contemporary literature - possible testimony to the effect that Gentiles in that period and locale referred to or identified Jews in accordance to their dressed appearance. The aspects of identity - as defined by dress - will be identified and assessed.

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Bringing wool to Zeus Labraundos

This contribution sets out to explore the meaning of the woollen bands which are depicted on representations of a series of cult images from Western Anatolia / East Greece in the Hellenistic and Roman period (Fleischer 1973, collected and analyses these cult images in much detail, and this work remain the standard reference for this group of cult images).

A cult image belonging to this group is Zeus Labraundos, a Karian Zeus Stratios located in a rural sanctuary in the southern part of the Latmos Mountains in southwestern Anatolia.

Zeus Labraundos appears on a minor group of relief decorated bases, on a relief found in the Athena Aphaia sanctuary in Tegea, and on Roman coins in a more or less an archaizing manner – as a *xoanon* like cult image wrapped in textile, decorated with bulls' scrota and with woollen bands hanging from his wrist to his angle. That is, in a manner similar to the Ephesian Artemis.

The significance of the woollen bands may be related to a stone cult where the binding of woollen bands around the holy stone formed part of the initiation or worship of the stone (Fleischer 1973, 110). Or it may refer to Zeus Labraundos as a deity welcoming refugees and granting them asylum in his sanctuary By bringing this wool to the sanctuary asylum would be found (Fleischer 1973, 110).

But why and how and what are the meaning of this interrelation between bringing wool and be granted asylum?

I suggest that this is a relict of the ancient practise of dressing and perhaps also producing garments for the god in the sanctuary hidden in this gesture. A ritual symbolism that may be linked with the Greek orthodox practice of wrapping chapels with bands on certain occasions. And what has this to do with clothing and identities in the Roman Empire? Well, I consider this a revival of local ethnic identities of the Karians — those living in Karia in southwestern Anatolia — as if not resistance then a reflection of the coherence of being part of the Roman world. Globalisation and localisation.

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Production of Textiles in Temples of Roman Egypt

Temples and sanctuaries are usually defined as sacred areas, set apart from the profane ordinary world, that are reserved for special religious functions. The hieratic personnel is regarded as ritual experts, that feature a special knowledge of the technique of worship of the deity. Priests are usually seen as mediators and maintainers of a balance between the sacred and the profane parts of a society and furthermore accepted as spiritual and religious leaders of a community. But this general perception leaves out an important element of sacred places and dignitaries, which is their economic aspect. At all times and apart from

exercising their cult, religious communities have also entertained the idea of existing in the real and material world as well. Thus sanctuaries are by no means separated from the profane world, but are subject to its regulations and principles. This goes for the cults and sanctuaries in antiquity as well. Here, too, secure existence and livelihood was important, so at least the basic needs of the hieratic staff, of priests and oblation servants had to be met. In addition the actual act of religious cult required the use of certain resources like fragrant ointment, textiles or incense. In order to obtain the according goods, temples, too, had to participate in economic cycles and can therefore be seen as economic units.

For the Roman world especially documentary sources provide information about all kinds of economic processes. The province of Egypt with its abundance of papyrological evidence is used as an example to gain insight into the relevance of textiles and textile workers in the economy of temples in general. The regional focus in this case is the Fayum, due to the special situation of written records and documents here. The so called account books in particular, used by the temples to attend to their duty of bookkeeping for the Roman authorities, provide evidence in order to shed light on the character and relevance of textile economy in the temples of imperial Egypt. Apart from the Greek texts, mainly documenting the interactions between the Roman state and the temple, some demotic sources are to be included in the investigations. They provide insight into the inner administration of the temple and are invaluable sources in order to broaden our perspective on temple organisation and economy of Roman Egypt.

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The Mystic's New Clothes – (Ad)dressing Identity in Apuleius' Isis-Book

The new clothes of the protagonist 'Lucius', who after having been turned into an ass because of his hopeless curiosity was freed from his condition by the grace of Isis only after months of twists and turns, may be called a key theme not only of the last book but also of the novel as a whole. The prooemium already draws explicitly on the theme of "human figures and fates turned into strange shapes and restored to their former condition" (met. 1.1.2). Therefore, the figure of Lucius the narrator is depicted largely from its physical form. First impressions, however, can be deceiving; for the vivid depiction corresponds perfectly to the canonical ideals and, in doing so, primarily portrays the collective identity of the educated elite in the age of the Antonines.

The meaning of physical appearance and of clothes, if understood literally in the transformation into an ass, marks a surprising reversal in that the traits proper to the narrator are turned inside out. The body of the ass, characterised by its wagging tail, proverbial stubbornness, long ears, and mighty private parts, reveals sophisticated symbols employed

in the narration frequently in a slapstick fashion. Paradoxically, the narrator's identity becomes a distinctive one only after his having been dressed as an ass; this identity is summarized, shortly before the retransformation, in the ironic emblem of the "philosophising ass".

Against the background of this adventure narrative, I shall discuss in which way the human body restored to the 'hero' as well as his clothes figure at the 'religious end' of the *Metamorphoses*. For the eleventh and final book is situated perfectly in the context of religion, narrating the initiation into Egyptian cults as it is, with the restored protagonist ascending gradually from worshipper to initiated mystic and finally to chairing the college of pastophoroi. One has to scrutinise whether or not this religious career corresponds to what is to be expected in terms of changing clothes and hair-style.

As a working hypothesis, I suggest that contrary to the notion common in the research, which categorises the cult of Isis as representing 'individual religion', the text of the novel, in fact, draws on its religious collective. This collective, in turn, is marked by strongly reduced patterns. Tonsure/veil, linen garments as well as the sistrum, which instrument is typical of the cult, are thought primarily to distinguish 'foreign, exotic cults' from Greco-Roman religions both optically and acoustically. Except for differences in terms of gender, the codes *within* the cult collective are too sparse to allow for extrinsic differentiation in terms of hierarchy. Instead, elevated individuals are identified by means of mysterious sacred items and idols. Human iconography comes second to material one. In this way, Lucius, this mystic and eventual pastophoros, is transformed anew into a symbol intriguingly pointing to its 'own' deity.

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The color of dress in rituals of the Roman Imperial Period

The paper deals with exemplifying single facets, through rituals of the Roman Imperial Period, as to how emotions are evoked in Roman cultural acts, by means of dress along with other aids. It focuses on the transmission concerning the colorfulness of dress and, in some cases, shape.

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Dress and Colour of Mithraism: Roman or Iranian Garments?

In the field of religion and caused by the blooming of Eastern worships, such as Mithraism and the Magi, dress and colours also became an identity treat, with Mithra dressed in the

Asian way, in Persian trousers, star-spangled cloak and Phrygian cap, and all the symbolism of colours which we can also interpret from the Mithraism's' iconography.

The purpose of our work is to study the dress and colours of Mithraism. Beyond the literary, iconographical and epigraphic sources the study will focus on the analysis of the iconographic representations, carrying out a comparative study with Iranian sources to determine whether the polychromatic ritual dress of the worshipers of Mithras in the Roman Empire was a Roman, an Iranian or a Phrygian dress.

Questions:

- Elements of dress of Mithraism: Roman or Iranian garments? Study of the emergence of Mithraism in the Roman Empire and the relations with Arsacids and Sassanians.
- What was the meaning of colour symbology of Mithraism dressing?
- The dress of the worshipers of Mithra: Just for ritual purposes?

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Remarks on ‹normal› civic dress and ‹special› religious clothes

Archaeologists are used to look at depictions of Roman clothes that do not show their once existing colourful decoration any more. So the question arises if – for example – the Roman toga, the civic dress par excellence, could be used and recognized in antiquity as a religious dress, and how we would be able to interpret and understand this change. The relation between ‹civic› and ‹religious› connotations in regard to the same dress in different contexts is the topic of this paper. It tries to give an overview of this phenomenon using Roman depictions of several dresses (*toga*, *pallium*, *tunica*, female clothes) and combining their iconography with some other *realia* related to Roman cult practice.

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Dress and identity – observations on the reliefs of the wooden door in the church of S. Sabina, Rome

The wooden reliefs in the S. Sabina church – dating to the first half of the 5th cent. – show scenes from the Old and New Testament. In these representations it becomes apparent that it is above all dress which expresses the identity of a person. We can determine this, because thanks to the narration, which the scenes represent, we clearly know the context and the function, in which the figures appear. And, comparing the representations in S. Sabine to other depictions of these narrations, we can state differences in some features and compositions of their iconography. Of special interest will be the reliefs showing the

representations of Moses, the Crossing of the Red Sea of the Israelites – here above with the figure of Pharaoh – the healing of the blind man by Jesus Christ and Pilate washing his hands. It will be necessary to explain the reasons for these divergences. The answer could lay in different models, which were used at this time by different artists, and in different artisan traditions, which were responsible for the costume of different groups such as persons of authority, of military and for the representation of other professions and occupations. In this connection also the plate with the so called acclamation demands attention: The person dressed in a chlamys and two groups of three persons who wear different costumes are related to each other in respect of content. And part of this relation is also an angle and the sacral architecture. There has been a very controversial discussion in archaeology about this plate: Does it show a contemporary, historical scene, or a biblical one does it have a mainly symbolical meaning? These theories will be analysed in connection with this project as well.

This representation will also become interesting and important in connection with the development of costume, for example the costume of clergymen.

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The Meaning of 'Sacred Garments' Concerning Roman Cult

Proposed activity: Study of relationship between costume and religion at Roman age.

We are going to study dresses (A) and other textile elements (B) that were used by Romans in all kind of religious acts and rites. These are the themes we pretend to treat. A) 1. Male and female clothes at priesthoods (priestly *collegia*, *sodalitates*), Clothes at public and private religious acts (sacrifices, offerings, processions, *supplicationes*, choruses, sacred symposia, etc.), 3. Clothes at familiar devotion, and 4. Clothes at foreign cults in Rome (Greek, Oriental, Provincial people). B) We are going to study also all textile pieces and ornaments applied to Roman religious ceremonies: 1. Those used in sacred ambits (altars, temples, *pulvinaria*, etc.). 2. Those that can serve to adorn sacrificial victims.

So much in the first case (A: dresses) as in the second (B: textile pieces and ornaments) we are going to analyze their origin, forms, composing materials, colours, ornamental motifs and other prescribed requirements at religious rules.

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Dionysian Themes on Late Antique Clothing: Religious Testimony or "just" Decorative?

Depictions of Dionysos and his retinue are one of the favourite themes of the art of late

antiquity. The closeness of the two deities' cult Osiris and Dionysos led to the replacement of the Egyptian Osiris with the Greek Dionysos. The images of ancient myth relating to Dionysos were so popular in Egypt for several reasons, one of which was the dominance of traditions. Traditionalism was a consequence of the conscious conservatism of the Egyptian society and the inertia (clumsiness) of its craft tradition. It was also a reflection of politics. In Egypt the cult of the Greek God had an official character as early as the Ptolemaic period. With its promise of rebirth in a new life, representations are a graphic glorification of Dionysos' cult and are found on sarcophagi, mosaics and ceramics, for example. Subjects connected with Dionysos and his thiasos are also one of the most widespread on late antique fabrics of the 4th to 6th centuries. Some of them are kept in the collection of the Hermitage Museum. For example, there is a textile with Dionysos and a dancing maenad (4th cent.). Apocryphal Coptic texts interpreted these subjects as depicting Adam and Eve. Then there is a fragment of a textile with the triumph of Dionysos (4th cent.). The poses of Dionysos's retinue owe much to well-known compositions on neo-Attic reliefs, as well as reliefs on Dionysian sarcophagi.

Other textiles show, for example, Dionysos and Ariadne, some together with the 12 Labours of Herakles (5th cent.). Very common are textiles with Dionysos among vine branches, from the 4th cent. They remind on Egyptian art, where portrayals of Osiris are known, showing the god against the background of a grapevine rising out of a vessel. Later, the figure of Dionysos himself was replaced by images of erotes collecting grapes. Over time, other previously more marginal attributes and images from the composition came to dominate, for example dancing figures of maenads or satyrs, warriors in flowing cloaks, a goat-footed Pan, panthers and lions, baskets with fruits and rosettes, grapevine etc.

Very probably all these representations also possessed a definite eschatological meaning; they were symbols of immortality. Christian art appropriated several elements from this composition. Dionysian subjects in late Egyptian art were not intended to function as purely decorative images, but almost always conveyed a religious meaning, most frequently associated with the dead and eschatological beliefs.

In particular tunics very often were decorated with Dionysian subjects. For the 3rd to 5th or even 6th cent., when Christianity was becoming an important religion in the Roman state, the question arises: Were these images and these tunics used both, by pagans and Christians? We are prepared that it is extremely difficult to identify the creed of their owners. Yet an effort shall be undertaken.

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Textile Production and Dress-Codes in Late Antique Egyptian Monasteries

In the beginning of the 4th Century A.D. Pachomius founded the first monastic community in Egypt. His philosophy of fraternity represented a new social concept of great sustainability that affected not only Egypt, but spread out all over the ancient world. On the purpose of creating uniformity and humility among the members and in order to regulate the daily live, the labours, and the duties of the individuals within the community, Pachom composed codes of behaviour. This corpus of rules was later adopted and modified by other congregations even in European medieval times.

Investigating the aspect of textile production and dress codes within the communities, this paper will give an insight into the mechanisms evoking the survival, the efficiency, and endurance of the fraternal concept in regard of autarchy, self-supply, and interchange with external communities and villages. Therefore diverse sources are taken into account and their information is combined starting with the rules and codes of Pachom that not only regulated the community's activities, but also the dress codes. He laid down exact parameters in respect of shapes and sizes of dress, named the elements to be worn on occasions such as festivity, labour or sleep, counted the total number of garments that were allowed to be owned by an individual, demanded for specific textile qualities and sizes, and even regulated the lengths of the sleeves and edges.

Due to the exceptional climate many archaeological finds of organic materials have been preserved in the graves as well as waste dumps of the congregations. Thus textiles, leather accessories, and wooden tools can be found. In combination with information deriving from architectural installations and various written documents on trade and production, the daily routine of the inhabitants of the monasteries can be reconstructed in manifold aspects and in particular in regard of daily dress and festival gowns on the one hand, but also on working and trading procedures on the other hand. The compilation of data provides the chance of cross-checking and interlinking of information as well as questioning the obedience of the rules.

The second focus of the investigation is laid to the interrelation of the monasteries as centres of production and the neighbouring villages. The mercantile facet of trade and civil subcontractors offering textile processing skills is of special interest. The textile sector and its economic structures are taken as one example of monastic craftsmanship and the results might be conferred to other sectors as well.

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Perscriptions of Ritual Dress in Greek Incriptions of the Hellenistic and Roman Periods

The purpose of this research is to examine the sacred clothing regulations in specific cults as they appear in the epigraphical evidence and in related literary texts. I will focus on the relationship of these regulations with local customs, and also, within the cult, with other regulations of the sanctuary. We may ask whether there is a relationship between the prohibition of entering the sanctuary in wool clothes or wearing anything in leather (goat or swine leather for example) and the sort of animal one is allowed to sacrifice.

The sanctuary dress regulations refer to the value, the colour, and the material of the clothes. They often consist in prohibitions of rich clothing and of clothes of specific colours. For instance, several inscriptions forbid the entry in some sanctuaries to those who wear purple, many-coloured, and black clothes. Those who do not obey these regulations have to dedicate their garments to the sanctuary. The prohibition of rich clothing is often combined to that of gold jewellery. Therefore, it is interesting to notice that during the same periods, Hellenistic and Roman cities give to their distinguished citizens the permission to wear purple clothes and gold wreaths in order to honour them, and some priests are honoured alike. Conversely, precious dress can be prescribed in order to participate to religious processions. In special cases, people are even allowed to dress like gods: it is the case during a specific ritual of the Mysteries of Andania. The priestess of Athena Polias visited the houses of the Athenians once a year dressed as Athena. Wearing white clothes is obligatory in some healing or familial cults, but other regulations simply prescribe clean clothes for entering sanctuaries. Sometimes the clothing regulations depend on gender and age, and they concern ritual behavior unrelated to cults or sanctuaries: the bereaved women of Gambreion in the 3d century B.C. have to wear grey or brown clothes, but men and children may also wear white ones. In some cases, the clothes worn in special moments, such as childbirth or initiation, had to be dedicated to the gods.

The minute examination of these numerous local particularities gathered in the epigraphical and literary evidence, will lead to a global vision of the importance and of the role(s) of dress in cult during the Hellenistic and Roman periods. Besides this synthesis, the particularities are important and should be taken into account: they provide information not only about a particular cult, but also about the society habits (if people did not wear purple clothes, the sanctuary would have no need to forbid them of doing so), about the type of textiles that were available in the neighborhood and, in consequence, about the local trade and economy.

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Dress, blood and maculation in the pagan and Christian world

One of the most important religious prescriptions in the pagan Roman cult for gods was to carry clean dresses (Festus 292L: "pura vestimenta"). Clean clothing was in no case identical with dress for mourning (funesta) and must not have any stains at all (maculata). Stained dresses (particularly those having stains of blood) were a bad omen and this prevented the community between human beings and gods, because for the cult purity / cleanness was the very first condition. And of course this is why rituals of purification always played a very decisive role in cult practices.

However, in early Christianity blood turned into a fundamental symbol, the Passio of Jesus Christ. Because of the persecution of the early Christians soon baptism by blood became as important as baptism by water (Tertullian, de Baptismo 16,1). Martyrs therefore proved their faithful believe by white dresses with blood.

So it happened that the authors of the martyr's acts as well as the Church fathers formulated new ideas about purity. Blood and stains of blood no longer were a sign of maculation, but, in contrast, could be a symbol of cleanness and purification just as valuable as the baptismal water.

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Self-presentation and death in Roman catacomb-painting: The evidence of textiles.

This paper is aimed at analysing the representation of clothing in sepulchral context. As an example the paintings in the Domitilla catacomb in Rome (mainly to the 4th cent. AD) will be studied, in collaboration with the documentation-project directed by Norbert Zimmermann from the Austrian "Akademie der Wissenschaften" in Vienna. The photos achieved by this project are a most valuable instrument for iconographical analysis and the costumes represented in the paintings need new evaluation. The leading questions addressed to the paintings are: Do the ordering customers of a picture use the means of differentiation via 'dress' at all? What role does clothing play in sepulchral painting concerning representation and "self-representation"?

First an identification of single garments resp. costumes is undertaken. Then their iconographical context will be analysed. First results turn out for example in the manner of a differentiation between a wide sleeved dalmatica and a wide, sleeveless tunic with "Scheinärmeln". The dalmatic, as it seems so far, was a luxurious dress for depicting the deceased (women mostly), whereas the wide tunic was chosen for representing figures from a narrative context, e. g. biblical figures.

A question reserved for the last phase of this research is: In which quality do which dresses appear: simple, heavily decorated, "transparent", set apart by special colours?

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Clothes, Religion, and Identity (from the Perspective of a Social Psychologist)

This paper aims at approaching the subject of 'clothes and religion' from a current social psychological perspective based on empiric observation.

After having described the foundations of clothes and identity interacting with each other, the role of clothes is discussed in the context of specific forms of identity (such as individual, social, professional, cultural, or religious identity). The same applies to specific roles, situations, and acts.

The question of how dresses and vestments work for individuals, the community, or specific situations, such as in cult contexts, pertains immediately to the field of religion. Fashion and religious clothes much account for the tensions of change and persistence in society, which relation is also to be examined from a social psychological perspective.

Finally, this problem is discussed also in the current context of a world marked by globalization and (inter)cultural tensions.

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The Clothing of the Itinerant Preacher in the Pagan and Christian Worlds

I shall start with Tertullian's famous work *De pallio*. The author is situated at the crossroads of different traditions determining how Christian 'intellectuals' in the western half of the Roman Empire defined themselves: as members of the educated élite, as Romans, as philosophers wearing the *pallium* and as confessed Christian 'barbarians' rejecting the toga. Here, we find four different ways of approaching the past (in terms of literature, history, culture or religion), which, on the one hand, have to be traced back to their basic ideas and stimuli and, on the other, need to be related to each other. Starting with the question of how the professed Greek garment *pallium* connoted the descriptions of the new outfit worn by this African author and 'Christian sophist', I shall attempt to define possibilities and limits in constructing a new 'identity' in this context. Moreover, one has to consider to what extent the Greek origin of the pallium was either historical fact or has been constructed deliberately as such.

In a second step, I shall scrutinize other sources which shed some light on the clothes of wandering poets, itinerant philosophers and rhetoricians in the pagan world of the Roman Empire. The 11th book of Apuleius' *Metamorphoses*, known as the 'Isis book', Plutarch's

piece 'de Iside', and Justin's 'Dialogue with Trypho the Jew', provide information on this question. To the inhabitants of the ancient city, itinerant preachers were quite a normal sight. 'Popular' philosophers often roamed the market places of the Roman Empire, and they communicated with the public partly via their clothing and hairstyle, to which fixed models applied.

Against this background, my aim is to evaluate the visual appearance of Christian preachers. Contemporaries seem to have looked at these not as new phenomena but as members of a new, if this time Christian, school of philosophy, marked in the traditional way and, like their 'colleagues', acting without institutional coherence, according to Christian authors. But that could be wishful thinking. Do we, therefore, have to assume a parallel, a rival model or a counter-image?

In this way I shall attempt to approach the problem of the origins and precursors of a specifically Christian costume, while avoiding the frequent restriction to ritual dress codes, which seem to have influenced ancient Christianity only from relatively late on. Images of Christ and of the apostles wearing the pallium are known from much earlier on - with the pallium perceived to be characteristic?