



Education and Culture DG

Culture Programme



DRESSID – CLOTHING AND IDENTITIES. NEW PERSPECTIVES ON TEXTILES IN THE ROMAN EMPIRE

4TH GENERAL MEETING AT HALLSTATT, AUSTRIA, JUNE 7 – 10, 2009

MINUTES OF THE STUDY GROUP SESSIONS

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MINUTES OF THE STUDY GROUP 1 SESSION

By Annemarie Stauffer and Ulla Mannering

Dear member of Study Group 1,

During the 4th DressID meeting in Hallstatt June 2009 Study Group 1 presented its ongoing work.

Presenters were:

Ulla Mannering and Margarita Gleba: Beyond the Roman frontiers: costumes from Danish bogs.

Teresa Stolcova and Gabriele Zink: Textiles from the chieftain's grave in Poprad-Matejovce (Slovakia).

Preliminary results of the laboratory research.

Isabella Benda-Weber: The costume tradition in the area of the Aegean and the Balkans: Greeks, Thracians and Anatolians from the Achaemenids to the Romans

Susan Möller-Wiering: Textiles for War and Worship

Stefanie Hoss: Roman military belts.

Judit Pásztoókai-Szeőke: Taurinae? Made in Augusta Tarrinorum?

Carmen Alfaro: Fragments of a Roman Fabric found in silver mine in the Roman town of Oiasso (Irun, Gipuzkoa).

Not participating members: Ursula Rothe, Lisa Hughes, Lena Larsson, Maureen Carroll, Căcilia Fluck, Astrid Böhme, Hans Goette.

In a smaller meeting the database and its purpose and outcome was discussed. The database was initiated by Annemarie Stauffer, Ulla Mannering and Annette Schick instead of the thesaurus discussed at the meeting in Crete.

In general the members were open for the use of a database to collect dress items and share basic information about these items. The members expressed a wish to make the database into a printed version, and the spokes persons welcomed the participants to engage in this work.

The planned database structure was then presented to all participants of the General Meeting. The spokes persons pointed out that the data base is a means of compiling and communicate the outcome and the results of the different project by the members of Study Group1. One of the main purposes of the database is to visualize elements of dress and local varieties, and to be able to find general common elements etc. despite differences in artefacts, material, chronology and geographical area. The visual aspects of the elements of dress allow a more detailed approach than if focused on the terminology alone.

Future work:

Barbara Köstner, which will be working as a trainee in Mannheim from October 12th to November 6th 2009, will compile the information sent in by the members. It was decided that the database will be created in the Microsoft Access 2003 programme. The database is primarily meant as a working tool for the participants in Study Group, but all participants in the DressID project are welcomed and encouraged to fill/send in information about objects to the database. A guideline for how to hand in data to Barbara Köstner will be sent to all participants by the middle of July. Deadline for submitting data will be the 1st of October.

With common effort this work will hopefully be a fruitful contribution to and a useful way of gathering all the interesting research that is taking place not only in Study Group 1 but in the DressID project in general.

When this work is finalized Study Group 1 will gather all members for a one-day workshop in Köln to decide the outcome and next step with the database. This meeting is scheduled to be 3rd (afternoon) and 4th (morning) December 2009 (see below).

Finally, please make sure that your details on the website are updated and remember to share publications and other interesting research activities on the webpage.

Ulla Mannering and Annemarie Stauffer

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MINUTES OF THE STUDY GROUP 2 SESSION

By Iris Tzachili

In the context of the group Materials and Techniques our collaborators have worked in the following areas:

The main field of investigation was the study of textile remains. Youli Spantidaki and Christophe Moulherat worked on textiles, mostly mineralized from Corfu, Eretria, Salamis, Kerameikos and Arrica from different periods. A number of very important points were made. The most spectacular was the extreme thinness of the thread. In Corfu or in Attica there were sometimes 60-90 weft threads per centimeter in classical and Hellenistic times. Another important remark was the fact that the material was sometimes wool. On the contrary Roman Textiles in Greece seem a lot different. The first and more important difference is that there are not so finely woven. They are also less elaborate as for the decoration. The image of luxury comes from the colors and the gold threads as for ex. the textile remains from a Kerameikos tomb (the tomb of Φιλοτέρα Αμυμώνης). The young girl was buried wrapped in a splendid garment gold and red. Last month analysis of the threads showed that the garment was all dyed in porphyry. However it was not possible to identify the material, if it was of wool or of linen. The red garment was decorated by the method of tapestry with golden threads making circular motifs. This luxury is not to be encountered everywhere. Other textiles are plain (from tombs at Salamis preserved on an iron stlengis and Glyphada preserved on the lid of a clay sarcophagus). Those textiles throw light to technical as well as historical matters. For ex. when and how they wrap the body, if it is an inhumation or cremation and so on.

The best preserved find from Northern Greece is the textile inside a sarcophagus from Thessaloniki red with golden threads. We have obtained permission to study it. It seems that the body inside a marble sarcophagus was wrapped in very fine shrouds and then in the golden and red textile. It is dated in the 3rd century AD.

The other field of interest of the work in this group was to investigate the technological level of the production mainly through the types of looms used (vertical, warp-weighted, and horizontal) as well as their geographical and chronological distribution. The first step is to try to localize the loom weights, a difficult task since they are seldom published. This project was advanced by Margarita Papadopoulou who has started to study the loom weights from the Athenian Agora in the Roman Period. A preliminary report was presented in Hallstatt. The first preliminary conclusion is that loom weights can be found up to the end of the 1st century A.D. Then they slowly disappear. That means that in the Aegean at least during the 2nd century AD the vertical two beam loom was used.

Regarding spinning the basic technology of thread making is remarkably the same as in the classical period. However we have not been able to spot many whorls and this is an interrogation point to be explored in the future.

The work regarding written sources was continued. Maria Patera presented a summary of her work regarding embroidery terms.

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MINUTES OF THE STUDY GROUP 3 SESSION

By Sylvia Mitschke

Report of the actual state of analysis:

A. Schieck and S. Mitschke still have response on their call for samples which they sent out to different archaeological museums last year. This call was meant to get an overview about the geographical distribution of roman textiles at least for the German-speaking area. In this context A. Schieck and S. Mitschke visited different museums, in the second half of the year they hope to check the collection of the Rheinisches Landesmuseum in Bonn for relevant material.

To illustrate her analysis work S. Mitschke presented the pictures of a coin from Bonn dated to the 1st century AD. There two different textile qualities could be determined, 1) a very fine band made from linen and 2) a tabby woven fabric in which the coin was enwrapped. The analysis was carried out on behalf of the University of Cologne.

S. Mitschke mentioned that the examination of the roman textiles from Austria is finished now; at the moment the documentation is to be prepared.

Parallel S. Mitschke is going on with the analysis of the textiles from Mainz and she will start with the examinations of the samples from Poprad-Matejovce/ Slovakia.

Ina Vanden Berghe and S. Mitschke are still concerned with the examinations for the reference database. The database itself is hopefully finished this summer by S. Mitschke in collaboration with Peter Grömer. Caused by samples from Irun/ Spain, which were analysed for the University of Valencia, S. Mitschke is working together with the CEZA/ Mannheim on a little project on strontium isotopy of keratin fibres.

Completion of the reference collection:

S. Mitschke gave an overview to the state of reference collection of the Reiss-Engelhorn-Museums, which includes ca. 300 different fibres now. A. Schieck and S. Mitschke visited the Royal Botanic Gardens in Kew/ GB. Many of the objects there were collected by the first British globetrotters in the 19th century. S. Mitschke pointed out that this was a matter of special importance, because she will now be able to reduce the influence of modern cultivation process in her work as far as possible.

Work of the quality group:

In order to throw light on the different aspects of roman textile quality A. Schieck and S. Mitschke have started a project on the visualisation of the term “quality”, especially for the exhibition group. First the definition of the term “Quality” was given, which is characterized by the worth, nature and performance of a fabric. In the following experiment they chose four different materials (wool, cotton, linen and silk) in three different qualities (fine, middle, coarse). These twelve qualities were tested optical a metrological on their typical draping and fall. The idea was to compare these results with the appearance of antique depictions. In a first step the different fabrics were photographed and then draped in four defined ways. To quantify the appearance of the textiles Anne Sicken (University of Applied Science/ Cologne) carried out drape tests with a Cusick drape tester. Now the results have to be evaluated in comparison with the representations.

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MINUTES OF THE STUDY GROUP 4 SESSION

By Ina Vanden Berghe

1. Actual members of Study group 4:

- Mark Van Strydonck, Mathieu Boudin, Iris Vanderbeeten, Marie-Christine Maquoi, Ina Vanden Berghe, KIK (Belgium)
- Antoine De Moor, Cécilia Fluck, Katoen Natie (Belgium)
- Mieke Van Raemdonck, KMKG (Belgium)
- Carmen Alfaro Giner and group, Univ. of Valencia (Spain)
- Annemarie Stauffer, Robert Fuchs, Fachhochschule Köln (Germany)
- Nicole Reifhart, Bischöfliches Dom- und Diözesanmuseum, Trier (Germany)
- Sabine Schrenk, Univ. of Bonn (Germany)
- Annette Schieck, Sylvia Mitschke, Elke Michler, REM (Germany)
- Rolf Haubrichs (Switzerland)
- Karina Grömer, Museum of Natural History (Austria)
- Margareta Gleba, Suzanne Möller-Wiering, CTR (Denmark)
- Eleni Zimi (Greece)
- Tereza Stolcova-Belanova, (Slovakia)

2. Participation to Meetings/Workshops/Conferences in the fields of dyes and dating

- DressID, First General meeting, Valencia, Dec 07
- DressID, Second General meeting, Copenhagen, May 08
- DressID, Study Group 4 Working meeting, Brussels, July 08
- “Dyes in History and Archaeology 27”, International Conference, Istanbul, Oct 08
- “Purpureae Vestes III”, Naples, Nov 08
- DressID, Study Group 4 Working meeting, Naples, Nov 08
- DressID, Third General meeting, Rethymnon 08
- DressID, Study Group 4 Working meeting, Köln, Jan 09
- “Les arts de la couleur en Grèce ancienne... et ailleurs, International Colloquium organised by the Ecole française d’Athènes, Apr 09
- DressID – Study Group 4 Minutes GM4 Hallstatt, June 2009

Ina Vanden Berghe, spokesperson SG 4

- “20th International Radiocarbon Conference”, 31 May – 5 June 09
- DressID, Fourth General Meeting, Hallstatt, 7 -10 June 09

Planned participation till end 2009:

- “Textiles from the Nile Valley Conference”, Antwerp, 1-3 Oct. 09
- “Dyes in History and Archaeology 28”, International Conference, Poznan, Oct 09

3. Collection related studies

The work within the Study Group 4 “Dyes and dating” can be divided in two types of activities. First, there is the material technical study of dyes from historical textiles from Roman period, Roman regions or under influence of the Roman culture. For this, we rely to the opportunities we get by the DressID project to study specific collections of textiles, made available by different partners. These small projects will contribute to a better understanding of the variety in biological sources used for dyeing. As the accurate dating of the textiles it selves is of major importance, not only for the interpretation of the material technical study but also for the further contextual work done in the several other Study Groups, radiocarbon dating of the textiles is performed as well on request, and if sample size allows it.

Ongoing studies:

1. Identification of dyes in textile finds from clothed burials in Trier (Church St. Maximin), (330-347 AD). – in collaboration with Nicole Reifhart.

A series of 25 textile remains from 10 graves were analysed for natural organic dyes. First reporting was finished in Feb. 09. Purple from murex shells was found in the majority of the samples indicating the high value of the textiles and even more the high status of the individuals buried in it. Apart from murex purple, a red vegetable dye source from the Rubiaceae family was found in a minority of the samples. In four of the samples, an unidentified spectrum was found requiring further study. Additional analyses were done with reference sources in order to learn more about the provenance of this specific unidentified constituent. This part, as well as some extra analyses from another grave, will be finalised by the end of 2009. The study is planned to be published in a joint article (in JARS?)

combining both the anthropological and the textile context of the clothed burials (in coll. with Dr. Wolf-Rüdiger Teegen). The results of this study will be available for further contextual interpretation in the “Dress & Religion” Study Group.

2. The mummies from Antinoë: 14C dating and dye identification of a Coptic mummy. – in collaboration with Mieke Van Raemdonck.

The total ensemble of the Coptic mummy, so-called Euphemian the embroiderer, together with all her belonging (among which 13 textiles) was investigated. The mummy was never analysed before. The mummy itself, as well as her belongings, 29 samples in total, were radiocarbon dated. Thirty samples, from 12 textiles were taken for systematic dye analysis. The study is actually finished and reported. The outcome will be disseminated through a joint publication and a lecture at the 6th International Conference “Textiles from the Nile Valley” and DressID Study group “Gender and age” meeting, organised by Katoen Natie, Antwerp, 2-3 Oct09. The results of this study will be available for further contextual interpretation in the “Gender and Age” Study Group.

3. Collection of Roman linen tunics: Dating and Study of the dyes. – in collaboration with Antoine De Moor and Căcilia Fluck.

Samples from 19 purple tunics from 8 different museums in Europe were collected and analysed for dyes and dating. The analyses are finished apart from one tunic that is planned to be sampled during summer time. The study will be finalised by the end of 2009. The outcome of this study is planned to be published most probably in the Bulletin of the Royal Institute for Cultural Heritage. The results of this study will be available for further contextual interpretation in the “Gender and Age” Study Group.

4. Textile finds from Mainz, 5th BC – in collaboration with S. Mitschke

Study of dyes and dating of 5 textile findings from Emmeranstrasse / Grosse Langgasse, dated 5 BC. The study will be finalised in July. Radiocarbon dating points out an earlier dating of the investigated sample. A red dye source from the Rubiaceae family could be found, as well as a luteolin based yellow dye source. Possibilities for dissemination of this work and for further integration in other DressID study groups have to be decided in the near future.

Planned studies: During the second half of 2009, two new collection-related projects will be started.

5. Identification of dyes in textile finds in weapon deposits, Roman Iron Age (0-400 AD) – in coll. with S. Möller-Wiering

53 archaeological textile samples from fragments of 16 cloaks and tunics found in weapon deposits in Jutland Peninsula (Thorsberg, Nydam) dated during Roman Iron age, will be studied. Reporting is expected in the beginning of 2010.

6. Dye study of the textiles from grave finds in Jutland dated Scandinavian Roman Iron Age (0-400 AD) – in coll. with M. Gleba (CTR)

The objects to be analysed are textile fragments dated to the Scandinavian Roman Iron Age (AD 0-400), recovered from inhumation graves in the Jutland peninsula of Denmark. All textiles have distinct Roman elements, suggesting they might be either imports from the Roman Empire or local copies of Roman products. Thus the textile from Tjørring has numerous rep bands typical of Egyptian Roman textiles, while the fragments from Vrangstrup have wide and complex tablet borders, similar to those found on large mantles found through the Roman Empire. Dye analysis of these textiles is requested in order to give complementary information to their origin identification. Textiles from Tjørring and Ny Gellerupvej are recent finds. The collection consists of 21 archaeological textiles samples from 5 fragments. Reporting is expected in the first half of 2010.

7. Study of the dyes in textile and leather fragments from the chieftain tomb in Poprad-Matejovce, North-Slovakia, (double grave, dated end 4th-begin 5th AD) – in coll. With

Tereza Stolcova (Arch. Inst. of the Slovak ac. of Sciences)

This collection-related study is planned later in the DressID project.

8. Dating and Dye study of textiles from the Roman province Noricum and Western Pannonia, Austria, Roman Period (0-500 AD) – in coll. with K. Grömer

This collection-related study is planned later in the DressID project.

9. Dating and dye study of Roman children's clothing from Egypt – in coll. with C. Fluck (SG 1:elements of dress)

This collection-related study is planned later in the DressID project.

10. Study of purple textile fragments from Greece (if accessible) – in coll. with E. Zimi

This collection-related study is planned later in the DressID project.

11. Specific dyes and dating studies – Radiocarbon dating of Murex shells from the Balearic Islands – by Mark Van Strydonck

Mathieu Boudin and Damià Ramis

Study project of KIK dealing with specific dating issues. The aim of this study is to compare contemporary terrestrial material with murex shells in order to calculate the reservoir age of the Mediterranean waters around the Balearic Islands. Relevant series of Murex shells and other material, excavated in Cabrera and Bocchoris are under study. Initially 12 samples were dated from both sites. The samples from Cabrera did not all come from the same archaeological level, but were supposed to have the same age. This turned out to be wrong. As a result of this the archaeologists had to provide us with 6 new samples. These samples are under study at the moment. The study is nearly finalized. A publication, titled "A first attempt to measure the ¹⁴C marine reservoir age of the coastal waters of the Balearic Islands by Murex shells from archaeological sites", by M. Van Strydonck, M. Boudin, D Ramis is planned. (timing: June 2010) in the journal ENDINS.

12. Study of different (non-destructive and micro-destructive) techniques for organic dye

identification - initiated by E. Michler, S. Mitschke, A. Schieck (REM) & Dr. Fuchs (lab Fachhochschule Köln) in collaboration with the lab of KIK/IRPA.

The objective is the comparison of two techniques for the identification of natural organic dyes, being spectrophotometry and HPLC-DAD, focussing on the advantages and limits of each of the techniques. First non-destructive tests were executed in 2008 and discussed at the meetings in Naples and Rethymnon. In the first part of 2009, spectrophotometric measurements are performed by Dr. Fuchs, on textiles from the "Coptic" collection from REM, Mannheim.

13. ¹⁴C – Database of ancient textiles – by Sabine Schrenk and Mark Van Strydonck

The first version of the actual database is actually under construction. It will be put online in the next weeks. The database will be presented by Sabine Schrenk during the Textiles from the Nile Valley congress, 1-3 Oct.09.

14. Purple production in Ibiza – by C. Alfaro Giner

The study is actually finalised. Dissemination is done through participation to the Conference "Les arts de la couleur en Grèce ancienne... et ailleurs". Title of the talk by Carmen Alfaro and Dimitra Mylona: "Fishing for purple shells: the acquisition technology and first steps in purple dye production". (published as a monograph) wool production in Roman Ibiza – by C. Alfaro Giner

This study is actually in progress. It involves the study of the alum's amphora and the study of the presence of acarus in the herd.

15. Study on purple dyes – coll. of R. Haubrichs, I. Vanden Berghe (lab KIK), Dr Fuchs & A. Stauffer (lab Fachhochschule Köln) and others

Mr. R. Haubrichs initiated his ideas about a purple dye study first at the Study group meeting in Naples, Nov.08 and at the general meeting in Rethymnon, Dec. 08. Collaboration with the DressID group, especially with the Dyes and Dating study group would be very interesting for both sides, as murex purple dyeing was already one of the main objectives in this study group. The main objective from the lab of KIK/IRPA is the study of the murex purple identification procedure using HPLC-DAD for the improvement of the differentiation between possible biological sources. This point of view is not the final goal of R. Haubrichs though can be considered complementary to the work planned. At the Hallstatt meeting, Rolf gave a detailed overview of the work done so far and a planning for the next period.

16. Ideas about possible contributions of SG4 to the exhibition (open for discussion): Study group 4 could contribute to the exhibition by presenting the work (collection-related studies) already done by

means of one or more poster(s). (e.g. Trier, Coptic mummy, Coptic tunics) or by presenting a poster or powerpoint (ev. video) about purple dyeing or by delivering dye material (vegetable / animal) to be exhibited.

17. DressID Purple Project (by Rolf Haubrichs, May 25, 2009)

Final objective: Molluscs Purple dyeing using technology and raw materials available in Roman time.

Steps of the project:

- 1) Collecting and conservation of the molluscs in a state to allow studying the precursors of the Purple colour.
- 2) Isolation of the precursors and use them to identify the critical conditions of the formation of the dyestuff.
- 3) Spectrometric analysis of natural and synthetic fibres dyed with molluscs purple, synthetic indigo, 6,6-dibromoindigo and blends of both dyes.
- 4) Quantitative analysis of the dyes content of both of most common Mediterranean Purple mollusc species (*Bolinus brandaris*, *Hexaplex trunculus*). Calculation of the quantity of molluscs needed to dye a given amount of wool and silk.
- 5) Reproducing of large scale vat for dyeing (if feasible one kilogram of wool).
- 6) Weaving a replica of a toga with purple strips.

What has been done until today?

- Collecting about three hundred Purple molluscs of the specie *Ucella lapillus* on the North coast of France (between Pornic and Saint-Malo, Bretagne). Freezing them immediately (alive!) in dry ice to conserve the dyes precursors. Statistic on weight of the molluscs (1.1 to 4g, mean 2,55g/each). Breaking the molluscs to remove the hypobranchial glands. Work efficiency: 2-4 molluscs/minute. Medium weight of the gland: 0.5g
- Determination of the fastest and most efficient conditions to lyophilize the complete mollusc or only the hypobranchial gland.
- Collecting fresh *Bolinus brandaris* and *Hexaplex trunculus* in South France Mediterranean Sea.
- Processing them at low temperature to isolate the hypobranchial glands (96 glands of *B. brandaris* and 50 of *H. trunculus*). Work efficiency: 1-2 molluscs/minute. Freezing them at -20°C for conservation.
- Recovering the complete shells of about one kilogram of each species. A multi-steps process.
 - a) Removing the animal after two days of exposition on air and sun.
 - b) Cleaning them by cooking them in boiling water, removing mechanically most of the retained fleshy material.
 - c) Various cycles of drying the shells in a micro-waves oven and boiling them again.
- Cleaning two kilograms of each species of the brooked shells that has been processed for the extraction of the hypobranchial glands using technology available in Roman or Pre-Roman time. Use of a mortar and tweezers.
- Extraction with ether and alcohol of the hypobranchial glands of one kilo of each species of mollusc. Drying the extract for further thin layer chromatography study (TLC).

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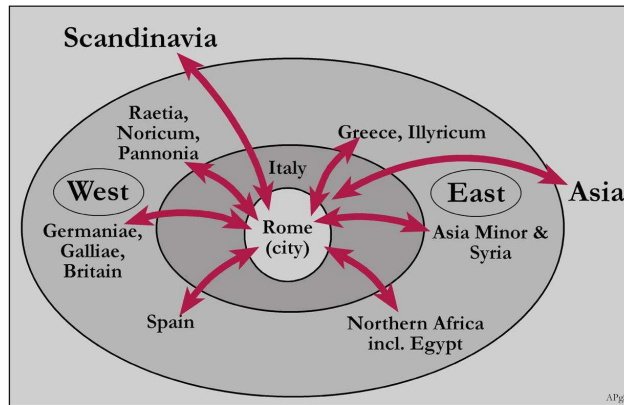
MINUTES OF THE STUDY GROUP 5 SESSION

By Annette P.g. Schieck

The session started with a PPT presentation by A. Schieck, summing up the results, ideas and the structure of the upcoming DressID exhibition. The structure and ideas result from the study group meeting held in Mannheim in January 2009, enriched by suggestions, communications and exchange at individual meetings held with various DressID-participants. Within the previous study group meetings on the exhibition it became evident that the structure of the research programme, consisting of the eleven study groups on certain subjects cannot directly be transferred into the exhibition since this structure would not be attractive to the public and many repetitions would be the programme.

Main Part

Therefore the study group agreed upon the concept of structuring the main part of the exhibition, the body, according to the geographical order of the regions, with the city of Rome as the core of the Empire, the “Hinterland” of Rome, which is Italy, the provinces, and regions beyond the Roman Empire such as Scandinavia and Asia. The material will be organised in a modular system, providing separate cabinets for each province and region. Despite of the clear distinction and differentiation among the province cabinets, the chance of interrelation, correlation and comparison will be provided, especially to the material deriving from Rome and its “Hinterland”.

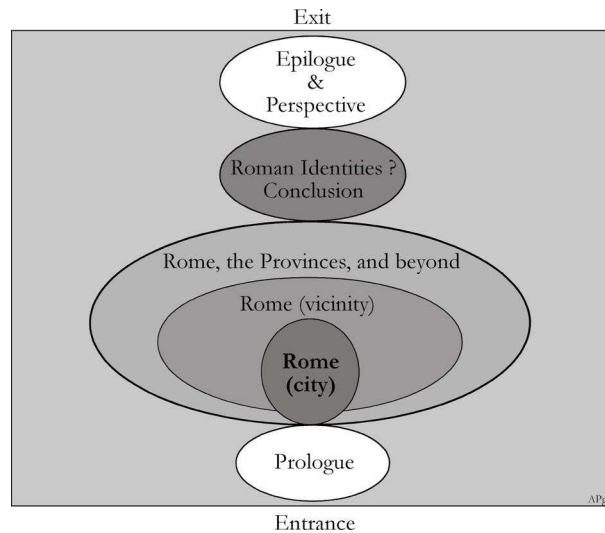


The cabinets will find, topics and specialities representing the individual regional relation to Rome, its cultural, political and military influence. Therefore biographies of persons known from historical documents will be introduced and will create a personal touch attracting the audience. Original textile finds from the region will be presented, in combination with reconstructions, tools, sculptures, reliefs and other pieces of artwork as well as written sources. The presentation of unique regional techniques of textile production or dyeing, such as the production of gold threads or purple dyed wool, will provide an idea of local traditions in contrast to Roman standards, of trade, mobility and luxury.

Through this conception certain aspects become evident to the visitor immediately:

- different climatic and soil conditions lead to a widely differing preservation of ancient textiles – dry and constant climate preserves textiles in large quantities, great quality in regard of original colours and flexibility as well as dimensions; humid soil or bogs lead to a partial preservation and a change in colour towards a darkish brown, dyeing all original shades to a rather homogeneous shade.
- Regional specialities versus Roman standards in textile production can be envisaged through the presentation of regionally employed fibres or dyes, such as silk, as well as locally employed textile techniques, such as gold-threads, will be presented in the modules immediately envisaging the differences in comparison to the other regional modules.
- The Pre-Roman influence of the Italian “Hinterland” can be envisaged for instance in regard of the foremost symbol of Roman citizenship, the toga, deriving from Etruscan origins.
- The relationship of the people along and beyond the Roman borders to the Roman centre will envisage a great diversity among the provinces, varieties from friendly contact and trade to warship, and different stages of regional identity and adoption of Roman identity.

Beyond the main part of the exhibition, the “parcours” demands for other sections of introduction, general explanation, information, discussion, perspective, and the exit:



Entrance

In order to immediately apply to the visitor, the general main topic of the exhibition, as to how do people express their identity through dress, should be envisaged. This may be realised in the presentation of a modern woman and a modern man, dressing up in various outfits suitable for certain occasions and peer groups such as business-dress, daily wear, evening gown, traditional costume (“Tracht”), etc. The presentation may be done through a series of photographs printed in live size; they may as well be shown in animated pictures such as a movie or animated computer graphics, supplemented by audio elements such as voices speaking different languages, music, and sound of the streets, for instance.

Prologue

Within this section the main topics should be introduced, as for instance a short text explaining the aims and structures of the DressID programme advancing the exhibition and providing the research results that are being presented in the exhibition. Other tables should inform about:

- Roman chronology especially in regard of rise and fall of the Empire as well as geographic expansion, succession of incorporations, and losses, informing about the frames of the exhibition in regard of time and space. This will also give an idea of different attitudes and individual processes of Romanisation.
- Within this context the understanding or better the definition of “centre and periphery“ by the DressID-programme needs to be explained, as well as examples and definitions of markers of ethnic identities beyond textiles.
- This section should also contain a general introduction of textile production and technology, dyes and dyeing processes, on material and quality, definitions of elements of dress, etc.

The main topic of „dress as a non-verbal medium to express identity“, which has been introduced in the entrance by modern people, should be picked up again in this section and should be envisaged on an object of Roman times. The most illustrative object to do so is the sarcophagus of the four brothers, dating to the 3rd Century AD, being hosted by the National Museum at Naples. It shows four versions of the same man, at one time being dressed in a Greek himation and three times dressed in the Roman toga arranged and draped in three different ways. In total, the relief represents the man in four different occasions/meanings which is being expressed through certain types of dress. After this introduction, the main part of the exhibition will follow and then a conclusion will be drawn.

Conclusions

Within the conclusive part the main questions as to “Has there been a Roman identity” “Did dress really differentiate a non-Roman from a Roman?” etc. shall be summed up.

Epilogue & Perspectives

In this part, antique and especially Roman influences on modern dress can be presented. Paintings of the late 19th and early 20th Century show women of the upper class dressing themselves in garments that quote

Coptic tunics, for instance. There may as well be shown original dresses of that time that clearly relate to antique dresses and the idea may as well be followed into modern garments designed by Japanese couturiers, on the one hand, and mail-order catalogues that call simple blouses a tunic.

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MINUTES OF THE STUDY GROUP 6 SESSION

By Eva Andersson Strand

Research 2009

At the meeting of study group 6, the group presented activities that had taken place from January to June 2009.

Wool preparation tests have been carried out. The tests demonstrated that the wool preparation influences the outcome i.e. the prepared fibres. The mixing or sorting out of under wool or hairs gave completely different types of wool fibres in the analysis, regardless whether it came from the same sheep and/or the same breed. This clearly demonstrates that specific wool types recorded in the archaeological material cannot be related to a specific type of sheep. Selection and wool preparation must always be considered. Further tests will have to be done, but everyone should be aware of the fact that it is not possible to discuss for example import or export of wool or woollen textiles based only on fibre analyses.

In study group 6 we have continued to investigate the functional parameters of textile tools as well as new spinning and weaving tests have been executed.¹

Spinning tests have been performed with a spindle with a bronze whorl weighing 20g. The whorl is reconstructed after a spindle whorl from a burial and dated to late Roman Iron Age. Only under wool fibres were used in the spinning test. The result demonstrated that the spindle was suitable for producing a yarn type within in average 927 m per 100 g yarn. It is also interesting that in average, more metres of yarn were spun per 100 g with the 20 g whorl spindle using wool foremost than with an 18 g whorl than using hair foremost. This result is important because it clearly demonstrates how much the fibre affects the outcome, the spun thread, a result that has to be considered when discussing which type of yarn that could have been produced with a specific spindle.

Although the test was made with a spindle from Roman Age Scandinavia its results can be used when discussing spindles and spinning in other regions and time periods.

We have also developed a new method for discussing what range of fabrics a specific loom weight may have been suitable to produce. Even if we never will be able to say exactly what type of textile that could have been produced with a specific loom weight, we can give suggestions of what range of fabrics which are unlikely and possible to produce using a loom weight of any certain type of weight and thickness.

This method can be applied to archaeological finds of loom weights from various regions and time periods. During spring 2009, this method has been tested on a Roman Iron Age material from Vorbasse, Denmark. In Vorbasse both loom weights from the settlement area and textiles from the burials have been preserved. The loom in the current test was put up on the basis of:

- The weight of the loom weights and their maximum thickness.
- Yarn type commonly represented at Vorbasse.
- Weaving technique commonly represented at Vorbasse (2/2 twill).

Before setting up the loom, one has to decide what fabric should be produced, *i.e.* warp threads per centimetre. The setup was related to one of the Vorbasse loom weights weight and thickness. As we did know that the yarn we choose requires about 18 g tension per warp thread this left us with two suggestions to work with, 15 warp threads per cm in the four-row system and 7,5 warp threads per cm in the two-row system. The first suggestion, 15 threads per cm, best correspond to the findings from Vorbasse and was therefore chosen. The weaving test demonstrated that it was suitable to produce the type of fabric found at Vorbasse using the four-row system of loom weights, and that the type of loom

¹ The spinning and weaving tests were carried out by textile technician Linda Olofsson in the Vorbasse project. We thank our colleague Ulla Lund Hansen for collaboration and the use of the results from the Vorbasse research programme supported by The Danish Council for Independent Research | Humanities (FKK).

weight found at Vorbasse is very useful for producing the type of fabric found. This indicates a local production of fabrics.

During the session also other members of study group 6 presented their on-going work:

Panoromos, a Hellenistic Assemblage of Loom weights from Western Crete
Iris Tzachili and Eva Andersson Strand

The costume reconstruction of the Lady of Baza.
Carmen Alfaro

The reconstruction of tight-fitting textiles illustrated on Greek vases and polychrome sculptures.
Dagmar Drinkler

Finally we would like to encourage other members of the Dress-ID research programme to contact us if they have an idea of an experiment that they would like to conduct or if they have an archaeological material to which the new methods could be applied.

* * * * *

MINUTES OF THE STUDY GROUP A SESSION

Present:

Annette Schieck, Manuel Albaladejo Vivero, Sylvia Mitschke, Stefanie Hoss, Maria Schmitt, Berit Hildebrandt, Carmen Alfaro

Apologies:

John Peter Wild, Maureen Carroll, Ursula Rothe, Lena Larsson Lovén, Lisa A.Hughes

At 9 am on Wednesday 10th June 2009 Study Group A “Self and Society” met in the context of the Dress ID General Meeting in Hallstatt, Austria.

The session began with a report on the study group’s activities by Annette Schieck (representing Ursula Rothe). This was in two parts.

The first part reported to the group on the workshop that had been held in February at the University of Sheffield, and gave a summary of the papers given there by Ursula Rothe (Dress in the Rhine-Moselle region), Manel García Sánchez (Roman identity and Parthian dress - presented by Manuel Albaladejo Vivero), Sabine Schrenk (Roman catacomb paintings - presented by Maureen Carroll), Annette Schieck (Egyptian mummy portraits), Manuel Albaladejo Vivero (Rome and Indian attire), Sylvia Mitschke (Roman cavalry helmets), John Peter Wild (Vindolanda), Maria Schmitt (Terracotta figurines) and Maureen Carroll (Dress on the Lower Rhine).

The second part was a report on the new website that has been established for the group that runs off the University of Sheffield website. The structure and appearance of the website was presented, along with information on how to access it.

Next Berit Hildebrandt gave a presentation on “The introduction of silk clothing to Rome”, in which she told how the overwhelming majority of the written sources about the use of silk or more precisely the introduction of silk clothing (*sericae vestes*) in Rome draw a negative picture of this new fashion. The criticisms that recur in the sources are moral decline, immorality, effeminacy, barbarian origin of the material and the unnecessary waste of money connected with the purchase of the costly fabric. But apart from these aspects there is another very important one. Roman male clothing in particular was loaded with political symbolism. Therefore it left considerably less opportunity for ostentatious consumption and as such competition and rivalry within the ruling class itself. Silk clothing as a luxury product triggered competition between the rich who could afford it, and among them women of the nobility and senators. This leads to another problem: The power of the emperor had to be visualized symbolically; he had to be distinguished from his aristocratic peers. Any competition with him had to be avoided. Yet exactly this competitive situation was generated by the introduction of silk clothing in the early years of the empire. Therefore, by means of the discussion of silk clothing the position of the aristocracy towards the emperor was also negotiated.

This was followed by a presentation by Stefanie Hoss on “The military belt of the Roman soldier, 1st -3rd c. AD”. She explained how, as it held the sheaths for the weapons and was decorated in a variety of ways, the Roman military belt was the distinctive piece of the personal equipment of a Roman soldier that characterised him as a soldier and, within this body, as a member of a certain status or other type of group. She also showed how the belt played a role in the expression of the fundamental twin Roman concepts of honour and shame in that it could display decorations pertaining to honours as well as be confiscated as a punishment for dishonourable behaviour. It was shown how fashions in belt decoration probably developed in the lower ranks of the army (that is, from the centurion downwards) without conscious organisation and that, in a rare interaction between internal pressures to conform to tradition and a desire for novel styles, belt fashions evolved to express the common identity and solidarity of Roman soldiers.

The next item on the programme was a presentation by Maria Schmitt on Terracotta figurines.

Finally, Manuel Albaladejo Vivero gave a short report on his research on the description of Indian society and customs by Greek and Roman geographers and how they contained a considerable number of references to clothes and attire, so that dress was one of the main elements used by those authors to characterize the identity of that distant country.

* * *

Lecture by Maria Schmitt

6 Roman Dress Patterns as Depicted in Terracotta Figurines from the Rhine-Mosel-Area

Image 1: Selection of TKs from about 100 A.D. of the cemetery of Wederath

Roman terracotta figurines from the north-west provinces form a specific material group, in which dress patterns from a certain time period can be observed. The manufacture of these figurines started at about 80 AD in the Middle Rhine area, just a few decades after the first pottery workshops were established in Central Gaul (at about 50 AD). The production was maintained in the area of Trier until the 3rd century AD, while the mass-production of Cologne had an abrupt end during the 80s of the 2nd century. Predominantly, figurines of Roman gods were produced. Less numerous are worshippers, lovers or other human depictions.

Image 2: Find context, excavation of the Isis temple in Mainz (here as personal figurines only Venus and a Couple embracing were found)

In the interpretation of the figurines, the find contexts are highly important. As far as it is known, the figurines were unearthed in sanctuaries, cemeteries or in domestic contexts. It can be suggested that most of the finds were of religious meaning. Now, what can be said about distinct Roman dress patterns - as depicted in the terracotta figurines? According to the tradition, in depictions of the gods a typical Hellenistic-Roman way of clothing is expected. However, in some depictions differing forms are observed, which deserve attention. Concerning the gods it is most of all the dresses of the goddesses that reveal the difference between the Hellenistic-Roman manner and regional peculiarities. Of special interest are the figurines of goddesses, which were favored in the northwest provinces.

Image 3: Fortuna standing, wearing a long garment and a cloak

Fortuna was such a very popular goddess. She had already been produced by the first workshops along the Middle Rhine region. In the Hellenistic-Roman manner of wearing she was shown both in a garment with and without girdle. The first example from Kretz (near Mayen-Koblenz) is a very exquisite representation. Following the model of Greek statues breasts and navel are visible through transparent clothing. The garment is tied in V-shaped folds around the rounded neckline. At the right arm it is extended to the elbow. Down from the belly it is hidden by the cloak. At the left leg and above the toes it shows again in vertical folds. The cloak of this standing Fortuna is wrapped diagonally around the body from the left shoulder to the right hip. Thereby the upper wound-up hem creates a puff in front of the body, a part of the drapery falls down covering the knee of the free leg.

Image 4: Fortuna enthroned, wearing a long garment and a cloak

A first evidence to local traditions is the depiction of a goddess enthroned. The here presented seated figure appears to be dressed in the manner of the Menimane which can be deduced from the garment folds around the breasts and the button like swelling in the middle meant to depict a brooch. The cloak is no more than a round puff, placed diagonally across the lap. The cloak hem runs down from the left knee to the right foot in an ample curvature. The garment appears underneath in vertical folds.

Image 5: Mother-goddess with a dog on her lap

This traditional dress is to be expected most of all for the large group of mother goddesses whose cult played an important role especially in the Gallic and Germanic provinces of the Roman Empire. In the Rhine-Mosel-area this type of figure only shows up in the productions of the second century A.D in the context of a general enlargement of the range of figure types. Those goddesses for the most part are depicted as seated on a throne. This particular figurine has a relatively clear modelling. The dress though is very stylized with a strong accentuation of the rims which does not match the natural drape of cloth. At the upper body the neckline of the garment is closed just above the chest and parts again beyond. The depiction of the indigenous Three-Brooches-Costume is further and further degenerating into a cross-shaped pattern between the breasts. Additionally the depiction of the garment below is missing here. The cloak is tied around the elbow to the front, rather like a cape. Beyond the lap it falls down to the right foot in fine paralleled diagonal folds. Underneath are visible the vertical folds of the garment, which is set off with a rim puff against the rectangular, slightly crooked basis.

Image 6: Mother-goddess with a dog on her lap

Enthroned Mother Goddesses might be depicted in Roman dress though. A piece of higher quality representing a mother goddess with a dog turned to the right on her lap comes from the sanctuary of Drohnecken. Here the upper garment folds of the tunic without girdle are still visible, the chest beneath is covered by the cloak but the breasts shine through the cloth. From the lap downwards the cloak falls down to the right foot in bow-shaped folds. The left leg is slightly shifted to the back; the garment is hardly visible behind the branch.

Image 8: Matronae with fruits on her lap

Another special dress shows the so called Matronae with a huge bonnet on her head. These goddesses nearly always sit on a throne and hold fruits and ears on her lap. The dissemination of these figurines is usually limited to the tribal region of the Ubii. In this example from Jülich, the huge bonnet strikes the eye. Heinrich von Petrikovits supposed, that it was made from linen. Below it, the head seams very small. A torques is indicated by a broad ridge. The neckline of the long-sleeved garment is clearly recognisable. A cloak is fastened with a big clasp over the breast. In front a girded part of the garment below is visible. The cloak is laid about the shoulders and the elbows and is rendered in big folds; below the knees it is falling in great curves from the sides forward. About the middle of the second century, the ubian figurines of Matronae were also produced in groups of three women. This was a technical challenge for the potter. The groups of Matronae probably were fabricated only in Cologne by the potters named FABRICIUS – as is shown here -, SERVANDUS and IANETUS. The manner of representation is identical to that of the stones of benediction: The outer goddesses are wearing the Ubian bonnet, which is shown here also on the back. According to this depiction the bonnet has to be fastened in the middle with a further bound on the head. The cloaks, which are of the type worn by the Ubian women, are fastened on the chests by a horizontal clasp. Here a clasp is visible only on the woman sitting on the left. The smooth folds under the chest and between the legs of the women belong perhaps to the tunic. The cloaks are rendered in broad, schematized folds. The goddesses hold bowls and fruits on their lap. While matronae are represented single and in groups in the area of the Ubii, in the region of the Treveri there are often found single figurines and groups of people in Gallic coats.

Image 11: Family in gallic coats, MZ 3.1 und Bild 67

As there is a man, a woman, two boys and a girl, the term of family in Gallic coats will be appropriate. These two examples probably came from one mould. While the left figurines from a grave in Kärlich, near Koblenz, show the details in a rather good quality, the group from the area about Mainz is produced in a very slack manner, so that some details had to be reworked. The three male persons standing on the right side wear a V-shaped scarf, which is tucked in the front of the smooth surfaced coat. In the centre of the front a seam is indicated. The man's coat ends under the knees, the hem is formed as a ridge. The coat of the little boy on his right side goes down just to the feet. Here also is a seam in the middle of the coat. On the left side, a little girl is wearing a girded garment, which has a rounded neckline. This coat is also going down to the feet. The female behind her probably wear a long coat as well - with a rounded neckline. Altogether fourteen of these groups were found only during the excavations in the Gallo-roman temple-area in Trier Altbachtal.

Image 12: Bald-headed Dwarf with a closed scroll, MZ 3.5

Other statuettes in gallic dress are different kind of dwarfs. They were also found quite often in temple-areas of the Treverer (tribe). Because of their physiognomy these figures are called caricatures. They are wearing Gallic dress, for instance a hood-cape. In this example from Mainz over the coat, which is showed in crude structures, a cape is lying on the shoulders. It is gathered at the shoulders, so you can see only great v-shaped folds hanging in front and on the back. In front a slit down to the middle of the chest interrupts the neckline. On the back the middle seam of the hood is formed by a groove. The ungirded gallic coat, the dwarf is wearing beneath, is falling from the upper arms and elbows in broad, deep, vertical folds to the shin bones, where it ends in a straight hem. Under the coat very small feet appears, so that the figure seems to be runtish. The reason for this runtish form of the body und the unusual head is indefinite. The back of the head has a long slit and it contains a stone or a clay ball for rattling. The question is also for what this figurine is constructed as a rattle.

Image 13: Caricature of a Semnit with a scroll, MZ 2.2.2

This problem also applies to busts of men and women, which are produced as a rattle. Usually these depict indigenous dress. One exception is the bust of an old man, who holds a closed scroll in his right hand and rests his chin on it. Because of the beaked (bikt) nose, he is called a caricature of a semnit. This statuette is wearing a toga. At the neck you can see the v-shaped folds of the tunic. Around that is wrapped a toga. To form the right arm, one fold of the toga is interrupted.

Conclusions – Find of Bingen: Fortuna, Minerva and mother goddesses with dog

Amongst the figurines of a depot discovered in a house in Bingen and dated in the 7th decade of the 2nd century, there was a standing as well as a seated goddess Fortuna. Whereas the standing goddess is depicted in the shown Roman clothing, the sitting figurine shows the Menimae-costume. This is an example for the together of different dress traditions. In general, the majority of the goddesses of the Roman pantheon are depicted in Roman clothing. But it is important to mention that starting with the first productions in the Middle Rhine area this typical Roman goddess in a seated position also appears in indigenous dress. Regarding the gods related to the Celtic cultural tradition, we see also that from the beginning on, they were depicted in Roman **and** local clothing. However, the Roman wear became less relevant in subsequent times. Thus, the mother goddesses, who were produced from the 2nd century AD onwards, mostly were depicted in a garb which can be traced back to the Menimane costume. The figurines, which were produced in the middle of the 2nd century, are examples for a production which was more and more careless. Due to the fact that mass production increased, the clothing was depicted more stylised.

In the interpretation of the details of the clothing, also statues, dedicatory stones and grave monuments should be taken into account, as the figurines are very small and details are imprecise. Due to the high number of production of the terracotta and their distribution, on hand of these finds the topic of the mother goddesses and other aspects can be demonstrated better than in sculptures. It must be considered, that for the interpretation not only the types of clothing are relevant, but also the individual attributes and the form of the faces. In my view, the figurines should mostly be interpreted according to their symbolic character. Apparently, for identification it was not necessary to depict a goddess in a specific Roman or local clothing. Attributes were of much higher importance. In the depiction of humans the situation is different. As many finds are from temple precincts, most figurines and busts have to be interpreted as donors or genii. These were in general depicted in local greatcoats. Thus, it appears that in religious contexts the local clothing was preferred. Further study might outline the distribution area of the cucullati, matrones and other figurines, showing a special type of clothing. Everywhere they show the interdependent (reciprocal) influences of the Roman and indigenous ideas and a special regional character of figurines, in place of religious traditions of a tribe or a group of tribes.

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MINUTES OF THE STUDY GROUP D SESSION

By Sabine Schrenk

In Hallstatt study group D focused on explaining the concept for a symposium which will be held in Bonn University on October 30th and 31st 2009. The symposium is titled "Dress and Religious Identities in the Roman Empire". It will be sponsored by the Gerda-Henkel-Foundation, the Philosophische Fakultät of Bonn university and by DressID and it will be open to public. All the 10 members of study group D will participate with papers, and we are pleased to report that additionally eight external researches are interested in this topic and will present papers as well.

We informed about the different topics which will be treated. Here you will find a short version of this information:

Manuel Albaladejo, Valencia, Indian religious dress in Roman imperial-time sources

In his work 'In honour of Apollonius of Tyana' the Greek writer Philostratus presented the 'Gymnosophists' – the Greek name for Brahmins. The clothes and attire of these Gymnosophists was an important part of Philostratus' description. The paper will deal with this topic in search of traces and the role of these descriptions in the book.

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

Still before the end of late antiquity 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. But what do we really know today about ancient Christians using clothes, certain vestments or pieces of vestment?

Nahum Ben-Yehuda, Qedumim, 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 concentrated focused on the identification of the various garments. 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. This will be attempted here, as well as consulting archaeological findings, especially those from Masada, which represent the mainstream Jewish population; they may corroborate or enlighten literary-based impressions.

Anne Marie Carstens, Copenhagen, 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, above all the cult of Zeus Labraundos in Anatolia. These bands might be related to a stone cult or to Zeus Labraundos as a deity welcoming refugees and granting them asylum. This in return could be a revival of local ethnic identities of the Karians and may be a resistance or reflection of the coherence of being part of the Roman world.

Kerstin Dross, Marburg, Production of textiles in temples of Roman Egypt.

Temples and sanctuaries are usually defined as sacred areas, set apart from the profane ordinary world, reserved for special religious functions. However, this general perception leaves out their economic aspect. The sanctuaries could meet the basic needs of their personnel and of the cultic demands. A mayor branch of production was textiles. To characterize and fully understand this important side of temple organisation and of the economy of Roman Egypt a wealth of written sources can be evaluated.

Ulrike Egelhaaf-Gaiser, Göttingen, 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. 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. 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.

Friederike Fless, Berlin, The colour 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 colourfulness of dress and, in some cases, shape.

Manel García Sánchez, Barcelona, 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 trait, with Mithra dressed in the Asian way. 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.

Hans Rupprecht Goette, Berlin, 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 and combining their iconography with some other *realia* related to Roman cult practice.

Claudia Nauwerth, Bad Bergzabern, Dress and identity – observations on the reliefs of the wooden door in the church 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. For this in particular the reliefs with representations of Moses, of Christ healing the blind man, of Pilate washing his hand and the so called acclamation relief will be studied.

Javier Fernández Nieto, Valencia, The meaning of ‘sacred garments’ concerning Roman cult.

We are going to study dresses and other textile elements that were used by Romans in all kind of religious acts and rites, analyzing their origin, forms, composing materials, colours, ornamental motifs and other prescribed requirements at religious rules.

Olga Osharina, St. Petersburg, Dionysian themes on late antique clothing: Religious testimony or "just" decorative?

Depictions of Dionysos and his retinue are one of the favourite themes of late antique art, also in Egypt. With its promise of rebirth in a new life, representations, as found e. g. on textiles, seem to be a graphic glorification of Dionysos' cult. Some of these fabrics, above all tunics of the 4th to 6th cent., are kept in the collection of the Hermitage Museum. At a time, when Christianity became more important, the question arises: Were these images and tunics used both, by pagans and Christians?

Maria Patera, Athens, Prescriptions of ritual dress in Greek inscriptions 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. The minute examination of the 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. 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, about the type of textiles that were available in the neighborhood and, in consequence, about the local trade and economy.

Miguel Requena, Valencia / **José Antonio Molina**, Murcia, 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 ("pura vestimenta"). Stained clothes (particularly those having stains of blood) were a bad omen. However, in early Christianity blood turned into a fundamental symbol, the Passio of Jesus Christ. Martyrs

therefore proved their believe by white dresses stained with blood. It is the aim of this paper to analyse the new ideas of purity formulated by the Church fathers.

Annette Paetz gen. Schieck, Mannheim, Textile production and dress codes in late antique Egyptian monasteries

Late antique Christian monasteries in Egypt belong to the earliest of its kind. A very interesting, yet in research often neglected aspect is their economic power and organisation. As with the pagan sanctuaries an enormous number of written sources (e. g. the rules of the monk Pachomius) as well as archaeological evidence (finds from the Epiphanius monastery) are to be evaluated in this matter.

Sabine Schrenk, Köln, Self-presentation and death in Roman catacomb-painting: The evidence of textiles
The paper is aimed at studying the representation of clothing in sepulchral context. As an example the paintings in the Domitilla-cataomb are chosen. It will be analysed which role dress and costume played for differentiating between figures of various narrative contexts (biblical context, other narrative context, deceased persons).

Carlo Michael Sommer, Darmstadt, Clothes, religion, and identity (from the perspective of a Social Psychologist)

This project 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.

Konrad Vössing, Bonn, The clothing of the itinerant preacher in the pagan and Christian worlds

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.

Is it possible, against this background, to evaluate the visual appearance of Christian preachers? 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‘ Tertullian, I shall attempt to define possibilities and limits in constructing a new ‚identity‘ in this context.

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MINUTES OF THE STUDY GROUP E SESSION

By Judit Pásztoókai-Szeőke and Margarita Gleba

During 2008-2010, study group E is approaching the investigation of textile production and trade in the Roman Empire and beyond its borders by focusing on identity of the agents involved in these activities, that is, textile producers, traders and consumers. The questions to be explored are: who produced and distributed textiles and clothing; how were they organized; what was their social status and could it change during the working life; how did their profession affect the personal identity. Identity is understood here in broad terms and includes gender, status, kin-group, ethnicity etc.

To that end, a year ago, at the 2nd general meeting in Copenhagen we decided to collaborate within a common project: **Work and Identity: The agents of textile production and exchange in the Roman period**. This workshop took place on 7 June 2009 in Hallstatt, marking the beginning of a more active stage in the SGE work (see below for programme and abstracts). In addition to the SGE members, many of other Dress ID participants were present at the workshop. On June 10 the spokespersons briefly summarised the results of the workshop.

From the outset, the idea behind the workshop “Work and Identity: The agents of textile production and exchange in the Roman period” has been to publish it as an anthology on the topic. The presentations are meant to serve as a basis for the publication. The results of the workshop will be published in a volume co-written by the Study Group E participants, edited by Margarita Gleba and Judit Pásztoókai-Szeőke. The

volume will be published in the CTR's Ancient Textiles Series by Oxbow Books, Oxford. In addition to the 12 papers presented at the workshop, the volume will include articles by several participants, who could not attend (Jens-Arne Dinckman, Lena Larsson Lovén) and others who expressed interest in contributing. The deadline for manuscript submission agreed upon by the contributors is 31 December 2009. We hope the volume will appear in the second half of 2010.

WORKSHOP PROGRAMME

- 9.00-9.10 Welcome address and introduction to the site Hallstatt by Karina Grömer
9.10-9.20 Introduction by the organisers
- 9.10-9.40 Textile Production and Trade: the case of pre-Roman Italy
Margarita Gleba, Centre for Textile Research, Denmark
- 9.40-10.00 Discovering the people behind: Textile-producers and their products in Iron Age Austria
Karina Grömer, Naturhistorisches Museum Wien, Austria
- 10.00-10.20 Commercial textile production or household production for domestic use? The evidence of textile-tools and written sources in Roman Noricum
Kordula Gostenčnik, Magdalensberg Project, Austria
- 10.20-10.40 Break and discussion
- 10.40-11.10 Identity of textile makers in Central Tyrrhenian Italy: How did it change from childhood to old age?
Sanna Lipponen, University of Oulu, Finland
- 11.10-11.30 Tools of Textile production in burials and settlement related to Roman Import on the Island Funnen, Denmark during the Roman Iron Age
Sophie Bergerbrant, Sweden
- 11.30-11.50 Textile tools from funerary context – getting a clew to the identity of textile workers in the Roman province of Pannonia?
Judit Pásztorócai-Szeőke, Centre for Textile Research, Denmark
- 11.50-12.30 Discussion
- 12.30-13.30 Lunch
- 13.30-13.50 Trade, traders and guilds (?) in textiles: the case of southern Gaul and northern Italy (First-Third Centuries AD)
Jinyu Liu, DePaul University, USA
- 13.50-14.10 Textile trade in the Periplus of the Erythraean Sea
Manuel Albaladejo, University of Valencia, Spain
- 14.10-14.30 Textiles and their merchants in Rome's eastern trade
Kerstin Dross, Philipps-Universität Marburg, Germany
- 14.30-15.00 Break and discussion
- 15.00-15.20 Textile production centres and merchants in Roman province Asia
Isabella Benda-Weber, Austrian Archaeological Institute, Vienna, Austria
- 15.20-15.40 Sericarii: Silk traders or silk workers?
Berit Hildebrandt, Leibniz Universität Hannover, Germany

15.40-16.00 Ulula, quinquatrus and the occupational identity of fullones in early imperial Italy
Miko Flobr, Radboud University Nijmegen, the Netherlands

16.00-17.0 Discussion and sum up

ABSTRACTS

Manuel Albaladejo, University of Valencia, Spain, “Textile trade in the *Periplus of the Erythraean Sea*”

The paper will consider textile trade as documented in the story about the travels in India supposedly undertaken by Eudoxus of Cysicus, which was preserved in the work of Strabo who relied on the writings of Posidonius. The question of the possibility of circumnavigation of Africa will be discussed.

Isabella Benda-Weber, Austrian Archaeological Institute, Vienna, Austria, “Textile production centres and merchants in Roman province Asia”

Weaving and dyeing were two of the most important industries of the Roman province Asia. The quantity and the high quality of wool - often naturally coloured -, the nearby harbours for exporting the products and the organization of the craftsmen of all branches of textile production in guilds allowed large-scale production orientated to demand and led to prosperity in many cities of Asia for centuries. Inscriptions tell us the names and some details about individual textile producers and traders. Textile production reached increased significance when Asia Minor was a part of the Roman Empire; luxury textiles and garments were estimated up to Rome until late antiquity. The knowledge however is based on the tradition of former centuries, when the kingdoms of Lydians, Achaemenids and Attalids cultivated courtly luxury.

Sophie Bergerbrant, Sweden, “Tools of Textile production in burials and settlement related to Roman Import on the Island Funnen, Denmark during the Roman Iron Age”

In Scandinavia it is first in the Early Iron Age (500 BC- AD 550) that weaving tools start to appear in burials. In this paper the focus will be on the Danish Island Funnen and the identity of the people buried with textile tools as well as a relation between the settlement sites on the island and evidence of textile production and Roman import. Based on these two lines of evidence I will discuss the identity of the textile producers on the Island of Funnel during the Early Iron Age.

Kerstin Dross, Philipps-Universität Marburg, Germany, “Textiles and their merchants in Rome’s eastern trade”

The fact that the Roman Empire’s economic contacts were not restricted to the Mediterranean alone but expanded all the way to the Arab world and even up to India was already mentioned by Strabo and Pliny the Elder. Among commodities like spices, fragrances and wine also precious drapery and textiles could be found. Palmyra in Syria played a central role concerning trade via land, whereas in sea trade harbours like Berenike or Myos Hormos were most important. The structure of Roman trade with the East is thoroughly documented by the *Periplus Maris Erythraei* dating back to the first century AD. In it, harbours, trading conditions and streams of merchandise flow along the trading routes of North East African coast are described, as well as the Arabic and Indian one. Also further documentary sources shed light on the importance of Roman trade with the East and its agents. Without doubt, apart from the exchange of goods the exchange of cultural aspects occurred as well. In this context, the question of the personal but also the cultural identity of merchants and consumers of textile merchandise alike arises.

Margarita Gleba, Centre for Textile Research, Denmark, “Textile Production and Trade: the case of pre-Roman Italy”

The period from the tenth through the sixth century in the Apennine peninsula was the time of development from small villages of mostly egalitarian type, to large urban centres with social stratification and specialized crafts. Organized production intensified steadily during these centuries, as did commercial exchange throughout and beyond the Italian peninsular sphere. Archaeological evidence points to the development of new or more effective production processes, standardization and manufacture of objects for specific purposes. Such development occurred mainly under the patronage of elites who required them for the production of status markers and prestige goods. This paper explores how technological changes

affected textile production and exchange in Italy during the first millennium BCE and provides a methodological background for the investigation of production and trade issues.

Kordula Gostenčnik, Magdalensberg Project, Austria, “Commercial textile production or household production for domestic use? The evidence of textile-tools and written sources in Roman Noricum”

The evidence of textile tools from Roman *Noricum* is discussed on the background of “consumer – user – trade”, including literary and epigraphic sources (graffiti on tools and lead-*tesserae*). As a case-study, the enormous early Roman assemblage of textile-tools from Magdalensberg (50 BC – 50 AD) and hundreds of loom-weights from *Flavia Solva* (1st – 3rd centuries AD) in southern Austria clearly outline the amount which is necessary to postulate production and trade of textiles as a pre-eminent source of a town’s economy. Magdalensberg was a centre of production and commerce, where goods were imported as far as Rome, produced and sold in wholesale quantities. This assemblage also points at the difference between tools which are most probably symbols of status and those that were definitely used to earn ones living in the textile-business.

Karina Grömer, Naturhistorisches Museum Wien, Austria, “Discovering the people behind: Textile-producers and their products in Iron Age Austria”

For the understanding of textile technology in the Roman Period till 500 AD in Austria it is necessary to know the basics of textile production of the Austrian Iron Age. The comparison of the textiles and their spinning and weaving techniques can show the technical development of the handicraft – tradition, innovation, influences and imports from other regions. To specify the nature of the Roman textiles in Austria, whose research is the aim of the planned project, it is necessary to give an overview of the numerous and well-preserved Iron Age textiles, namely from the salt-mines at Hallstatt and Dürrenberg. At Hallstatt, due to the impregnation with salt, more than 550 textile fragments are preserved covering a time-span from 16th to 4th century BC. From La Tène Period Dürrenberg salt-mines there are more than 600 textiles. Further evidence about textile production is provided by the textile tools and their archaeological context.

Berit Hildebrandt, Leibniz Universität Hannover, Germany, “Sericiarii: Silk traders or silk workers?”

„Sericiarii“ are mentioned in some inscriptions. Researchers' positions concerning the meaning of this term vary: Some favor the translation „silk-traders“, others prefer to see „sericiarii“ as people who produced or embellished silk textiles. In my paper I would like to explore the places where the inscriptions were found, their texts, their contents and their specific socio-historical context, especially what we can learn from them about the profession, gender and age of the people working with silk. By comparing these inscriptions with other texts dealing with the textile trade or the manufacturing of textiles, it is hoped to shed light on the meaning of „sericiarii“.

Jinyu Liu, DePauw University, USA, “Trade, traders and guilds (?) in textiles: the case of southern Gaul and northern Italy (First-Third Centuries)”

In his "Wool and the textile industry of Roman Italy: a working hypothesis" (in Elio Lo Cascio (ed.), *Mercati permanenti e mercati periodici nel mondo romano*. Bari: Edipuglia, 2000: 187-197), Willem Jongman suggests that an important feature of the Roman textile economy may have been the trade of wool, which was typically exported in raw form from the less-densely populated areas in northern and southern Italy to the more populous cities in central Italy for manufacturing close to its ultimate consumers. This model, however, can only be partially true, especially since Jongman isolated Italy from the nearby provinces. Based on a study of the epigraphic, papyrological, literary, archaeological and legal sources, I suggest that northern Italy and southern Gaul not only produced wool, but also tended to attract wool from elsewhere, and that these regions may have been the supply centers of non-luxury clothing and textiles for long-distance trade. Among the “pull” factors behind these phenomena, the demand from the city of Rome and the military in the frontier provinces may have both been significant. Central to my analysis is a new reappraisal of the roles of the *centonarii* in the textile economy.

Miko Flohr, Radboud University Nijmegen, the Netherlands, “*Ulula, quinquatrus and the occupational identity of fullones in early imperial Italy*”

While the *fullones* of early imperial Italy were anything but a clearly recognizable, homogeneous social group, there were certain social and cultural ties that bound them together. These ties were especially well-defined in the realm of religion and ritual. The religious status and the ritual activities of *fullones* have left some remarkable traces in the written and material records. *Fullones* are repeatedly associated – verbally and iconographically – with the *ulula*, the holy bird of Minerva, and with the *quinquatrus*, the yearly festival in honor of their protective deity. There is also evidence for dedications to Minerva. This all suggests that religion and ritual were essential strategies for fullers to negotiate their occupational identity within the urban community. In my paper, I will discuss the position of *fullones* in their communities on the basis of evidence related to their religious activities, especially focusing on the meaning of the *ulula* and the *quinquatrus*.

Sanna Lipponen, University of Oulu, Finland, “*Identity of textile makers in Central Tyrrhenian Italy: How did it change from childhood to old age?*”

As there has been research for trying to establish the gender and status of ancient textile makers in Central Tyrrhenian Italy, there still remain some aspects of identity to be explored. One is the age. In the presentation I will introduce textile tools found in burial material and compare their existence according to the age of the deceased. Textile tools of different types (distaffs, spindle whorls, spools ext.) have been found in the burials of women of different ages. Fairly young children (3–4 years of age) as well as old adults were given implements. I will discuss what kind of combinations different age groups were given and what they present of ancient identities. Textile making surely had different roles for the deceased during their lives. Age is also closely related to other aspects of identity, rank and specialist or professional identities in particular. There is also an opportunity to see ethnic differences in comparison to how the different age groups were treated in burials in different regions, mainly Latium and Etruria.

Judit Pásztoókai-Szeőke, Centre for Textile Research, Denmark, “*Textile tools from funerary context – getting a clew to the identity of textile workers in the Roman province of Pannonia?*”

Roman textile tools from funeral context – either found in burials or depicted in the hand of the deceased – seemingly provide the most obvious clew to follow back to the past and to grasp who took part in the local provincial textile production. This paper, as its title indicates, questions this traditional and widely accepted interpretation of the funeral evidence and through a complementary analysis of both the archaeological and iconographical-epigraphical evidence from Pannonia makes an attempt for the understand of the real nature of these evidence.