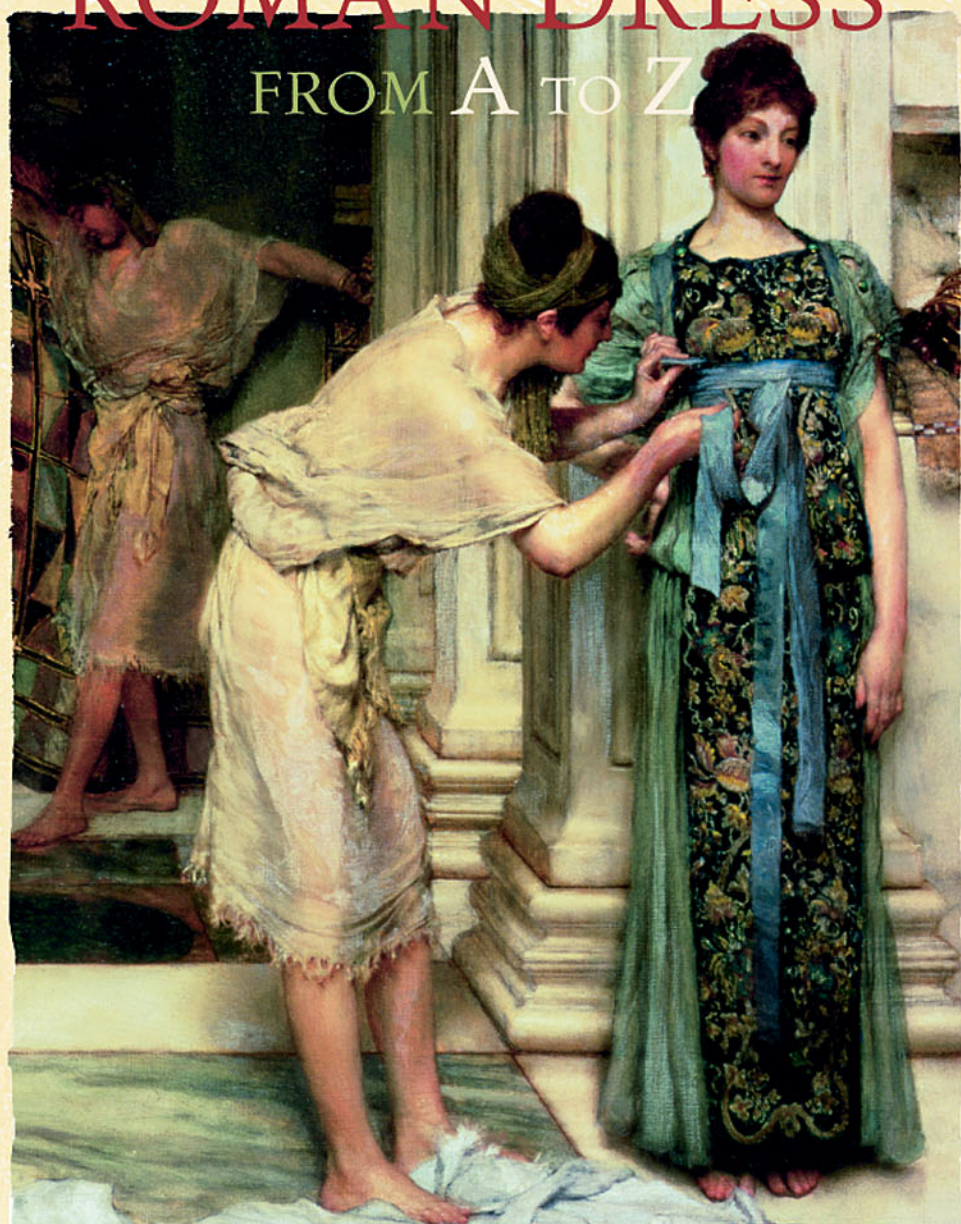


GREEK AND ROMAN DRESS

FROM A TO Z



LIZA CLELAND, GLENYS DAVIES
AND LLOYD LLEWELLYN-JONES

GREEK AND ROMAN DRESS FROM A TO Z

Who dressed as a woman in an attempt to commit adultery with Julius Caesar's wife? How did the ancient Greeks make blusher from seaweed? Just how does one wear a toga?

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This book will be fascinating for anyone delving into it with an interest in style and dress, and an invaluable companion for any Classicist.

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**Liza Cleland, Glenys Davies and
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Preface

Why wonder about dress? In a certain sense, this is a silly question: people do. We wonder what to wear every day, making complex decisions concerning our practical plans, social contexts, moods and desire for self-expression – tempered by the actual clothes available and the imagined responses of others. Clothing is the most personal, communicative and ubiquitous aspect of material culture. The forms and meanings of modern dress are defined by a multitude of interrelated factors – fashion, aesthetics, social affiliations, ethnicity, gender and status, economics, trade and manufacture – which are very different from our ideas of ancient dress.

Yet ancient art, literature and archaeology leave the modern viewer in no doubt that ancient dress also possessed forms and meanings, defined in different ways, but by many of the same factors. (Ancient portraiture, for example, particularly important in Roman culture, clearly shows the self-aware use of dress to fashion the self.) Because we *do* wonder about dress, we also wonder about the dress we encounter in famous statues and elegant monochrome images, on the imagined stage, and in evocative descriptions of gods, heroes, leaders; philosophers, prostitutes, slaves. Such musings are often frustrated by the complex history of ‘Classical’ dress in our own artistic traditions: since the Renaissance, such (imagined) garments have been used to take the figure out of time, to place it in a heroic, a-historical realm, to personify abstractions and to abstract persons. In this aspect of our tradition, ‘Classical’ garments have often signified, not in themselves as items of clothing, but simply as signs of cultural allegiance. Modernity or the lost ‘Golden Age’, reason over fashion, intellectual over social context, are just a few of the meanings assigned to the reconstructed blank slate of ‘Classical’ dress. In the process, such garments became almost semantically null within the ‘language of clothing’.

This too, however, now belongs to the past: our own basic western dress forms have arguably become the new *tabula rasa*, certainly a forum for (often fraught) negotiation. As ethnology and anthropology strive to preserve and analyze the traditional dress patterns of disparate cultures, as mass media show us clothing going global and fashion abandons its pursuit of futurism, questing back for evocative styles, the questions of what and why people wonder about clothes have

become both more accessible and more pressing. Greek and Roman dress – so much a part of our tradition, yet so clearly, on the slightest reflection, ‘other’ – makes an illuminating and ever-present comparison. As such, it needs to be seen as more than the empty sign of ‘Classical’: therefore, as the complex and multifaceted social, cultural, aesthetic and material phenomenon it was to its wearers, observers and depictees.

This A–Z aims to provide an introductory guide to such complexity. It is by no means exhaustive and that is, in itself, telling. Even as reduced by the limited source material that has survived the ages, Greek and Roman dress remains too massive a topic to be fully covered in a single book. Nor, indeed, is this A–Z absolutely definitive: Greek and Roman dress is an expanding field of study and scholarship, enriched by a multitude of debates and open to new approaches to its huge resources of evidence. The very nature of that evidence, spread as it is across almost every artistic or literary source for the ancient world – often as incidental as it is intriguing – makes this inevitable. And, in truth, although we have attempted to be even-handed, this compendium also naturally reflects the particular specializations of its authors. Nevertheless, its aim is to open this important aspect of ancient life – and thus also of art, literature, drama and so forth – to all those who have ever, professionally or personally, wondered about ancient dress. Therefore, we have concentrated on representing the breadth of the information available, and on helping the reader to navigate and delve into it, with broad thematic entries linked to specific ancient Greek and Latin terms. Both are vital: within its basic relatively familiar structures (e.g. cloaks and tunics) ancient dress presents a huge variety of garments, whose uses and meanings varied according to the situations and aims of their wearers.

Dress is not only material, but also worn: as much a process as an artefact. Ancient art and literature often provide ‘snapshots’ of this, showing garments in use, but detailed examination can sometimes tell us much more and we aim to share this in an accessible way with the general reader, while pointing to sources of further information and debate. As well as the garments themselves, this A–Z also collects a great deal of background information illuminating how and why garments were made and used: suggesting what they can add to our appreciation of the art and literature that depicts them, and of the cultures that made and wore them. We discuss the manufacture, value and economics of clothing; trade, regional dress and ethnicity; dress as a cultural and social indicator; garments as aspects of gender and sexual presentation; different forms of evidence for dress; the evolution of garments and of clothing attitudes through time; fashion and status; stage costume and the dress of specific groups; and clothing in daily life, in religion or rituals such as the wedding. Such aspects of clothing contribute to more than an understanding of life in the ancient world: considering them deepens our appreciation of the many and various roles dress plays in our own lives.

A moment’s reflection on such complexities of modern dress is enough to suggest some of the challenges of arranging this information. On the one hand, a simple alphabetical arrangement of ancient terms would be of little use even to the most specialist readers. On the other, a compendium arranged entirely under

English headings would obscure both the variety and the particular – culturally revealing – nature of ancient dress. We have tried to steer a middle course. The relevant ancient terms – which you may have encountered in other works, current or classical, and which themselves, just by existing, reveal much about how the Greeks and Romans thought of their own dress – are arranged independently and alphabetically, but also collected under the main English entries (e.g. cloaks, femininity). All the entries also contain capitalized cross-references to the most relevant general or thematic entries: these form a web that may be pursued as far as you wish.

The entries for ancient terms also include citations of ancient authors, not only for those who may want to follow them up, but also themselves suggesting how commonly, rarely – or differently – each item was discussed in Greek and Latin. By and large, these are placed separately from the main part of the entries, except where ancient sources disagree about the nature or meaning of an item, when the contrasting texts are referred to in place. (References at the end of an entry appear in the same order as aspects of the item are discussed within the entry.)

We hope that this A–Z will be useful in a variety of ways. For the general reader with an interest in Greek and Roman history, culture or visual arts, the English entries provide a general introduction to the topic of dress, the ancient terms an effective means of digging a little deeper. For students, formal or informal, the text offers a reference companion to art and literature, illuminating some of the specific meanings of clothing references and depictions. For theatre producers, fashion designers, costumiers, journalists and art historians – or anyone for whom ancient dress impacts on professional life – this volume provides an accessible reference work linked to relevant further reading. For classicists, historians, dress scholars and lexicographers, it contributes to a field generally under-represented in English, and will surely stimulate interesting debate. Most of all, we have tried to ensure that as well as offering something at each of these different levels, the text allows the reader to progress, if they so choose, from simple definitions to appreciation of the complex issues which Greek and Roman dress presents – not only for almost every aspect of the cultures of antiquity, but also many of our own cultural traditions.

Liza Cleland

November 2006

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Technical notes

We have used ‘y’ for upsilon, ‘ch’ for chi, ‘h’ for rough breathings, and indicated long vowels in our Greek transliteration. Some ancient terms are both synonymous and very similar in form: these share an entry and are separated by commas. Similarly, some terms have specific forms for male and female, and are again placed together, separated by an oblique stroke. On occasion, two words with closely related simple meanings have also been placed together, separated by semi-colons, as are their meanings. Latin dress terms may sometimes be more widely known in phrase form and are therefore included under both the initial word of the phrase and the separate terms. Generally, synonymous and opposite terms which expand the meaning of a heading are given after definitions. Readers familiar with Greek and Latin will note that we give verbs in the forms commonly used by lexicographers (generally first person) but have defined them using ‘to ...’. Both these choices aim to aid non-specialist readers; by emphasising the nature of these terms; and by making further grammatical information easy to access.

Many particular terms for garments in Greek and Latin are relatively poorly attested, but the meaning of specific words is often further illuminated either by their derivation (given in italics and translated) or by comparison with related forms. It is therefore worth looking not only for a single specific term, but also at those surrounding it. Similarly, cross-references in the image captions are inevitably somewhat speculative, since linking words and images is a difficult and often controversial enterprise (especially for Greek garments): we have nevertheless included them as suggestive, rather than definitive.

Ancient references, so far as possible, are made to Loeb Classical Library texts, which provide the original language alongside a standard translation. (The titles of ancient texts commonly available, or otherwise most commonly referenced, in translation have been translated. Titles in Greek or Latin generally indicate more obscure texts.) For expansion or details of references, the reader should consult the *Oxford Classical Dictionary*, or the standard lexicographers (Liddel, Scott and Jones for Greek, Lewis and Short for Latin, see bibliography). A

great deal of information is now available online, along with translated and original ancient texts. Perseus (www.perseus.tufts.edu) is a reliable academic source, but Google (used cautiously) also provides good links. Full details of all modern references can be found in the bibliography, together with a short list of suggested general reading.

Abbreviations

<i>CIL</i>	<i>Corpus Inscriptionum Latinarum</i> , various volumes and editors (Latin text)
<i>Festus</i>	<i>Sexti Pompei Festi de verborum significatione quae supersunt cum Pauli epitome</i> . C.O. Mueller (1839)
<i>IG</i>	<i>Inscriptiones Graecae</i> , various editions and editors (Greek texts, details in Latin)
<i>LSCGS</i>	<i>Lois Sacrées des Cités Grecques, Supplément</i> F. Sokolowski (1962)
<i>Nonius</i>	Nonius Marcellus <i>De comprehensiva doctrina</i> edited W.M. Lindsay, 3 Vols (1964) [1903]
<i>Pliny, NH</i>	Pliny (The Elder) <i>Natural History (Naturalis Historia)</i>
<i>SHA</i>	<i>Scriptores Historiae Augustae</i>

A

abolla (L) A thick WOOL CLOAK (also used generically of WRAPPED cloaks), appearing in a wide range of contexts: MILITARY or PHILOSOPHERS' cloaks (especially the Cynics' ragged cloaks); better-quality cloaks worn by city prefects. The **abolla** might also resemble an amictus duplex, or be a LUXURY item – bright PURPLE, or splendid like Ptolemy's **abolla** (which attracted so much attention from the crowd at the games that Caligula became jealous, precipitating Ptolemy's execution). In the fourth century AD the **palmata abolla** was a badge of CHRISTIAN martyrs.

Nonius, 863L; Juvenal, 4.76; Servius, *In Aeneidem* 5.421; Martial, 8.48.1–4; Suetonius, *Caligula* 35.1.

achitōn (G) Literally, 'without **chitōn**' or TUNIC: i.e. wearing only a **himation**, and by extension NUDE.

Xenophon, *Memorabilia* 1.6.2.

achlainia (G) Literally, 'without a **chlaina**' or MANTLE: i.e. wearing only inner garments.

Euripides, *Helen* 1282.

acia (L) Sewing thread.

Celsus, 5.26.23.

acicula (L) A small PIN used to fasten a female HEADDRESS or VEIL.

Code of Theodosius 3.16.1.

aclassis (L) TUNIC made by folding a length of cloth and cutting a hole for the head (SEWN sides, gaps for the arms), negating the use of shoulder SEAMS. Characteristically un-Roman in style, but often found in Roman ARCHAEOLOGICAL sites in EGYPT and the near east.

Festus, 20.

ACTORS In Greece, the rise of the professional actor begins in the mid-fifth century BC (Figs 1, 39). Costumes were paid for from public funds and individual citizen sponsorship and, as in the Roman world, varied according to the type of play and performance (see STAGE COSTUMES). In Rome actors were credited with notoriously low morals and were supposed to wear a **subligaculum** on stage for the sake of decorum. FOOTWEAR was distinctive: comedians wore **socci**, tragedians **cothurni**; mime artists performed BAREFOOT.

Cicero, *On Offices* 1.35.129; **baxea**, **cheiridōtos**, **chitōn chortaios**, **himatiomisthēs**, **kothornos**, **kolpōma**, **periblēma**, **ta en Dionysou**, **skeyē**, **syрма**.



Figure 1 Masked ACTORS in comic STAGE COSTUME based on everyday dress. From left: (1) SLAVE(?): padded belly, SLEEVED tunic, flesh-coloured leggings – with attached phallus – soft SHOES. (2) Young maiden: long tunic, shaped sleeves attached, bordered **himation** used as veil. (3) HERAKLES: padded tunic, flesh-coloured leggings, sandals, signature lion-SKIN. (4) Old woman/nurse: voluminous tunic, bordered **himation**, soft SHOES.

acu pingere (L) Literally, ‘to paint with a needle’, referring to the skill of making intricate FIGURATIVE pictures or PATTERNS by EMBROIDERY or with a pointed SHUTTLE (like the pictures PATTERN-WOVEN into Coptic and Byzantine textiles).

Virgil, *Aeneid* 9.582; Ovid, *Metamorphoses* 6.23.

acus (L) A small needle or PIN, decorative, or used practically for SEWING.

Martial, 14.24.

AEGIS A protective AMULET originally associated with Zeus, later the main DIVINE ATTRIBUTE of ATHENA (Fig. 10). Often said in Greek mythology to incorporate the severed head of Medusa – whose glance turns its recipient to stone – it was also imagined as a sharp-edged thundercloud fashioned by Hephaestus for Zeus, or as SKIN, either of the divine GOAT Amaltheia, or the giant Pallas. It is often represented as a sort of CLOAK, sometimes scaled and fringed with serpents, with Medusa’s head in the middle, but it could also be a shield or BREASTPLATE. In Roman mythology, the shield of Minerva was adorned with the

head of Medusa. The Latin word can refer to any shield, and even metaphorically to JEWELLERY that ugly women use in an attempt to conceal their ugliness.

Euripides, *Ion* 987–97; Ovid, *Metamorphoses* 2.755; 6.78; Virgil, *Aeneid* 8.354.

AGAMEMNON, THE Greek tragedy is a complex resource for Greek ideas about clothing and this play by Aeschylus includes a famous textile scene: Agamemnon’s vengeful wife encourages him to commit an act of fatal *hybris* by walking on the PURPLE DYED textiles of their household wealth. Colour, luxury and VALUE signify here, but textiles are also her domain and the products of her labour. In this, and their vibrant COLOUR, SYMBOLIC of blood, they recall his daughter’s blood, whom he had sacrificed, in wedding SAFFRON, to line his path *away* from home. Purple was also associated with APHRODITE, and thus the marriage bed. The scene foreshadows Agamemnon’s death, mazed in a PATTERNED garment, woven by his wife along with her plans for revenge, then DYED with his blood. While the *hybris* may come from an over-proud material act, the ‘red carpet treatment’, there is also

implicit personal motivation – Agamemnon is offered one final chance at humility (to assuage Klytemnestra's desire for revenge, make his royal captive's entrance into the household tolerable, encourage Klytemnestra to respect her proper role), in short, to suggest he does not still feel blameless. But he continues to walk the bloody path, and so comes to its final end. These textiles, as in the stories of Iphigenia, of ION, and the myth of Tereus and Procne, speak of kinship, home, duty and betrayal: the words which Greek tragic women are not given to say.

Agamemnon 239.

agathis (G) A ball of thread, also Ariadne's ball of (HEDDLE) thread, **agathis mitou**, see **mitos**.

Aeneas Tacticus, 31.19; Pherecydes, 148J; Barber (1991: 266, 269).

agnuthes (G) A LOOM WEIGHT (Fig. 25).

Pollux, 7.36.

agrēnon (G) A hank of WOOL that has gone through the process of CARDING but not SPINNING (cf. **ēlakata**, **katagma**), being held together by knots tied at regular intervals. Such FILLETS were often DEDICATED to statues of deities or wrapped around sacred objects, such as the Delphic **omphalos**, cf. **infula**.

Pollux, 4.116; Åström (1970: 44–5).

aigis (G) Literally, GOATSKIN as used for clothing (prohibited by CLOTHING REGULATION for some priestesses of ATHENA) but also any ornament worn on the chest (cf. AEGIS) including SPARTAN CUIRASSES.

Lycurgus, *Fr.* 23; Pollux, 5.100; Nymphodoros, 22; *LSCGS* 91, Lindos.

akis (G) Any pointed object; therefore a needle, cf. **acus**.

Greek Anthology 12.76.

albatus (L) Dressed in WHITE, e.g. Roman white CIRCUS FACTION.

Suetonius, *Domitian* 12.3; Pliny, *NH* 8.65.160.

albogalerus (L) The WHITE cap worn by the Flamen Dialis, see **galerus**.

Festus, 10.

albus (L) WHITE, of clothing and other objects, particularly FOOTWEAR.

Price Edict of Diocletian, 9.19, 23.

alidense (L) Splendid LUXURIOUS clothes: apparently closest to the concept of 'court' dress in Latin (but not used of the **toga**, the primary Roman formal dress), possibly rather simply a finely woven garment, cf. **indusium**. Derived from the Carian town of Alida (Alinda) where expensive garments were manufactured.

Lucretius, 4.1130.

allix (G) A man's outer garment or **chlamys**: specifically, a Thessalian PURPLE cloak.

Callimachus, *Fr.* 149.

ALLURE The elaborate depiction of pre-wedding preparations on pottery (emphasizing complex DECORATION and ornate jewellery and hairstyles) is good evidence for what the Greeks found alluring. Ovid advises Roman women how to make themselves more attractive, suggesting they should choose clothes and HAIRSTYLES which suit their colouring and shape, and bring out their best features: men 'are won by dress, all is concealed by gems and gold; a woman is the least part of herself'.

Ovid, *Remedies of Love* 343–4, *Art of Love* 3.101–92, 3.255–82; Oakley and Sinos (1993); FEMININITY, MAKE-UP.

alticinctus (L) High-waisted: clothing pulled up through a BELT, thereby shortened to allow for freedom of movement, see **cinctus**.

Phaedrus, 2.5.11.

altiusculus (L) SHOES with thick soles to increase height.

Suetonius, *Augustus* 73.

aluta (L) A soft LEATHER used for SHOES, purses or beauty patches.

Juvenal, 7.192; Ovid, *Art of Love* 3.202.

alveolus (L) A weaver's SHUTTLE.

Hieronymus, *Epistulae* 130.

AMAZONS Amazon dress changes according to their place in Greek imagination and ideology. In the first ARCHAIC representations, Amazons wear Greek hoplite ARMOUR: on black-figure pottery, only pale-coloured skin distinguishes them as women. In the era of the Persian Wars, however, Amazons assume PERSIAN (specifically Median) style clothing: a highly patterned **ependytēs**, and ankle-length

anaxyrides decorated with zig-zags, worn with BOOTS or slippers (Fig. 2). Amazons then begin to be FEMINIZED: their dress becomes an odd combination of PERSIAN and CLASSICAL Greek clothing, until, by 440 BC, it takes its final feminized and EROTICIZED form: a breast-exposing **heteromaschalos** or **chitōniskos**.

Veness (2002: 95–110).

amethystinus, amethystinatus (L) Clothing DYED amethyst COLOUR (violet-BLUE).

Martial, 1.96.7; 2.57; Suetonius, *Nero* 32.3.

amiantus (L) Made from stone separable into threads, i.e. ASBESTOS.

Pliny, *NH* 36.31.139.

amicire (L) To cover with outer garments, see **amictus**. Used for DRAPING, as opposed to garments put on over the head



Figure 2 Battle scene, mythological figures. From left: (1) Bearded SOLDIER: short linen **chitōn** under moulded metal or leather CUIRASS, small cloak, **petasos**-style HELMET. (2) AMAZON: pseudo-PERSIAN dress – patterned **ependytēs**, **anaxyrides** with zig-zag patterns, boots, hair in patterned HAIRNET or fillet. (3) Heroic ephebe, NUDE apart from cuirass, GREAVES, HELMET and arms.

(*induere*). Also *amicimen*, a general term for clothing draped around the body.

Suetonius, *Vespasian* 21; Apuleius, *Golden Ass* 11.9; Nonius, 868L.

amictorium (L) A MANTLE or VEIL, cf. **amictus**; a loose outer garment worn by women.

Code of Theodosius 8.5.48.

amictus (L) Any wrapped garment (used in the *Aeneid* where **toga** was anachronistic): the **amictus duplex** may have been woven double-faced or big enough to have been folded in two, cf. **abolla**. Also wrapped garments as a style of dress.

Cicero, *On Oratory* 2.22.91; Ovid, *Fasti* 3.363; *Art of Love* 2.297, 3.179; Aulus Gellius, 1.5.2.

amiculum (L) An outer garment, CLOAK; generally, a garment wrapped round the body (**amictus**). Livy, in debating SUMPTUARY LAW (*Lex Oppia*, 195 BC), asks if MATRONS should be denied their PURPLE amacula, implying that this was a respectable (if expensive) form of dress (34.7.3). However, Isidore says ‘in the past’ a matron taken in adultery wore an **amiculum**, whereas it was an honourable garment in Spain in his own day (*Origins* 19.25.5): he may be thinking of the **toga** apparently worn by adulteresses and PROSTITUTES, cf. **toga muliebris**, **pallium**. Such disparities illustrate a common problem with LITERARY evidence: many ancient terms seem to refer to both specific garments and general garment types – authorial intent is not always obvious from context. These accounts may not actually conflict. Livy may be using **amiculum** to denote a generic wrapping garment which is *not* a **toga** (cf. Virgil’s **amictus**, with the feminine connotations of the diminutive) so drawing a contrast with the **toga muliebris** of prostitutes.

Festus, 28; Livy, 27.4.10; McGinn (2003).

amitrochitōnes (G) Wearing the **chitōn** without BELT or SASH. Used by Homer of Lycian warriors, later of women.

Iliad 16.419; Nonnus, *Dionysiaca* 35.220.

amitros (G) Literally, ‘without a **mitra**’: usually associated with young unmarried women.

Callimachus, *Hymn to Artemis* 14.

amorginion, **amorginon**, **amorgina** (G) A confusing term, possibly meaning either (or all of): a *garment* made on the island of Amorgos; clothing in the fashionable *style* of Amorgos; or fine, TRANSPARENT *cloth* from Amorgos. Although Amorgos’ specific link with fine cloth is disputed (**amorgis**) fineness is clearly implied, perhaps even SILK.

Aristophanes, *Lysistrata* 150; Antiphon, 153; Aeschines, 1.97; Richter (1929).

amorgis (G) FIBRE from Amorgos (**amorginion**). Aristophanes uses **amorgis** in describing the preparation of textile fibres by Athenian women, suggesting it indicates the origin of a familiar fibre type, e.g. FLAX (*Lysistrata* 735, 737). This is supported by **amorginion** in the clothing catalogues of BRAURON, where it is the most common fabric qualifier, connotes fineness, and describes the fabric used for various types of clothing (including **chitōn**, **chitōnion**, **chitōniskos**, **kandys**) rather than a particular style or garment. Since none of the garments is half-woven, it may indeed indicate origin. Fibre of a special type, e.g. SILK, is not totally excluded.

Cleland (2005b: 107).

ampechone, **ampechonon** (G) A fine shawl or VEIL worn by women and EFFEMINATE men – also a general term for DRAPED clothing, from *ampechomai* ‘to put around, or drape’. Sometimes DEDICATED, draped on goddesses’ statues.

Theocritus, *Idyll* 15.21, 39.71; Aristophanes, *Fr.* 320.7, *Lysistrata* 1156; Euripides, *Ion* 1159; Llewellyn-Jones (2003); Cleland (2005b).

amphimallos, amphimallum (G/L) A CLOAK or textile, MANUFACTURED with a woolly texture on both sides. Such cloaks had recently come into use in Pliny's day (mid-first century AD).

NH 8.73.193; cf. Varro, *Latin Language* 1.5.167.

ampyx (G) Woman's **diadem** or FILLET (shaped like a horse's bridle): part of Andromache's complex headgear.

Iliad 22.469; Aeschylus, *Suppliants* 431; Euripides, *Hecuba* 465.

AMULETS Roman boys wore amulets (perhaps often phallic) inside a **bullā** around the neck: these, and the **lunula** worn by girls, were designed to protect the young. Emblems used on finger **RINGS** may also have functioned as amulets. Amber was supposed to have healing qualities (Pliny, NH 37.11.44).

Pliny, NH 29.19.66, 30.47.138; **armilla**.

anaballesthai (G) To throw on a CLOAK and DRAPE it over one shoulder so that it hangs in folds.

Aristophanes, *Wasps* 1132; Theophrastus, *Characters* 4.4; Plato, *Protagoras* 432c.

anadema (G and L) A FILLET or hairband: DEDICATED at BRAURON, prohibited at ANDANIA.

Euripides, *Hippolytus* 83, *Electra* 882; Lucretius, 4.1129.

anadesmē (G) Woman's hairband or FILLET, possibly twisted or plaited.

Iliad 22.469; Euripides, *Medea* 978.

anakalypteria (G) A series of RITUAL un-VEILINGS of Greek BRIDES, at significant and symbolic moments in the wedding.

Llewellyn-Jones (2003).

analeptris, analectris (G/L) Artificial figure-improving padding, held in place by bandages, cf. **strophion**.

Ovid, *Art of Love* 3.273.

anaxyrides (G) PERSIAN and Median TROUSERS, sometimes LEATHER, cut full and baggy and usually PATTERNED: nicknamed *thulakoi*, 'bags' by Athenians (Fig. 14). Also the more fitted trousers of AMAZONS (Fig. 2). Wrongly glossed by Pollux as a headcovering. Also worn by the men of PALMYRA during the later Roman empire (cf. Fig. 32).

Herodotus, 1.71; Xenophon, *Anabasis* 1.5.8; Euripides, *Cyclops* 182; Aristophanes, *Wasps* 1087; Miller (1997).

ANDANIA An important and detailed early first century BC example of CLOTHING REGULATION from a Peloponnesian mystery cult – particularly concerned with status expressed by COST of clothing and different types of border: clear Roman influence.

IG V[1].1390; Cleland (forthcoming a); **anadema**, **hypoduma**, **kalasiris**, **parasols**, **phykos**, **porphyra**, **priests**, **sameia**, **sinonitas**, **strophion**.

angustus (L) The narrow PURPLE STRIPE (**clavus**) from shoulder to hem on TUNICS. Showed EQUESTRIAN status, also worn by plebeian tribunes.

Suetonius, *Otho* 10.1.

anthēropoikilos (G) Decorated with flowers: emphasizes the importance of PATTERN as an aspect of COLOUR and VALUE – both financial and social.

Philo, 1.666; Duigan (2005: 78–84); Wagner-Hasel (2002: 17–32); **anthinos**, **anthizō**, **poikilos**.

anthinos (G) BRIGHTLY coloured, flower-DECORATED. Such garments – associated with PROSTITUTES, and the costumes of satyrs at the Anthesteria – were subject to CLOTHING REGULATIONS at some festivals.

Strabo, 3.3.7; Phylarchus, 45; *IG* II 1300 (Delos); *IG* V(2) 541.6 (Lycosura); Loucas (1994: 97–9).

anthizō (G) To DYE, or DECORATE with flowers. Also **anthismos**, the lustre of DYES. The terms *anthobaphes*, *anthobaphia* and *anthobaphos* have similar meanings, specific to dyeing, see **baphos**.

Aristotle, *History of Animals* 547a18; *Papyrus Holmiensis* 18.25.

anthokrokos (G) SAFFRON-coloured fabric, or with floral motifs.

Euripides, *Hecuba* 471.

antion (G) The cloth beam of the LOOM, singular on the warp-weighted loom, later both top and bottom beams (Fig. 25).

Aristophanes, *Women at the Thesmophoria* 822; Pollux, 7.36, 10.125.

anulus (L) A finger RING, especially a signet, symbolizing SENATORIAL or EQUESTRIAN status.

Suetonius, *Nero* 46.2, *Julius Caesar* 33.

anupodēteō, **anupodēsia** (G) BAREFOOT, characteristic of PHILOSOPHERS and SPARTANS.

IG V[1] 1390; Plato, *Phaedrus* 229a, *Symposium* 173b; Aristophanes, *Clouds* 103.

apex (L) A small, pointed, wool-covered shaft of olive wood, fixed to a leather cap (**galerus**) worn by Roman PRIESTS (*flamines* and Salian brothers). This distinctive feature sometimes denotes the whole cap, the priesthood, or any pointed HEADDRESS, e.g. CROWNS. **Apicatus** meant wearing the **apex**; **apiculum** was the WOOLLEN thread that covered it.

Ovid, *Fasti* 3.397; Livy, 6.41.9; Festus, 23.

aphares (G) Literally ‘without a **pharos**’, so NUDE, unclothed.

Euphorio, 87.

APHRODITE The Greek goddess of love, EROTICISM and sexuality (Roman Venus) had natural associations with dress. PURPLE was her colour, partly because of the MUREX’S similar origin in the sea. A magical ‘GIRDLE’ (see **kestos**, **SASHES**, Barber 1991: 257–8) was among her DIVINE ATTRIBUTES, loaned to other goddesses for extra ALLURE.

Iliad 14.181, 214–9.

apodesmos (G) A LINEN BAND wound around the female torso to support the breasts.

BRASSIERE; Aristophanes, *Fr.* 320.13.

apoptygma (G) A flap of cloth or OVERFOLD.

IG II 652A20.

APOTROPAIC CLOTHING Particularly the **bullā** and **toga praetexta**, both worn by boys: the latter’s PURPLE band may originally have been intended to protect the CHILD, as both COLOUR and WOOL had apotropaic qualities, needed while they were sexually immature (Sebesta 2005: 113–20). Tiberius thought a LAUREL wreath made him lightning-proof.

Persius, 5.30–1; Suetonius, *Tiberius* 69.

APPLIQUÉ Amber, glass, ivory and GOLD motifs were SEWN onto the garments found in the rich tombs of central Italy (eighth to seventh centuries BC). Probably more common in Greek dress than literature records (Figs 11, 28, 39), often achieved with TABLET-woven bands often found on PERSIAN dress.

APPROPRIATE DRESS Elite Romans had a strong sense of what was, and was not, correct to wear on specific occasions: clothes acceptable in one situation (e.g. **synthesis** for informal dinner parties) were not so in another (e.g. conducting formal business in the forum or law courts, see **toga**). Appropriate dress was essential to high STATUS.

Magistrates were particularly expected to dress ‘properly’, or meet with disapproval and criticism: Cicero accuses both Verres and Mark Antony of dressing informally in GREEK attire. Particular care had to be taken with shoes: SANDALS might be worn indoors but not outdoors, where SHOES (*calcei*) were appropriate. Often, such ideas were related to both status and EFFEMINACY. Greek ideas about appropriate dress appear less fixed, and related more closely to ideologies of self, see GENDER DISTINCTIONS: overly luxurious dress might generally have been regarded as a sign of immaturity, but ideas varied by polis and period, as well as between different social occasions, see CLOTHING REGULATION, SUMPTUARY LAW.

APRONS Worn by workmen and craftsmen, not associated with FEMININE domestic roles as today. However, Martial (*‘Semicinctum’* 14.153) may refer to an apron: he can only afford to give his mistress the front half of a TUNIC. The leather strips hanging from MILITARY BELTS (also worn by GLADIATORS) are often referred to now as ‘aprons’, but their Latin name is unknown: they might not have been perceived as specific garments so much as part of the belts themselves.

ARACHNE This mythological WEAVER committed an act of *hybris*, overweening pride, by failing to acknowledge the help of ATHENA (patron and inventor of the craft) in her exceptional skill and by comparing herself to the goddess. Athena challenged her to a weaving competition. Arachne wove an elaborate FIGURED textile, depicting the dubious adventures of the gods: although Athena acknowledged this as equal in quality to her own piece, she was angered by its subject, and in a rage, struck Arachne with her DISTAFF, moving her to recognize her *hybris* and to hang herself in shame. Taking pity on her, Athena brought Arachne back to life as a spider: the species now bears her name.

arbule (G) SHOES or BOOTS in TRAGEDY.

Aeschylus, *Agamemnon* 935.

ARCHAEOLOGY, CLOTHING AND Direct physical evidence is rare: such fragile organic artefacts perish in almost all archaeological contexts, surviving only where particular situations have limited their decay, although LEATHER, wooden items and JEWELLERY, especially GOLD, may remain more intact. Roman textiles have been preserved both in the desiccated conditions of Egypt and the near east (e.g. Mons Claudianus, Masada), and in the cold, wet, anaerobic muds of northern Europe. Archaeological evidence for later Roman textiles and dress is considerably better than for Greek, because of the empire’s geographic extent and because even a few centuries of relative age can also make a difference. Generally, archaeological evidence for COLOUR is particularly poor: PATTERNS must often be reconstructed from detailed study of weaves. WOOL also survives much less well than PLANT FIBRES, skewing this aspect of the evidence. Much archaeological evidence for early dress is indirect: the impressions of textiles on pottery and oxidized metal, or the preservation of intact patterns of metal *pasmatia* and other precious decorations in graves.

Archaeological evidence for early Greek dress is often provided by finds outside the culture area. Outside Egypt, notable early textile finds include those from the Hallstatt salt mines (large corpus, first millennium BC, elaborately DECORATED floating-WEFT patterns and TWILL weaves); from the excavations of Gordion (eighth century, materials including LINEN, wool, HEMP and mohair); and from the kurgans of Pazyryk (fifth to fourth centuries BC, FELT and woven cloths, EMBROIDERED and painted, FIGURED decoration, Fig. 33). Ironically, one of the earliest native Greek finds is also among the best. The Dark Age tombs at Lefkandi (c. 1000 BC) yielded an ankle-length linen TUNIC, made of two

pieces SEWN up the sides. This had a plain woven bottom half and BORDERS, and a top part with a shaggy surface of WEFT-LOOPING (cf. Fig. 3). It was accompanied by BANDS, perhaps BELTS, decorated with woven zig-zag patterns and embroidered with a pattern of meander hooks (Barber 1991: 197). Meanwhile, rare fragmentary fifth century textiles from the Athenian Kerameikos include pieces of SILK – major piece WHITE, with PURPLE STRIPES and a TABLET-WOVEN BORDER: WEAVING indicates European production (Barber 1991: 204). Hempen cloth and COTTON of similar date have been found at Trakhones: the former probably also came from the Black Sea region, the cotton from EGYPT or India (Zisis 1955: 590–2). Linen with embroidery in silver METALLIC THREAD has also been found at Koropi (Barber, 1991: 206).

Remains of garments have survived at various Roman sites: e.g. at Les Martres-de-Veyre in Gallia Lugdunensis the grave of a young woman has yielded a woollen coat with sleeves and stockings which provide evidence both for weave and CONSTRUCTION, with some evidence for colour and how they were worn. Such remains are most likely to survive in graves, but textiles have also been found in votive deposits and rubbish dumps. Many pieces of garments have also survived in dry conditions, e.g. in the Cave of the Letters in the Judean Desert (quite precisely dated to before AD 135). The remains of tunics, cloaks and two HAIRNETS again provide valuable evidence for how the garments were made and decorated, with 34 colours attested – although only one garment (a child's tunic) is anything like intact. Shoes made of leather, fibres and wood (for the soles) have also been preserved in the dry conditions of Masada and Dura Europos as well as in the wet conditions at Saalburg and other German sites, and at Vindolanda and London in Britain (cf. 'BIKINI bottom'). Such extant remains tend to be best preserved in various of the provinces of the Roman empire rather than in Italy or the city of Rome: there are, however,

remains of both shoes (wooden soles) and some textiles from ETRUSCAN tombs in Italy.

Such finds give some valuable information about FABRICS and TEXTILE MANUFACTURING techniques, but must be used in conjunction with other SOURCES. Archaeology also provides general information: emphasizing the role of TRADE in diffusing techniques, motifs and actual textiles, even in the Bronze Age and earlier. Greek textile manufacturing practices are also located firmly within the European sphere of influence, rather than the Egyptian or near eastern, although there is no doubt that TEXTILE MOTIFS, materials and fabric were imported from these areas. Barber (1991) provides an exhaustive study.

Wild (1985: 362–422); Sebesta and Bonfante (1994); Jenkins (2003); Losfeld (1994); Hall (1986); Vickers (1999).

ARCHAIC GREEK DRESS Judging from the iconographic evidence, men and women continued to employ the basic HOMERIC garment-types, i.e. TUNIC and CLOAK for men, **peplos** and VEIL or wrap for women (Fig. 11). WOOL remained the Archaic staple fabric, but the use of LINEN increased, especially imported from EGYPT and Amorgos, by the late sixth century BC. Aristocratic women's woollen **peploi** could be woven with intricate designs: FIGURES of mythological scenes, or geometric patterned BORDERS. Herodotus (5.87–8) improbably records the moment that Athens abandoned DORIAN dress in favour of the IONIC **chiton**. An Athenian messenger supposedly brought back news of deaths in battle on Aegina: furious, the women stabbed the messenger to death with the BROOCHES from their **peploi**, and were consequently forced to change their dress habits. However, Attic **korai** do attest to some kind of fashionable change in this period: the earliest wear Doric garments, whereas their successors wear elaborate Ionic **chitons**. Meanwhile, the reappearance of 'archaic' Doric dress in early fifth century