The *Stola*: The Roman Matron's Pride

Domina Tullia Saturnina, JdL

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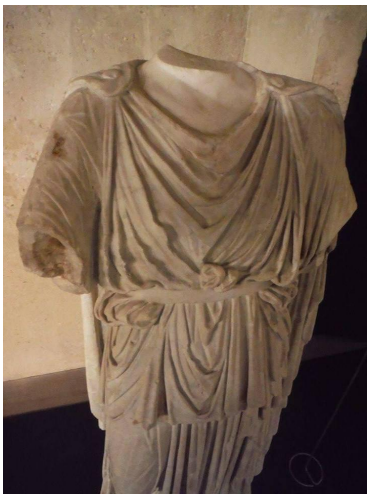
The *stola* was a long garment worn by higher status Roman wives.

It had four major identifying features:

1) Worn as an overdress
2) Made of lightweight wool
3) Constructed as a simple tube, with straps, pins, or fabric knots at the shoulders, that created a "V neck" with draping.
4) Worn double belted, to create an extra folded layer at the hips

The *stola,* or *vestis longa,* was popular for about 400 years (mid-Republic to early Empire), and was integral to the Roman matron's sense of self. It was immortalized in statuary and frescoes past its fashionable life, and took on a meaning that went beyond mere garment. Only a respectable matron had earned the right to wear the *stola.* It was highly symbolic of her *pudicita* (modesty) and granted legal protection.

Below: *Stola* worn over a gap-sleeve *tunica*. Museo Della Follia, Catania, Sicily.



A Note on Analyzing Artwork

Formal portraits of important, powerful women – empresses, goddesses, and wealthy ladies – were being presented as ideally modest and virtuous. As such, they are completely swathed in layers of fine cloth. However, when representing deities celebrating physical pleasure or love (or when symbolic art portrays a high status person as a deity), nudity is quite common.

Likewise, when looking at frescoes, it's important to segregate informal, private settings (inside the house, where showing skin is unimportant) from public appearances (dinner parties) depicted in the everyday life scenes, and separate those further from mythological stories with an abundance of bare breasts. The Vesuvian frescos (found in the cities destroyed and preserved by Mt. Vesuvius in 79CE: Pompeii, Stabiae, Oplontis, and Herculaneum) often portray ancient Greek or Etruscan stories (Lessing, 137), and thus show anachronistic dress. This makes perfect sense – it's much more interesting to have your walls tell the story of Aphrodite or Hercules than the baker down the street – but it makes it harder to tease out what's actually contemporary Roman clothing vs. their idea of archaic style (Croom, 13). The epic tales, with their nudity, are more risqué than the normal dress of the times… perhaps an ancient version of the half-dressed hotties on our TV screens.

For the purposes of this paper, I have focused solely on portraits and scenes identified by experts in the field as everyday life. I've ignored anything with divine attributes, and those images labeled as representing history or mythology by professional archeologists and scholars. I also excluded the Villa of the Mysteries, since nobody seems to have a clue what's going on there. Hopefully, excluding anachronistic and metaphorical images will give us a more realistic idea of contemporary dress.

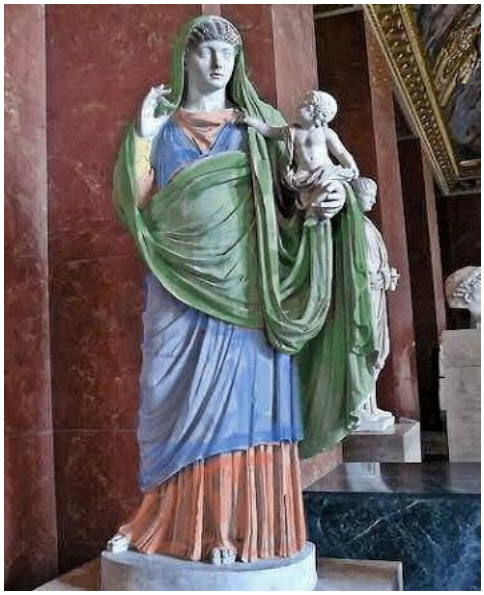
WOMEN'S CLOTHING: THE *STOLA* IN CONTEXT

Depending on their status, in public women wore various combinations of the *tunica* (dress), the *stola* (overdress), and the *palla* (large shawl).

Examples of Female Outfits:

1) ***Tunica* alone.** Appropriate for working women.
2) ***Tunica* and *palla*.** Appropriate for Republican non-matrons, and all mid-high status women later than that.
3) ***Tunica*, *stola*, and *palla*.** For matrons in the Republic and early Empire.

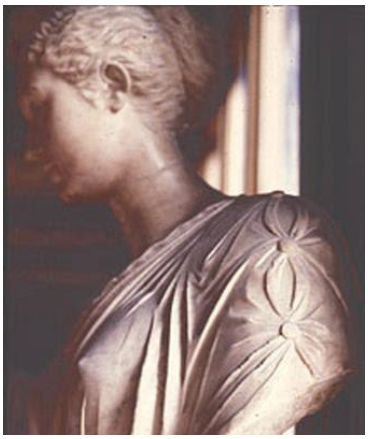
It's difficult for the untrained eye (and even the trained one in some cases) to separate out the different layers of fabric. Colorized pictures[1] help differentiate between the garments, and they will appear throughout this paper. I've added color-coded terms to the image below.



Vibia Sabina, 130CE, Prado Museum ***Messalina (12-48CE), Louvre Museum.***

The *tunica* is the building block of the outfit. It is the inner layer, and may be worn alone by working people or in private settings.

[1] From Dulcia MacPherson's website. Link in bibliography.



A variety of *tunica* types, as well as accessories such as shoes, headwear, and jewelry, are explored in detail in **Appendix D, The Rest of the Outfit**.

Plautilla, died 67 CE, Uffizi Museum.

While the *tunica* appears alone, the *stola* (blue) was worn over a *tunica* (green) with some sleeve coverage, usually the gap-sleeve/ionic chiton.

British Museum, 100-110 CE

Social Symbolism

Scraps of fabric, especially when rectangular and simply decorated, are not the most fascinating objects in history. What's captivating about Roman clothing to me is what it reveals about their culture. Roman history is full of sumptuary laws regulating jewelry, the use of purple dyes, and other conspicuous consumption. These were a people very concerned with morality and righteous living (or at least its appearance). Likewise, the obsession of each life-stage and status having its own uniform helped people know their roles and the roles of others they encountered.

Maintaining narrow appropriate and allowable standards was one way to keep the social order intact. There was more than just social pressure: Magistrates of the Roman state enforced the traditional dress code. They were responsible for writing those sumptuary laws, and for taxation of offenders (Edmondson, 32). Likewise, the legal profession was heavily involved in regulation of a particular Roman garment – the overdress known as the *stola*. No other piece of clothing was so jealously guarded, restricted, and even granted special powers.

Definition of a Matron

The *stola* declares "I am a respectable Roman matron." New brides donned it with pride, and disgraced women mourned its loss.

To be considered worthy of wearing the *stola*, a woman must be a Roman citizen (Harlow, 268). She must not be an adulteress (Harlow, 304). The faithful *matrona* is of course married to another citizen. She is not a prostitute, dancer, or actress (Chrystal, 30). A divorcee has lost her stola privileges unless, of course, she remarries another Roman citizen (Scholz, 21).

In the early Republican period, only married women of the patrician class wore the *stola*. By the second Punic War (218-201 BCE), freedwomen married to citizens gained the right to wear the *stola* (Olson, 28) as well. Horaea was a slave who was freed and married to

her former master, a Roman citizen. This enabled her to wear the valued garment for the twenty years of their marriage. The epitaph on her early 1st century tombstone proudly claims "*Me hic decorat stola"* - The *stola* adorns me here (Scholz, 14).

A mid-first-century slave was given by her master to a pirate captain to avoid the unsavory man marrying the master's daughter. Later there was a legal dispute as to her status, since she had not been formally liberated. Based on her former master's acts of dressing her in a *stola*, and commanding her to appear in public wearing said *stola*, she was declared to be a free woman. In this way, the woolen dress granted her status as an *honesta, a* respectable woman (Scholz, 16). Since it's unlikely that a pirate captain would be claiming Roman citizenship, this expands the power of the *stola* – or that of the *paterfamilias*, the master – to declare her worthy of full rights and privileges, which is an interesting point worthy of later study.

There is an interesting passage in Cicero's Second Philippic (43 BCE) where he criticizes Marcus Antonius (known to the modern world as Mark Antony) for his youthful indiscretions. It seems as soon as he had attained the status of manhood, M. Antonius drew scorn by being a passive sexual partner to Scribonius Curio. "Curio then took him off the street, as it were, and set him up 'in a stable and fixed wedlock," it was, claims Cicero, as if he had given Antonius a *stola*. (Edmunson, 36)." This anecdote reveals the social significance of clothing for the Romans. Each stage of life has its own garments, and people literally wrapped themselves in their identities. In this case, Marcus' feminine (receptive) actions put him into a women's garment.[2]

Pride and Protection

The *stola* and *vittae* (woolen strips worn wrapped around the head) became synonymous with a *matrona's* respectability and sexual propriety, and are mentioned frequently as symbols in Roman

[2] The Romans didn't have a concept of homosexuality in the modern sense. This was more misogyny than homophobia. For another paper…

literature. Ovid warned wearers of the *stola* and *vittae* not to read his racy *Ars Amatoria* possibly a reverse psychology marketing maneuver. Martial remarks upon the "decency (*pudor*) of the *stola*; Valerius Maximus wrote about *verecundia stolae*, the modesty of the *stola*. (Chrystal, 30).

Josephus, a 1st century Jewish scholar from Roman Judea, wrote about the virtuous Paulina. When she discovers she's been tricked into sexual relations with a scoundrel, she dramatically rips her *stola* as a symbol of the loss of her *pudicita* and status (Sebesta, 2001, 153).

A properly dressed matron was protected by her clothing, which acted as a status signal. An attacker would be punished more harshly for assaulting a *stola*-clad lady than for raping an unfortunate woman who had declined (or was not permitted) to wear one. It was also a warning not to engage in consensual sex, by clearly labeling the would-be act as adultery. According to the writer, Afranius (2nd century BCE), prostitutes would sometimes don them illegally as a protective measure when in a dangerous part of town, around people they didn't know (Scholz, 13). The shielding quality of the *stola* was more than just social: A *matrona* on trial for suspected immorality was legally protected from non-consensual touch by her prosecutor (15) unlike other defendants, who could be physically threatened or groped in court.

"Ut inviolate manus alienae tactu stola relinqueretur" (for another hand to touch her robes remained inviolate) - Valerius Maximus, c. 14-37 CE

This protection was so socially ingrained that some women allegedly "threw off" the *stola* in order to more easily engage in illicit behavior (Harlow, 301). *Stolata* was a term for a chaste woman, while *togata* meant a sexually licentious woman (Olson, 50). The *toga* was worn by women convicted of adultery (McGinn, 166), and by prostitutes (160), but never by respectable adult women past the early days of the Roman Republic (Edmondson, 25).

HISTORY OF THE STOLA

NOTE: To aid in understanding, I've included a timeline of important Roman history events and stola trends in Appendix A.

Early Romans of both genders wore the *toga,* which had evolved from Etruscan clothing. By the 3rd century BCE, respectable women no longer donned the *toga* – they shifted instead to the *stola* (Harlow, 274). The *toga* evolved into a formal male garment, although variations were worn by children and prostitutes (see Appendix D).

The *vestis longa,* as it was referred to then, was considered a traditional costume dating back to the 5th century BCE. The term *stola* derives from Greek, and first appears in the 2nd century BCE (Scholz, 19).

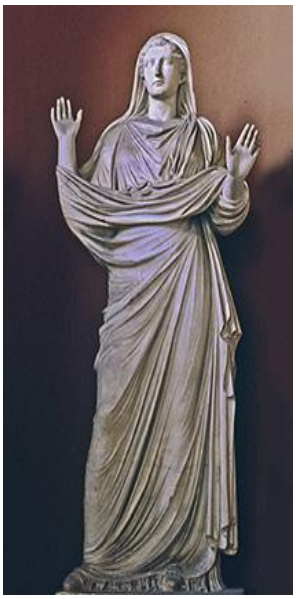
As the examples above showed, the *stola* was an iconic garment that played an important role in Roman culture from 300 BC through the beginning of the 1st century CE. The *stola's* heyday was the Late Republic, when all reputable married women wore it.

We must remember the great social upheaval of the civil wars at the end of the 1st century BCE. There were sweeping purges, familial alliances and feuds, and valuable property forcibly changing hands. In the midst of this chaos, Horace lamented the corruption of the traditional *familia* and *matrona* in 28 BCE (Chrystal, 90). The *stola* fell out of fashion as Rome shifted to an Empire.

The bulky, voluminous layers are usually cited as the reason for its feminine rejection. Given the extraordinary cost of fine fabric, I have to wonder if there were social and financial reasons as well. In the 1st century CE, spinning and weaving were done less at home, and more by professionals who charged exorbitant prices (Chrystal, 38).

As the Empire grew and trade flourished, Romans adopted more cosmopolitan attitudes. Valerius Maximus, writing at the beginning of the 1st century CE, bemoaned the times and the immodest behavior of women who "could no longer be silenced" (Chrystal, 69), so we can see

that women's rebellion was a complaint throughout the transition period. I imagine that wearing the *stola* was a way for a woman to publicly proclaim her respectability and adherence to tradition.



Livia, the first Roman Empress (58BCE-29CE) with her *palla* shoved aside to display her *stola*, while still keeping her head covered. She had a reputation as a faithful, worthy consort for Augustus. Once, when some naked men encountered her and were to be executed for it, she saved their lives by saying that to a chaste woman, such men are no different from statues (Cassius Dio, 58.2.5)

Stolae were worn less frequently in the streets during the early Empire, which infuriated uptight Roman men. Senator Lentulus Augur, feeling strongly that sexual morality was failing, called for a return to the "good old days" of the Late Republic. Senator Caecina Severus agreed. He felt that maintaining clear social roles was important. How were Romans expected to know who was decent if they didn't wear their *stolae*? Under Emperor Tiberius, a law was introduced in 20 CE to make the *stola* a requirement for *matronae*. The punishment for failing to wear it was the same as adultery: Death (Scholz, 17). The law failed (McGinn, 160-161), so possibly the women of Rome had some influence over their senatorial husbands.[3] It's interesting to see how the once desirable, sought-after garment was now being forced into use! [4]

[3] Cato once wrote "All men rule their wives; we rule all men; our wives rule us."
[4] A similar trend was happening with men in the early Empire (Edmonson, 96). They were rejecting the cumbersome toga to the extent that an angry Augustus forbade men from entering the Forum without one. By the early 2nd century, the toga was just for senators and funeral use (Scholz, 20).

By the Flavian period (69-96 CE), the *stola* no longer represented all decent women married to Roman citizens: It had become solely the garb of the 600 senatorial wives. Plebs and Equestrian[5]-ranked wives had abandoned the *stola* completely (Scholz, 15). The frequent literary mentions of the *stola* also ebb away by the beginning of the second century (16.)

The powerful statement made by the *stola* persisted past its public appearances. High-status women continued to be immortalized wearing *stolae* to symbolize their virtue. In statuary, the Romans often took artistic license to make a political statement, such as portraying an emperor as a god.

As such, the *stola* was often used to demonstrate the piety of a woman being represented, even if she didn't wear one in daily life. Eventually even the metaphorical *stola* died out. Of all the frescos in the Vesuvian cities (stopped in time at 79CE), very few show ladies in identifiable *stolae*. They are rarely spotted in the visual arts past 170 CE (Harlow, 275).

Emperor Claudius as Jupiter (identifiable by the eagle and scepter). 41-54 CE. Vatican Museum.

Gnaeus Domitius Annius Ulpianus (c.170-223 CE) wrote about the importance of women wearing *matronali habitu (*matronly dress), but the *stola* was no longer mentioned by name. At the beginning of the 3rd

[5] "Equestrian" is a socio-economic class, representing the ability to supply a horse. In the early days of Rome, the army was made of volunteers, and rank was determined by your ability to purchase your own equipment. Equestrians stand above plebian and below senatorial rank.

century CE, the *stola* makes its appearance in plays as a marker for national identity and higher class status, but it's not directly linked to just *matronae* or senatorial wives (Scholz, 17).

Left: Zenobia (240-272 CE), queen of Palmyra and highly respected in Rome. Her friend next door has a hairstyle that puts her in the Flavian period (69-96CE). Also Flavian, on the right: Vibia Sabina, wife of Emperor Hadrian. None of these women, although high status, are wearing *stolae*. Galleria degli Uffizi, Florence.

Scholz further states that we have literary evidence from the latter half of the 200s CE that the *stola* was no longer worn, although there are engravings of wives of Roman Equestrian-status citizens calling them "*stola*-wearers":

> **'Thus at the end of the 2nd century, and the beginning of the 3rd century, a costume formerly worn by senatorial ladies was included in the title used for gentle women, after they had long since stopped wearing it as a normal costume. The memory of it was preserved throughout the 3rd century, however, in the titles "*femina stolata*" and "ματρώνα στολάτα".'**

This is an example of leftover language, much the way we "hang up the phone" although we are no longer using a receiver that hangs from a wall. The *stola* had melted into the fog of history.

MAKING THE *STOLA*

FABRIC

WOOL

Part of a woman's duty was to make wool clothing for her family. The linking of wool working to feminine honor goes back to the Roman monarchy.[6] Roman matrons were remembered as virtuous for their spinning and weaving; their industry with wool is often mentioned in epitaphs (Flower, 153-154). Baskets containing spindles and wool in progress were sometimes displayed in the atrium to demonstrate the matron's dedication to visitors. She was even responsible for creating small woolen effigies of family members for protective rituals (Sebesta, 2008, 8). As discussed earlier, during the 1st century CE some higher status ladies chose to purchase their fabric (Not everyone was a "good wife!"), but wool working remained the symbol of matronly responsibility throughout the Empire.

Wool was considered to contain *animus*, spirit, because it was made from a live animal (Sebesta, 1994). All ritual and ceremonial garments (priest robes, wedding clothes, *vittae*, *infulae*, etc.) were made of wool (2001, 47). To represent their purity, brides wore woolen oufits

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[6] There is an ancient morality tale about a handful of Roman princes and cousins who were camped outside an enemy city. They started drinking and bragging about their wives to such an extent that they decided to ride back to Rome to decide whose wife was worthiest. Titus, Aruns, and Sextus found their wives feasting at a lavish dinner party. Tarquinius (died 495 BCE) was most pleased to discover his wife, Lucretia, sitting in quiet, spinning with her slaves. Later, the sexual assault of the blameless Lucretia by Prince Sextus (and her subsequent suicide) spurred the rebellion that ended the monarchy and established the Roman Republic.

including their slippers (1994). Along with the wool *vittae* (thin headband) and covering *palla* (shawl), the *stola* represented the matron's *pudicitia* (modesty) (2001, 48).

The toga, arguably the male analog of the stola, is never mentioned as made of anything other than wool. "[A] distinctively Roman ceremonial, public dress came to be established and enforced for both sexes and all classes of the Roman citizen body not only explicitly, through legislation, but also implicitly, through complex rhetorical strategies linking traditional morality with traditional dress; as a result, dress became so important a mechanism of social control in the Roman empire that every person's gender, age, class, ethnicity, and citizenship were identifiable at a glance. He considers the emblematic dress of the Roman citizen male and female, the *toga* and *stola* respectively, in the civic contexts in which it was required to be worn (Edmondson, 7)." The equivalence of the *toga* and *stola* are again examined on page 22 of the same book.

We know that ritual garments are always wool. All sources agree that the *stola* and *toga* are generally, if not always, made of wool. Although sources mention cotton and silk in women's clothing, a *stola* made of these fabrics is not specifically mentioned. The question to me is whether *stolae* and *togae* were considered ritual clothing. They were certainly legally and socially distinctive from other garments, and to me that classification is reasonable, if not certain.

Weight

The wool fabric used was very light, even diaphanous. Based on the drape in period imagery, it was similar to the tropical-weight wool used modernly, but with a more open weave to reduce stiffness. It bears pointing out that the heavily wrapped statues often have clearly visible nipples[7], even through what should be 2 or 3 layers of linen and wool. This may be a bit of creative license on the part of the sculptor, but I suspect it indicates the airiness of their fabric.

[7] Thanks to Laurel Grasmick-Black for noting that nipples may have been emphasized as a paean to motherhood, a part of the *matrona's* virtuous duty.

Most recreationists think of thick blanket wool, and are reluctant to use such a heavy material for fear of over heating. My current favorite stola is so light as to be mistaken for cotton by most people. Keep looking – it's out there!

We know the Egyptians wore sheer linen gauze (Wilcox, 1), weaving their fabric thin enough to reveal the anatomy underneath, and it was probably similar in Rome. Pompeiian frescoes clearly show transparent clothing. This is borne out by the much smaller loom weights in the Mediterranean. Italian Roman weights (250g) are lighter than Romano-British and Anglo-Saxon weights (600-2885g)(Wild, 34): You'd need lighter weights for thinner threads, and tying too many threads to a single weight affects the quality of the weave (Martensson, 396).

This ultra-airy fabric has been one of my challenges in recreation (see display examples). I have had to make do with the lightest wool commercially available. Due to changes in sheep breeds over the past two millennia, and changes in the modern use of wool, the lack of options has been frustrating . I hope to commission or weave custom fabric in the future to get as close as possible. Please see Appendix B for a discussion of period sheep and their wool.

Weaving

Although production houses for weaving existed (Harlow, 248), and Roman traders often sold completed garments (Gleba, 2013, xv) there was considerable social pressure for matrons to work wool. Particularly during the Republic, it was part of a woman's daily duties to spin and weave garments for her family.

Tabby (also called two-shed weaving), the most basic under-over type of weaving, was very popular. Twill (Gleba, 2013, 6) and tablet-woven borders (8) were also standard in the Roman Republic. Types of twills, S vs. Z spin, and weaving techniques are discussions beyond the scope of this paper. Both the warp-weighted loom and two-beam loom were in use in Rome (Gleba, 2008, 27-29, 124, and Gleba, 2013, 36) and likely in the provinces (65).

CONSTRUCTION

Length varied from a few inches above the ankle to floor-length. The *toga*, *stola*, and *palla,* as upper-class garments, were a way to show off that the wearer could afford extra fabric, and could swath themselves in extra layers because they weren't doing any physical work. A matron's *tunica* would be long enough to cover her feet, even if her *stola* didn't quite reach. An earlier term for the *stola* was *vestis longa* – "long robe" (Scholz, 14).

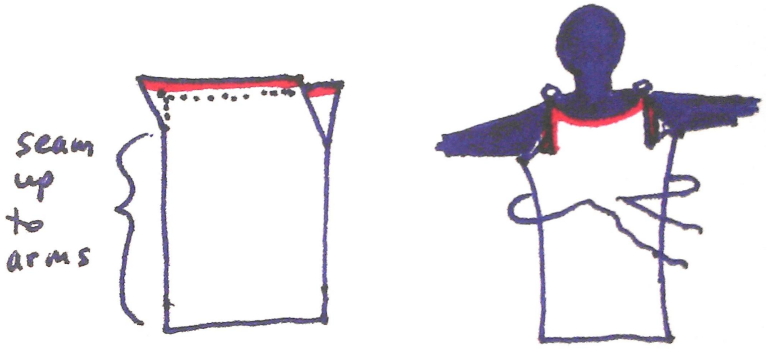
Romans generally wove a garment to size, and used the rectangle right off the loom. Gores, curves, and other shaping concepts were not used (Granger-Taylor, 1982). Anyone wealthy enough to be a matron would have a garment with selvedge edges along the top and bottom, and a single seam up the left side (Scholz, 88). Weaving a *stola* all in one piece might have been a challenge (it would have required a very wide loom). It's possible that a seam joining the top and bottom halves of a stola were hidden in the hip flap, but this is just a guess on my part with no proof to back it up.

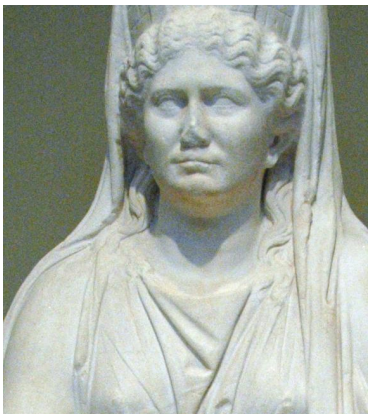
Sebesta's book (2001, 49) reports that *institia* (pl. *institae*) was mistranslated as "flounce" and means "strap," but this is incorrect. It refers to a colored band at the foot of the *stola* (Olson, 30). Ovid refers to the *institia* as "covering the feet" in Ars 1.31-2. *Institia* is sometimes translated as "ruffle" (Edmundson, 41), but none of the statuary, including the example cited in that text, show a structurally distinct ruffle. It's true that the statue's *stola* is highly pleated at the bottom, but it's pleated identically at the top where the *stola* is visible under the *palla*.

Tube *Stola*: Construction is a tube, with straps, fabric rosettes, or pins at the shoulders. The tube style is very simple:

A variant on the tube style leaves the top few inches of the tube unseamed, so when you fasten the fabric at the shoulders, the corners are left to hang free. This version requires less fabric. Again, the sides were sewn up to the underarm.

Note that there are no seams in the front or back. The V-neck that appears is purely a result of draping of extra fabric in the front. To make this work, very light and flexible wool is required.

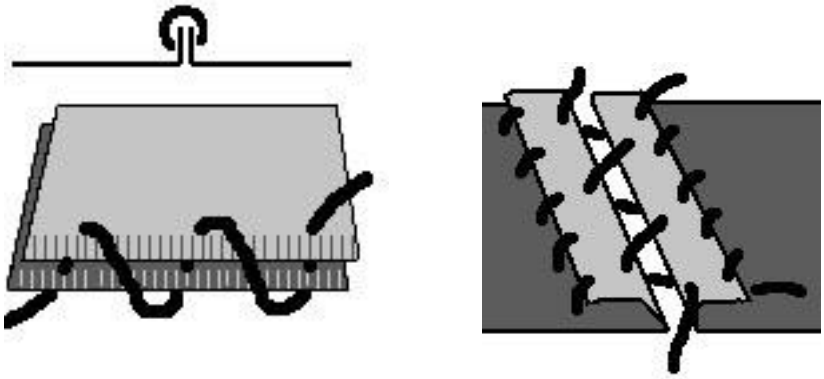




The dangling corner of a *stola* is visible at the right underarm in a statue of Cybele, dated about 50CE. J. Paul Getty Antiquities Collection

Seams

Without any extant garments from 50 BCE in Rome, we are left to make educated guesses on seaming techniques. The edges would have been selvedges. One advantage of the loose, unfitted garments is that the seams are not under stress. They are also not sites for decorative work, so a practical, simple solution seems appropriate. A simple "whip" or "overcast" stitch has worked well in my re-creations, and is borne out by other research (Jones, 2004). Left: Side and top view of overcast stitch. Right: My method of simulating selvedges: Each edge is folded over and whipstitched, and then the two pieces of fabric are joined with another whipstitch. Images from *Archeological Sewing*.



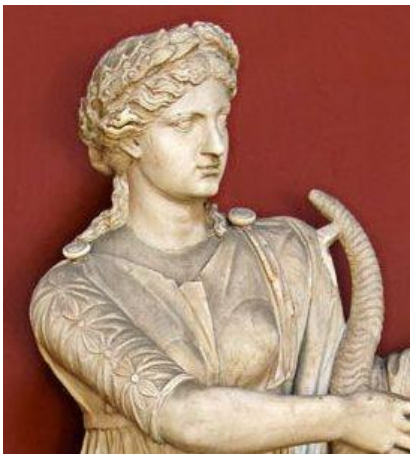
They would have used wool or linen thread, and bone or metal needles.

Below: Roman bronze sewing needle. One of many in the collection of the Metropolitan Museum of Art. 17.230.95

Rosette Knots

A fabric knot is the most frequently seen method of securing the *stola* at the shoulder. I have not found any evidence of a period method for making them, but this creates a durable rosette that looks like the statuary evidence. Grab the front and back layers of the *stola*, placed with inside faces of the fabric together. Lift up, to create a little protrusion. Sew the layers together, and loop around to create the separate "flower" when pulling it taut. Run the needle back through the center and knot. Pulling up, rather than gathering fabric from the sides, gives a better drape. Sometimes the "petals" are peeled downwards.

Pins



Round brooches, about 1.5" across, are another way to wear the *stola*. Usually metal appears in only one place - either shoulders or arms. If the shoulders are pinned, then the tunic will be knotted. If gap-sleeve metal buttons are worn, the *stola* will have straps or be knotted.

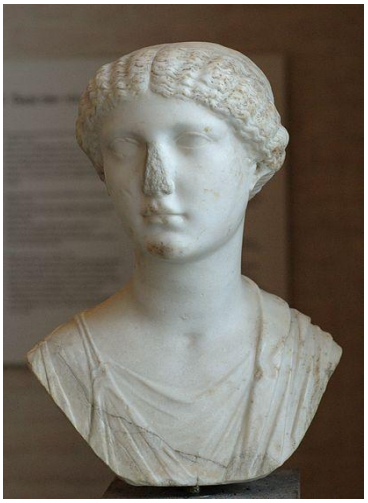
Erato, muse of lyric poetry. 2nd century. CE. Vatican Museum, Hall of the Muses.

Although the fibula (safety-pin type brooch) was used by Romans for other garments, I have not seen them used on *stolae*.

Straps

Left: Empress Domitia as the Goddess Demeter, 53-130CE. Mougins Museum of Classical Art. The top edge of her wide-strapped stola has been tucked behind the belt knot to emphasize the draping "V" shape. This is evident in the extra fabric on either side of the tuck. Right: Livia (58BCE-29CE), with a surprisingly modern hairstyle and narrow straps. Pompeii find, Naples National Archaeological Museum.

Stola with Twinned Straps:



Another variation of the straps is for two thin strings. Please see Appendix C for an expanded look at the evidence.

Roman Wife, ca. 30 CE. Glyptothek Munich. A beautiful example of how their very fine wool draped.

Stola with Braided Straps:

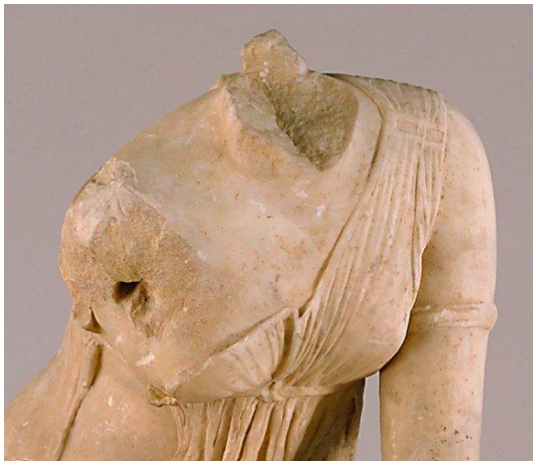

Onyx cameos with braided straps. Left: 90-100 CE. British Museum. Right: Nero and Claudia Octavia, 53 CE. Boston, Museum of Fine Arts. Photo credit: Barbara McManus.

Banded Stola

This is a rare example of a complex sewing technique – at least more complex than straight edges. The neckline is pleated into a thin band. It doesn't appear often in statues, but this banded style must have been an identifiably iconic version of the *stola* since a male actor wore it portraying a woman (Terra cotta, Naples National Archeological Museum)[8].


[8] Varro, in 44/45 BCE, wrote that men and women needed to dress as directed by institutional rules. Men, he further explains, can only wear the *stola* when on stage (Scholz, 13).

Gathered shoulders

Note: Left image from http://www.halloweencostumes.com/ is used only to represent re-creation construction. Right: A tunic worn with gathered shoulders, Greek, 2-1st Centuries BCE. Minneapolis Institute of Art.

Although I have seen recreations of *stolae* with gathered shoulders, sometimes with a narrow tube of fabric as shown in this photo of a Halloween costume, I have not been able to identify this style in any period imagery, and I believe it is an erroneous adaptation of a Greek tunic style.

The flat, horizontal band in the statue above appears on *stolae*, too. Early in my studies I thought these were sewn-on straps, but the draping doesn't work out properly. Dulcia MacPherson and I discussed the possibility of these narrow bars as metal clasps intended to wrangle fabric. These might be flattened fibula (the original safety pin), similar to the shape of a modern hair barrette. Scholz states "the *institia* (strap) is not directly sewn to the fabric, but is fixed with a kind of 'transverse bar' (89)." This of course begs the question of a lack of physical evidence. We could be completely wrong, or perhaps they haven't survived. I've also had a difficult time finding surviving bronze ionic chiton buttons, and we know they existed[9]. I can easily imagine an archeologist tossing yet another indistinct scrap into a bin.

[9] See my paper on gap-sleeved fasteners, RomanaSum.com/papers

This fibula pin design, in both simple and ornate forms, was used from the Bronze Age up through the early medieval period. A flatter one could give the streamlined look of the statue. I am most intrigued by the way the bar lifts away from the fabric in the center of the strap, above.

Rome, early 1st CE, Museo Nazionale Archeologico, Naples, 121216.

In the case of this statue, two SCAdians, Dulcia and Rufinia, came to the conclusion it has a seam in the center of the chest. Rufinia created a blog tutorial, in which the traditional tube garment is turned 90 degrees, with the shoulders heavily pleated. She lists no sources and has not yet responded to a message. This would be unlike other Roman garments of the period that I have seen. I believe that assessment is inaccurate. Without better images or in-person viewing of the art I cannot rule it out, but my personal belief is that the neckline of the *stola* is simply draped into shape, like the others we've seen. A center seam is out of place with the rest of the Roman aesthetic. This construction would also add a lot of bulk. In our correspondence, Dulcia remarked that her "fine wool" recreation was "like wearing a *stola* with shoulder pads. "

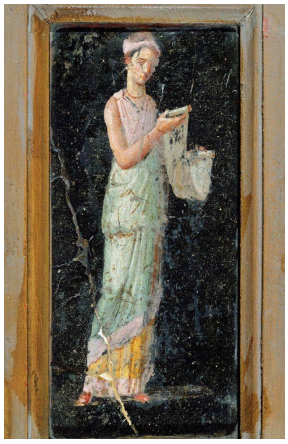
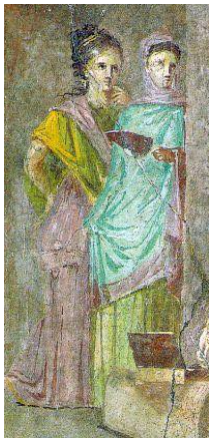
Decoration

Dyeing

Women's fashion in the Roman Republic and early Empire was for solid colors. Polka dots and other scattered patterns appear in Etruscan fashion (before the *stola*) and in the Byzantine era (long after the *stola* had died), but weren't used by Romans during this period. Stripes, aside from *clavi*[10], were reserved for upholstery.

Many different dyes were used, including indigo, weld, and madder. There is also evidence of diverse dyeing techniques, including dyeing the fleece, the yarns, and the woven cloth (Gleba, 2013, 36).

Vesuvian frescos show white, natural, and pastel colors (yellow, pale blue, pink, and mint are most popular). The left image shows a mint green stola (over a yellow tunica), although the top looks pink: Since multicolor garments are neither mentioned in writing or appear in other paintings, I suspect this is damage to the paint, possibly from uneven sun exposure. It's also a rare example of bare upper arms with the *stola.* Left: The laureled spectator from a Stabiae fresco of a musician is wearing a bordered saffron *palla* (shawl) over her white double-belted *stola*. Right: Pink *stola*. Note the double belting at the hips. Naples National Archeological Museum.

[10] *Clavi* were twinned vertical stripes – one on each edge of the neck hole down to the lower hem – initially a status marker for men, that gradually became general fashion for all men and then both genders. See Appendix D.

A red *stola* is mentioned in the Priapaea, a collection of poetry (Scholz, 21). Black and other dark colors were reserved for mourning. Both men and women wore white. If only the statues were still wearing their paint! Traces of deep and light blue, green, pink, brownish red (Harlow, 281-282) and purple (293) have been found on marble art. Microscopic analysis of paint residue may someday become standard, and will hopefully open up new areas of color trend analysis.

Embellishment

Although a scant few embroidery examples exist from the provinces, only one known example of embroidery in Roman Italy survives - a 2nd century fragment of murex-dyed cloth with gold thread – and it post-dates the use the *stola*. Given the cost of both techniques, it's probably fair to assume the garment belonged to an extremely elite member of society. No other embroidery has been found at Pompeii or anywhere else, or mentioned in literary sources. We cannot declare an absolute due to a lack of evidence, but it seems unlikely that embroidery was a common practice on the peninsula during the Republic (Harlow, 221).

There is an ornate *tunica* hem in the "hairdressing fresco" of Pompeii, which was probably woven in (Gleba, 2013, 8). Ornate tablet-woven edges were made with long side fringes, which became the warp for plain upright loom weaving of the rest of the garment (Strand, 123).

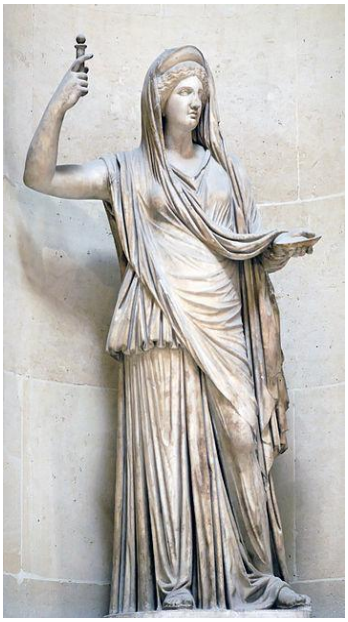
Contrast borders, *institia* (Olson, 30 and Edmundson, 41), which we can see were common but not mandatory during the mid 1st century thanks to Pompeii's preservation, were woven or sewn in and fairly simple. Usually they were just a different solid color, often white. I suspect the

institia served as a replaceable hem. Given the long length of the *stola*, and the hygienic state of the public streets, a way to extend the life of a valuable garment seems sensible.

BELTING

1st-2nd century CE. *Tunica recta*, tube *stola*, *palla* around the waist.

They were tied in the front, with symmetrical loops hanging down and the ends tucked along the belt, or hanging loose. In the case of the *stola*, there is a second belt low on the hips, hidden by a flap of draping cloth. This helps visually enlarge the hips. The standard of beauty in that time was smaller breasts (chest wraps help with that) and wider, childbearing hips (Edmondson, 143).



Right: Hera Campana. Marble, 2nd century AD. Musée du Louvre, No. 21523

Thin rope or woven belts were worn just under the breasts.

SUMMARY

In a sea of basic, rectangular Roman garments, the *stola* could be recognized by a few constants. It was a simple tube secured at the shoulders, sometimes with straps. It was always made of fine wool, representing its sacred nature. The *stola* was worn as an overdress, with a *tunica* underneath, and was double-belted, to create additional visual size at the hips.

The *stola* was originally called the *vestis longa,* in the 5th century BCE. In some ways it was the female equivalent of the *toga*: It symbolized citizenship, honor, and respectability. For a people dedicated to traditional values of modesty and virtue in their wives, the *stola* became a fabric representation of a woman's worthiness.

As such, it took on protective powers. A *stola*-clad lady could walk more safely through her life. She was shielded from the unwelcome hands of both street thugs and lawyers. Freed slaves rejoiced in their earning of the *stola* after marriage to a Roman citizen, once that right was granted in the 2nd century BCE.

The rules governing the *stola* speak volumes about Roman mores. The elite and cherished woman was one that was married to a citizen, sexually circumspect, and refrained from scandalous activities such as performing (acting or dancing). Ideally, she was also an obedient wool worker who stayed at home, tending her duties and her children. The Late Republic was a socially conservative time, and the *stola* reached its height of popularity in this era.

With a shift to the more cosmopolitan Empire, the *stola* faded from use. By the end of the 1st century CE, it was the exclusive purview of Senatorial wives. Eventually it was only seen in formal portraits, as a signal of the virtue of the subject, and in vestigial language. By the mid 3rd century, this powerful symbol of traditional modesty was gone.

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Appendix A - Roman History Timeline

ROMAN MONARCHY

753 BCE	Village of Rome founded
	Both men and women wear the *toga,* based on Etruscan style.
509 BCE	Romans revolted against the Etruscan kings and created the system of government by the Senate and the Assembly

EARLY REPUBLIC

494 BCE	Disputes between patricians and plebeians
450 BCE	"Law of the 12 Tables" provides written Roman law
300s BCE	The *toga* is now for men, children, and prostitutes
	Women married to citizens wear the *vestis longa*

MID REPUBLIC

264-241 BCE	First war with Carthage (First Punic War)
218-201 BCE	Second Punic War (Hannibal crossed the Alps)
	Freed slaves who marry citizens gain the *stola,* as it is now called.

LATE REPUBLIC: The height of *stola* popularity and significance

135-132 BCE	First Servile War (slave revolt)
58-49 BCE	First Triumvirate composed of Pompey, Crassus, and Julius Caesar
54 BCE	Invasion of Britain
45 BCE	Julius Caesar defeated Pompey and is the first dictator of Rome
44 BCE	Julius Caesar assassinated
44-31 BCE	The Second Triumvirate of Marc Antony, Lepidus, and Octavian
	Stola wear decreases

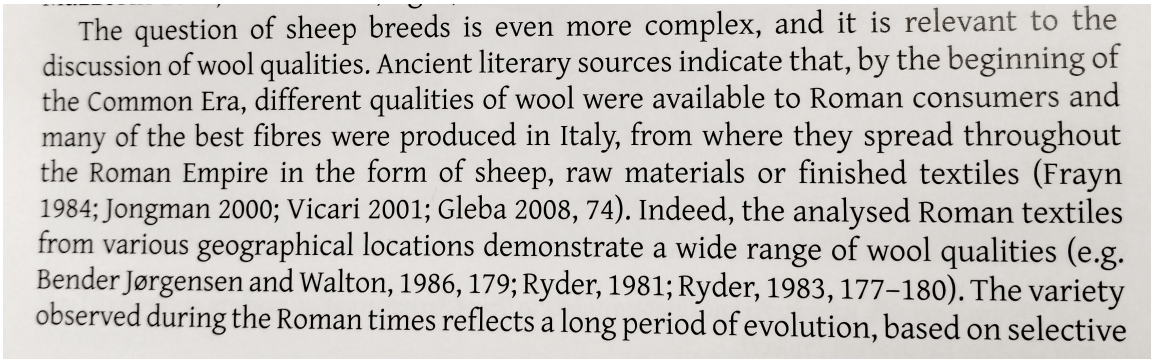
THE ROMAN EMPIRE

27 BCE-14CE	Octavian became Caesar Augustus, the first emperor
14-68 CE	Julio-Claudian dynasty (Aug.,Tiberius, Caligula, Claudius, Nero)
	Laws introduced (in vain) to enforce *stola* usage
69-96 CE	Flavian dynasty (Vespasian, Titus, Domitian)
	Only Senatorial wives wear the *stola*.
79 CE	Eruption of Mt. Vesuvius preserved the city of Pompeii
96-180 CE	The period of the "Five Good Emperors" (Pax Romana)
180 CE	Imperial power began to decline
	Stola are no longer worn, but persist in art and language.
	Equestrian wives are granted status of "*femina stolata*" with no evidence of actual use.
285 CE	Diocletian divided the empire. Capital now in Byzantium.
	No mention of the *stola* beyond historical reference.

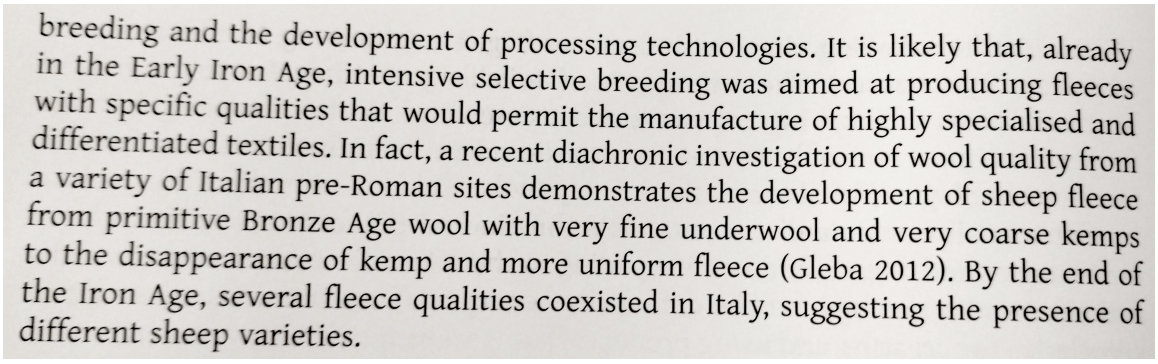
Appendix B - Sheep Breeds and their Wool

Martial discussed vast herds of sheep in Parma. Strabo wrote about the soft wool from Mutina. Pliny preferred the white wool from the Po area, while Columella was a fan of wool from both northern and southern Italy. Diocletian's Price Edict of 301 CE shows that fine wool was eight to twelve times as expensive as rough wool (Gleba, 2103, 129). Clearly the wool trade was socially and economically important to Rome, and they recognized a wide range of wool varieties and qualities.

Gleba (2013, 3-4) sums up the sheep research question beautifully:



The question of sheep breeds is even more complex, and it is relevant to the discussion of wool qualities. Ancient literary sources indicate that, by the beginning of the Common Era, different qualities of wool were available to Roman consumers and many of the best fibres were produced in Italy, from where they spread throughout the Roman Empire in the form of sheep, raw materials or finished textiles (Frayn 1984; Jongman 2000; Vicari 2001; Gleba 2008, 74). Indeed, the analysed Roman textiles from various geographical locations demonstrate a wide range of wool qualities (e.g. Bender Jørgensen and Walton, 1986, 179; Ryder, 1981; Ryder, 1983, 177–180). The variety observed during the Roman times reflects a long period of evolution, based on selective



breeding and the development of processing technologies. It is likely that, already in the Early Iron Age, intensive selective breeding was aimed at producing fleeces with specific qualities that would permit the manufacture of highly specialised and differentiated textiles. In fact, a recent diachronic investigation of wool quality from a variety of Italian pre-Roman sites demonstrates the development of sheep fleece from primitive Bronze Age wool with very fine underwool and very coarse kemps to the disappearance of kemp and more uniform fleece (Gleba 2012). By the end of the Iron Age, several fleece qualities coexisted in Italy, suggesting the presence of different sheep varieties.

There is a lot of conflicting information about sheep history out there on the internet. Casual historians consider the small, multi-horned, piebald breed of sheep currently known as "Jacob" to have been used by Romans. The breed is claimed to have been developed in Syria about

3000 years ago.[11] Modern Jacobs are purportedly the result of the first recognized breeding program, started by Jacob and described in the Bible's book of Genesis (Simmons, 394). However, the Jacobs have multiple horns, so they are a "primitive" breed, meaning they probably originated from Norse sheep from Scandinavia and the northern Scottish islands.[12] So much for that.

Going back to my Roman source books, I found wool from sheep in Tarentum in southern Italy was highly prized. The city was also known for its production of purple dye from Murex snails (Smith). Sadly the Tarentum breed is gone. It was known for both its long staple length and fine texture. It was imported to the British Isles and bred with local "primitive breed" sheep. "The Merino breed resulted from a crossing of the Tarentine sheep of Rome with the Laodician sheep of Asia Minor by breeders in the provinces of Terraconenis in Spain."[13] Tarentum DNA only exists today as the ancestor of the modern Merino and Lincoln Longwool breeds (Tweedy). A comparison of fibers shows that samples from Vindolanda (a British outpost) was coarser than other Roman wool (Ryder, 180). We have no way of knowing how the fleeces have changed over the past two thousand years.

Tarentum was not the only game in town for Romans needing wool, of course. The Karakul is possibly the oldest breed of domesticated sheep, dating back to at least 1400BCE. It generates a long staple (6-12") with a low grease content. "A desert animal (originally) that stores fat in its tail for nourishment in lean times, it is very hardy and adaptable. The pelts of the Karakul lambs are historically referred to as "Persian lamb" or "Broadtail". This pelt is a lustrous coat of intricately patterned curls. They were legendary trade items on the ancient Silk Road of

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[11] Bide A Wee Farm http://www.bideaweefarm.com/JacobInfo.htm

[12] "Primitive" is a sheep industry term. Breeds like the Soay originate from Northern Europe. They are smaller, usually darker colored, and have multiple sets of horns. Most still shed their wool annually, and can be brushed rather than sheared. More developed breeds are larger and grow longer fleeces that must be harvested. http://www.accidentalsmallholder.net/livestock/sheep/british-rare-and-traditional-sheep-breeds/

[13] http://www.danekeclublambs.com/HistoryofSheepandBreeds.html

China. It has a dominant black gene, so a very high percentage of these sheep are born black."[14]

Current breeds most likely to resemble the Tarentum sheep:

Merino	staple 2-5"	Fiber diameter 11.5-26 microns
Lincoln Longwool	staple 7-15"	Fiber diameter 33.5-45 microns
Romney	staple 4-8"	Fiber diameter 29-37 microns
Cotswold	staple 7-15"	Fiber diameter 33-42 microns
Karakul	staple 6-12"	Fiber diameter 25-36 microns
Scottish Blackface	staple 6-14"	Fiber diameter 28-40microns
Jacob (just FYI)	staple 3-7"	Fiber diameter 25-35 microns

Information from Robson, 2013.

The staple (the length of the individual wool fibers) is important because the longer the strands are, the fewer of them you need to spin a structurally sound thread. Long staples allow for finer hand spinning. Likewise, a small micron diameter makes for a narrower thread. The ideal fleece for fine clothing will have a long staple, a small micron count, and a soft hand.

Ryder (127-128) discusses the fibers left on a parchment from the Dead Sea Scrolls, dated 100BCE-68 CE, which are a "true fine-wooled type." Unfortunately he does not provide a micron measurement. The samples from 200 years later (page 129-130) range from 14-30, with a mean of 21 microns. Greek samples from the 5th century BCE had a mean of 14.9 microns (page 155).

We have no way of knowing what the Tarentum sheep stats were, of course. Looking at the silk-like drape of the stola in statuary, they must have been extraordinary. Varro (died 27 BC) noted that fine-wooled sheep were known as *pellitae* due to the protective leather coats used on them. They were kept in stone-paved stables for ease of cleaning, unlike other sheep. Columella (died 70 CE) wrote about the extra work that fine-wooled sheep required. The jacketed fleeces needed to be

[14] http://www.ansi.okstate.edu/breeds/sheep/karakul
http://www.karakulsheep.com/about.html

uncovered frequently, “to cool,” and the wool treated with oil and wine. The sheep were also bathed thrice a year (Ryder, 164-165).

It may be literally impossible for me to duplicate the Roman look with modernly available wool, but I hope to commission or complete some weaving in the future that will get me as close as possible.

Appendix C – Twinned Strap *stolae*

In her 1992 German-language treatise on the Roman matron, Birgit Scholz writes about, and recreates, a version of the stola with two strings rather than a single strap. She has multiple examples pictured, but some of them are suspect.

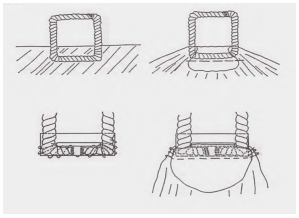
The "Old Drunkard" statue from the Capitoline Museum dated to the 2nd century CE. This is one of two Roman copies. The other, from the 1st century CE, is at the Munich Glyptothek. The original (now lost) was made in the 3rd century BCE. The lady is clearly high status – she is wearing two rings and the statue's ears are pierced for gold earrings. Her clothing is falling off in her stupor; her *palla* is mostly on the ground around her. Her garment is sliding off her shoulder as she hugs the wine jug. Rather than a formal portrait, this was an artist's scathing image of a wealthy but decrepit and immoral woman. Since both copies, made a century apart, depict the dual straps, the original most likely had them. The piece originates from the earliest days of the *vestis longa* or perhaps before it. She doesn't seem to be wearing a tunica under it, so maybe

that explains why a licentious woman would be pictured wearing a *stola,* the pride of Rome – maybe it isn't one, yet. Maybe it's just a *tunica*.

It's possible of course that the inebriated lady neglected to put on her *tunica*, but another one of Scholz's examples is a child, and also lacks an underdress. Notice also that both of these have a thin ribbon-type border, which is unusual for the *stola*. I believe the twinned strap construction started (and possibly persisted) as a *tunica* type, and became a *stola* type.

Capitoline Museum, Rome

Scholz describes a corded square-shaped ring used to attach these straps to the body of the garment. I cannot see these in the statuary, at least not from the photos online. Further study when seeing art in person is warranted, but I have to admit it's difficult to imagine how her design would work to create what I see in the statuary. It seems it would be too bulky. In fact, her re-creations look quite different from the originals, which have the twinned straps originating right next to each other. According to translations of this chapter, she does not cite a source for this observation, just her own analysis of statues.



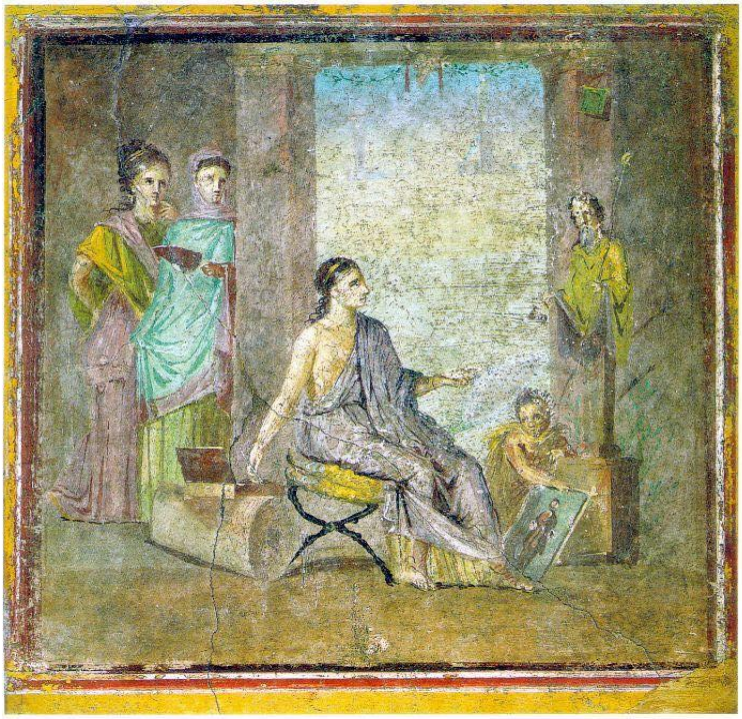
(Scholz, page 91 and Image 74 in ch. 8)

These two Scholz examples of twinned-strap *stolae* do not seem to support the claim of a ring system.

NOTE: Her writing is, according to two of my translators, so awkward as to be impenetrable. I hope that with further study I will be able to untangle the issue of the ring and the flat bar mentioned in the Gathered Shoulder section. It's possible they are actually the same thing. Her book also raises issues with belting and reinforcing of the neckline selvedge that I'd like to investigate further.

Appendix D – Clothing Context for the *Stola*, or, "The rest of the Outfit"

The Roman Monarchy (673-509BCE), Republic (until 43BCE), and Empire (to the third, sixth, or seventh century CE, depending how you count) stretched over a thousand years and multiple continents. As such, the styles vary quite a bit. My focus is Late Republican (50BCE), in the city of Rome. The goal of this paper is to provide a guide to the garments of the Late Republic and Early Empire periods. *Unattributed sketches are my own. Frescos are from Pompeii and other Vesuvian finds.*



Examples of Female Outfits:

1) ***Tunica* alone.** Appropriate for working women.
2) ***Tunica* and *palla*.** Appropriate for unmarried and lower status women in the Republican period, and all women later than that.
3) ***Tunica*, *stola*, and *palla*.** For matrons in the Republic and early Empire.

It's difficult for the untrained eye (and even the trained one in some cases) to separate out the different layers of fabric. Dulcia MacPherson posted a collection of colorized statues that help differentiate between the garments. I've added some color-coded terms.

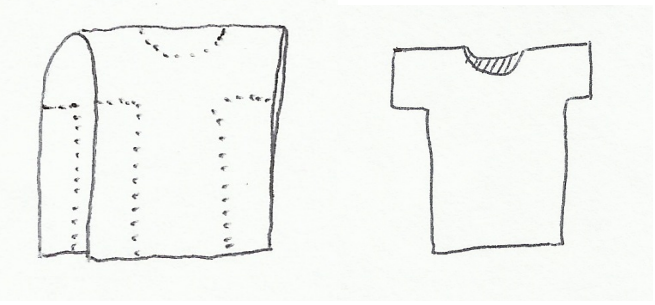
Women's *Tunica*:

The *tunica* is the building block of the outfit. It could be worn alone, or with an unseen linen undertunic, called a *subucula*. Working woman had hems just below the knees or at mid-calf. They might have worn a *palla* (shawl) if the weather demanded it. Poorer people wore skimpier clothes for ease of movement, and because fabric was vastly expensive and time-consuming to make. The *toga* and *palla* were a way to show off that you can afford extra fabric and can swath yourself in extra layers because you aren't doing any physical work. In frescos, if the *tunica* is being worn as an underlayer, the fabric is translucent, and based on the tiny draped folds must be very, very thin.

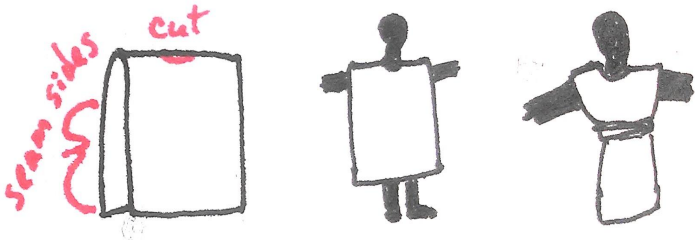
For wealthier ladies, the *tunica* covered the feet so just the toes were showing.

Four types of tunicas:

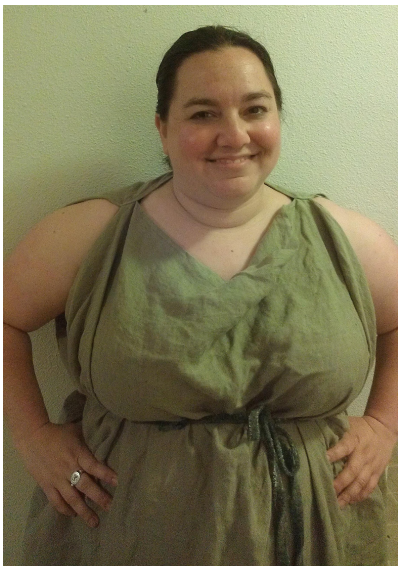
1) T-Tunic: Not commonly pictured, but seen in some sculptures of working women such as midwives and those selling bread in a bakery stall. These have a scoop neck, and the sleeves go almost to the elbow. They are occasionally seen long-sleeved in frescos (see the hairdresser). This relief of a birthing scene was found in Ostia.

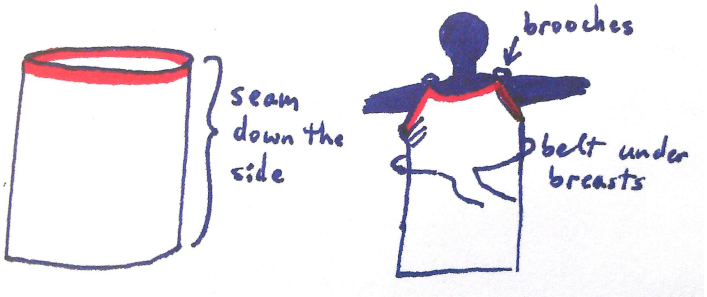


2) Straight *Tunica* (*Tunica Recta*): This is a simple rectangle, folded in half with a head hole cut, OR two identical squares, front and back, seamed on the top and sides. It's identical in construction to the male tunic, with the option of making the front longer to create a neck drape. "Sleeves" are created by the excess fabric (wider than shoulders) simply draping down the arm.

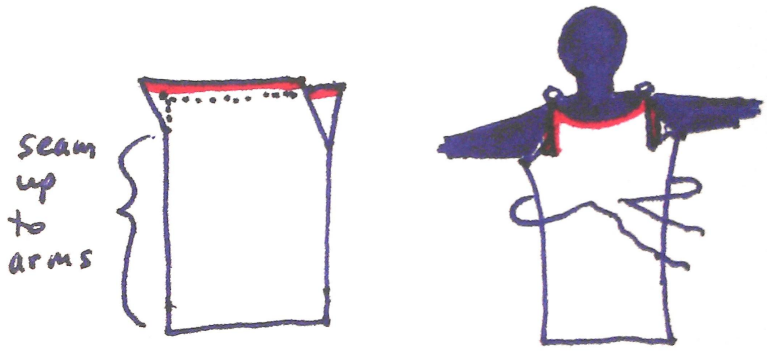


3) Tube *Tunica*: This is the simplest construction possible. They literally stepped into a wide tube and fastened it at the shoulders. The top edge became both the neckline and the underarm. Leaving the front longer than the back created the V drape. Sometimes they would pin one shoulder and wear it Greek-style (see the hairdressing and the dinner scene frescoes).

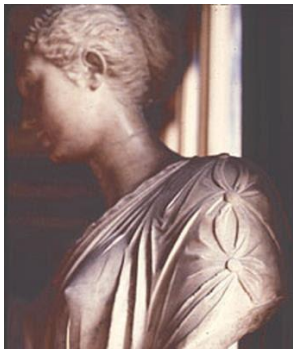


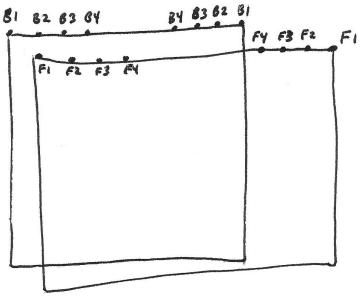


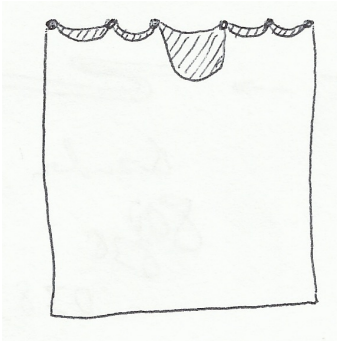
This second method is similar but requires less yardage.



4) Gap-sleeve: Also called an *ionic chiton* and used by Greeks. This was made from 2 rectangles, with the front wider than the back. 4-8 small buttons or fabric rosettes hold the front and back together. The extra cloth in the front created a draped "V neck" look. The width was usually elbow-to-elbow.







See the rosettes along the top of my arms? Join F1 to B1, F2 to B2, etc., with a rosette or button. The number of gathers is variable. I usually do the ends of the "sleeves" first, then the neck, then figure out how many to add in between depending on the width of the fabric. Note that there is more space in the center front than the back. This is what creates the V fold. Of course you would belt this, and possibly cover it with a *stola*.

They also used plain metallic or enamel buttons, 0.25-0.5" (see my paper on gap-sleeve fasteners). Gathering the fabric a little provided for good draping in the gaps. These were sewn in place, not meant to unfasten in the sense of modern buttons.

The Greeks would simply belt as is and allow breezes to enter the sides of the garment. Romans, being more modest, seamed the sides, just leaving the top 6-8" open as armholes.

Note that sizing is based on height and arm length – you can gain or lose weight and still wear the same clothes. Pregnancy didn't require a new wardrobe.

Hera Campana. Marble, 2nd century AD. Musée du Louvre, # 21523. Cameo showing a stola with braided straps.

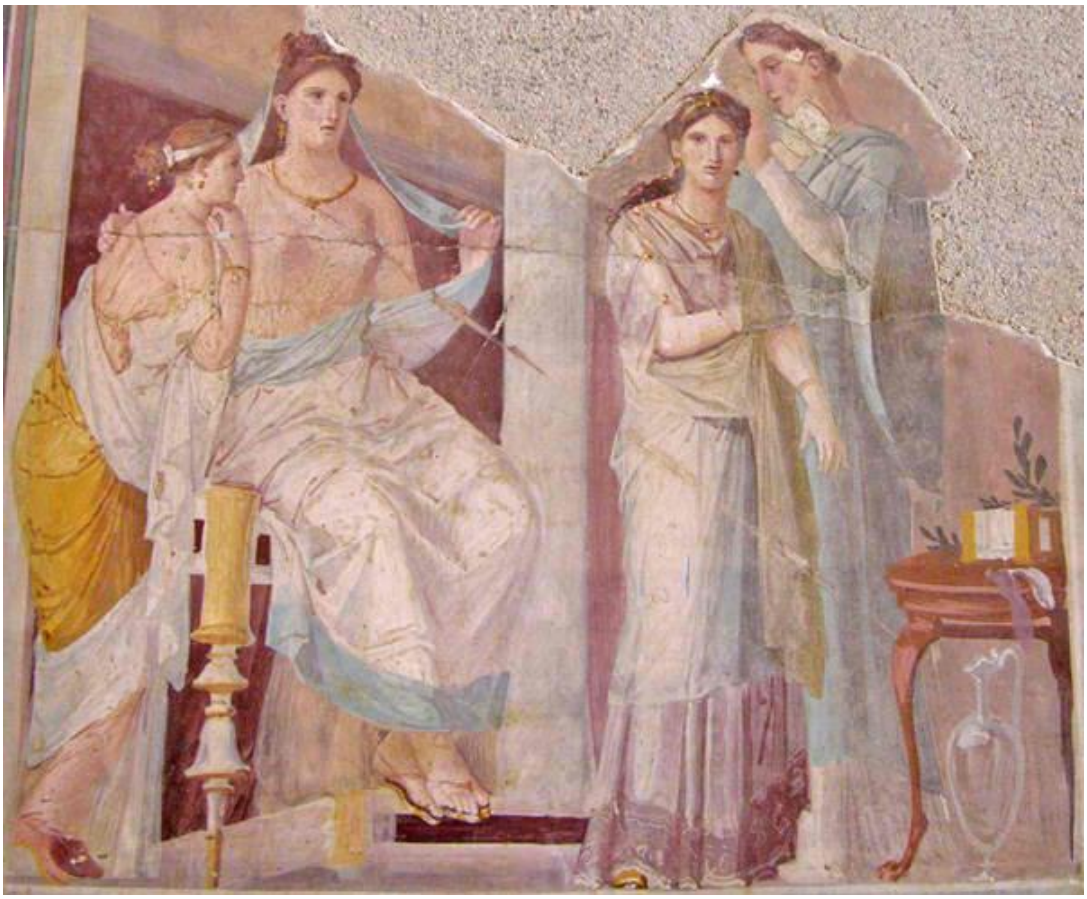
http://cartelen.louvre.fr/cartelen/visite?srv=car_not_frame&idNotice=21523http://cartelen.louvre.fr/cartelen/visite?srv=car_not_frame&idNotice=21523

***Palla*:**


A wool *palla* layered over a wool *stola* (tube style) and a linen gap-sleeved *tunica*.

The *palla* was a long rectangle of cloth, usually wool. It ranged from 3.5-5 yards, and was wide enough to act as a headcover (again, protecting the *pudicita*) out in public. It crosses the torso horizontally in some statues, although it's only held in place by arm position. Pins weren't used with the *palla*. Some had contrasting trim either along one or both long sides, or both short sides. Fringe is also seen, infrequently. To put one on, start with an end at your left breast and toss most of it over the left shoulder. It goes around the back to the right side, across the chest, and back over the left shoulder. If you have extra length, leave more draped over the left arm when you begin. Note: If you are left-handed, you might want to reverse sides.

The *palla* is sometimes seen wrapped around the waist in domestic scenes. At the end of a dinner party, below, there's a drunk lady with her pale blue *palla* on – she's headed home with the aid of her (no doubt long-suffering) slave. Her friends are waving farewell. Note the one-shouldered tube *tunica* on the lady still seated. I also like the striped upholstery, cups, and furniture visible here. Fresco from the Triclinium, House of the Chaste Lovers.



Hairdressing fresco on the previous page: On the far left, we have a woman wearing a long-sleeved (? Is that fabric at her elbow? Or is the "hem" at her wrist a bracelet?), natural-colored *tunica*, with a saffron and white *palla*. Next to her a lady has a white *palla* with blue trim over a natural tube *tunica*. Second from the right, she's wearing a gap-sleeve *tunica* with gold fasteners. Note that her gap-sleeve *tunica* has a deep, ornate border, which would have been tablet woven. She's also wearing tan leather shoes. The hairdresser on the far right is wearing a long-sleeved white *tunica* under a blue *palla*. Notice the *stola* has passed out of fashion for this 1st century everyday scene.

Left: 1st-2nd century CE. *Tunica recta*, tube *stola*, *palla* around the waist. "Flip-flop" style sandals, roses in her hair.

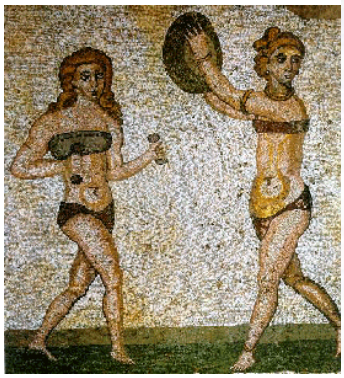
Right: Usually gap-sleeve metal buttons were not worn with shoulder brooches. At least one (either shoulders or arms) was knotted, or the *stola* had straps. Marble Erato, muse of lyric poetry; Roman, 2nd century CE. Found near Tivoli. Vatican Museum (Hall of the Muses).

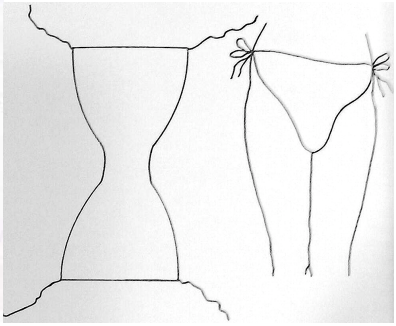
Brooches: Round ones (about 1.5" diameter) appeared at the shoulders, joining the halves (back over front) of a *tunica* or *stola*. Fibulas, ancient safety pins, are also used to join shoulders or hold your cloak in place. Google "make wire fibula" for easy tutorials. Romano-Brits have fantastic, colorful enameled brooches, both round and in animal shapes. Bronze or gold, usually.



Belts: Thin rope or woven belts were worn just under the breasts. They were tied in the front, with symmetrical loops hanging down and the ends tucked along the belt, or hanging loose. In the case of the *stola*, there was a second belt low on the hips, hidden by a flap of draping cloth. Images of goddesses usually wear both belts. This helps visually enlarge the hips. The standard of beauty in that time was smaller breasts (the wraps help with that) and wider, childbearing hips

Undergarments:



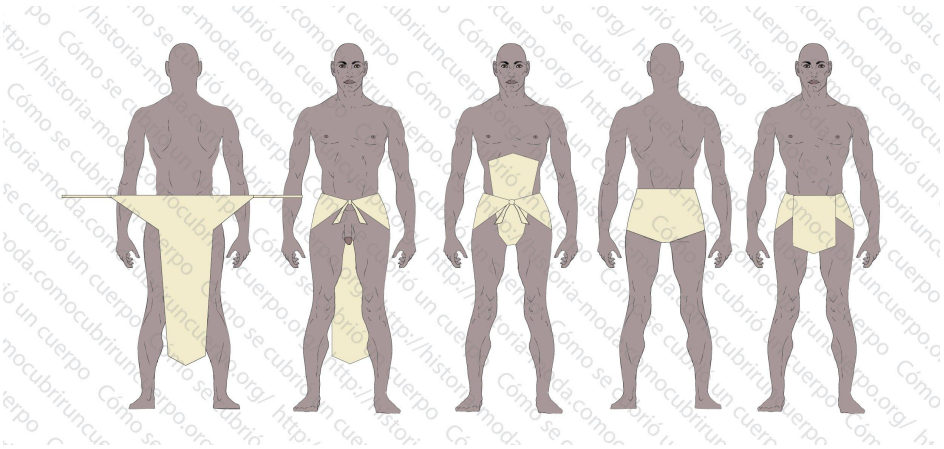


Strophium (breast wrap): A long strip of linen that can go around you 6-7 times, about 5 inches wide, or wider if needed. There is some conflicting evidence as to whether it was used as a flattener or a pushup bra – possibly depending on the circumstance. Tie a knot in front and tuck the ends under.

Subligaculum (underwear): These were bikini-style, usually linen. There's an extant red leather one, probably for an athlete or circus performer. To make one, cut out an hourglass shape and attach strings at the four corners.

Sketch from Sebesta.

Subligar (underwear): A linen loincloth, worn by men and women. Gladiators performed wearing these with wide belts.



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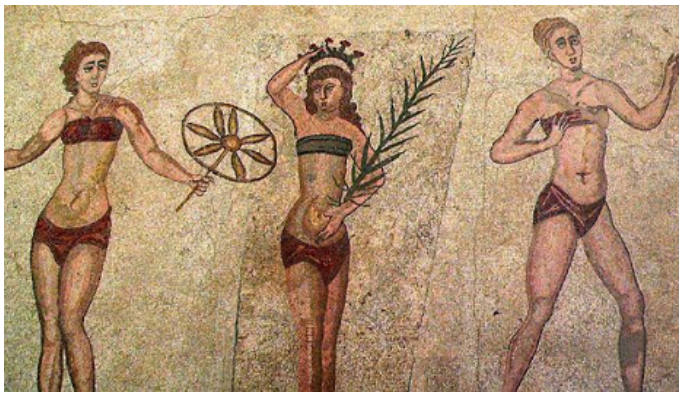


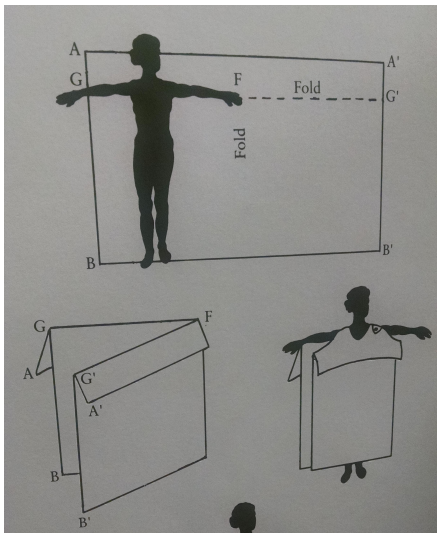
Shoes: Use sandals (flip-flop or T-strap style) or thin leather slippers (rounded, natural toe). Laces are legit, although they are rudimentary. Note visible shoes in other illustrations in this document.

1st century, Jerusalem

Girls:

Girls dressed like their mothers, in that richer ones had more layers and jewelry, while poorer (i.e. more active) girls were seen in tunicas only. The *palla* is not worn by girls. There is some scholarly contention about whether or not they used fillets (*vittae*) in their hair.

There is an article of clothing, the *supparus*, specific to girls. We know it is made of linen, covers the thighs and has short sleeves, and is "narrow," so I imagine it was a close-fitting T-Tunic. This explains a statue I saw in the MFA of a pre-teen girl wearing a T-tunic under a tube *tunica*.



Peplos sketch from Sebesta.

Some girls are portrayed wearing a *peplos*, which was originally a Greek garment. This is known to have been worn by the Vestal Virgins, and seems to be suitable for virgins of all ages, but my research is incomplete.

Citizen children of both genders wore the *toga praetexta* (*toga* with a red-purple striped border). Both the wool and the stripe had apotropaic (protective) properties. In addition to warding off evil, the garment warned people to use proper language in their presence, and not to take sexual advantage of the children.

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