

# Classical Era Clothing

## *Part I – How Did They?*

Cynthia Anne of Silver Lakes

### **Why Classical Era Clothing?**

*(A story about heat, pretty silks, and being comfortable in the shower line)*

A few years ago, at a West/An-Tir War, I saw a beautiful woman wearing enviable clothing. It was enviable both for its beauty and for the fact that it looked very cool to wear: it was almost 80 degrees, and I was wearing a cotehardie made of rather sturdy cotton. I asked her to tell me about what she was wearing, and she very kindly did so, explaining that the style was an homage to Etruscan clothing, and that she made the outer garment out of saris that she purchased on E-Bay. Viscountess Uta then explained to me her method, which I will detail below, of creating this elegant, flowing, VENTILATED garment. She also counseled me that it was rather difficult to document this particular ensemble exactly as she made it – but that elements of it were very plausible.

At this same event, a year later, I saw someone in the shower line wearing what was clearly a Greek-style chiton – made of two terrycloth towels. Before I got out of my tent to get in this line, I had to make a decision: should I completely lose all attempt at being period, and just wear a bathrobe? Or should I ignore modesty and wear my very comfortable chemise, which was made out of handkerchief linen? Or should I suffer through both heat beforehand and the inevitable shower-damp afterward and wear my cotehardie? This Lady's shower chiton seemed a brilliant solution to this dilemma, and so I decided that before my next camping event, I would create one of these garments for myself.

...and - as anyone who has ever seen me attending an event at which there is very warm weather will know – I have embraced not only the shower chiton and Viscountess Uta's lovely Etruscan-esque design, but Classical Era clothing and accessories, in all of their colorful, draping, gold-edged beauty.

### **What Times and Places are Considered Part of the Classical Era?**

Generally speaking, the Classical Era is considered to be Greek and Roman, primarily located around the Mediterranean Basin, from around the **8<sup>th</sup> century BCE** (the era of the poet Homer) to around the **5<sup>th</sup> century CE** (the fall of the Roman Empire). Within this time frame, many civilizations flourished and fell in the geographic region of the Mediterranean Basin, but the Greek and Roman cultures had the largest influence on later European culture. Clothing from the Classical Era, then, can include clothing of the Phoenicians, the Carthaginians, the Persians, the Macedonians, the Trojans, the Etruscans, the Spartans, and, of course, the Greeks and Romans, among others. This is a large time span and a large geographical area, but there is a fair amount of consistency across the years and the miles.

This paper focuses on Greek and Roman, with some forays into Etruscan clothing. And, as my experience is primarily with clothing for women, most of the practical information will be about how to construct clothing for women.

### How Do We Know What People Wore?

One of the best ways to see what people wear in other times and places is through the artwork created in that time and place. There are many sculptures and statues, examples of decorated pottery, friezes, and frescoes that show people dressed according to fashion of the time - though it is important to remember that artist renderings are not photographic, and may also depict mythological beings and fantastical dress. Writing of the time can be used to learn about what people wore: poets, playwrights, and historians often include descriptions about clothing, as well as its social significance.

### What Textiles and Colors Were Available to People of the Classical Era?

For SCAdians, the list of textiles and colors will likely be very familiar: **wool** was most prevalent, and **linen, cotton,** and **silk** were also available to those who could afford them. Fabric was generally woven to size, with selvages on all four sides of a garment, precluding the need for hemming.

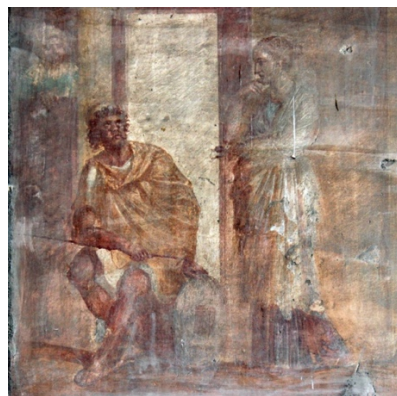
Most colors were available in some iteration, though limited, or course, by what natural dyes were available. In many Classical cultures, the actual hue of a color held less significance than its classification: colors could be defined by their place along two spectra: **lightness vs. darkness,** and **brightness vs. dullness.**

**Lightness** was also called **white**; the word white was often used to describe any light-colored fabric, not just the pure white that was most difficult to attain and maintain. Lightness and white were associated with ritual. **Darkness** was associated with mourning, and could include black, dark gray, dark brown, and dark blue.

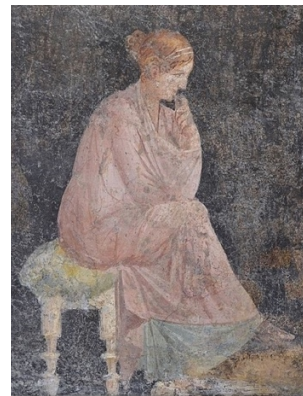
**Brightness** indicated social status and could mean a bright color that took special effort to attain, such as saffron, scarlet, blue, or purple - or could indicate shiny texture, such as silk, or threads of gold or silver. **Dullness** was associated with the ordinary and was likely what most people wore most of the time.



Roman woman in blue tunic<sup>1</sup>



Roman couple in yellows and blues<sup>2</sup>



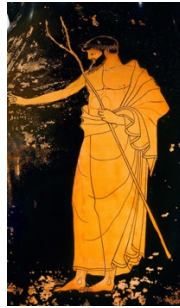
Roman woman in pink palla<sup>3</sup>

## What Decorations were found on Classical Era Clothing?

Borders were the most common form of decoration in Classical dress, and particularly popular in Roman and Etruscan were plain borders in contrasting colors to the primary fabric of a garment. Borders could be woven into the fabric, or embroidered or sewn in place. Similarly, stripes – often a single stripe – could be found somewhere on a garment other than the border. An example of this is the clavi, purple-red stripes woven into the tunics worn by Roman men and boys, running from shoulder to hem on each side and front and back. A gold border was called a chrysoparyphos by the Greeks, and indicated wealth and status in Classical culture.



Etruscan Dancers<sup>4</sup>



Greek Himation<sup>5</sup>



Roman Tunic with clavi<sup>6</sup>

Simple patterned textiles were used in early Italy with lines, dots, circles and stars, and Etruscan garments sometimes had plaids and checks. These patterns could have been woven, appliquéd, tablet-woven, or embroidered.



Athena and Thalia depicted wearing patterned clothing<sup>7</sup>

## Definitions and examples of Classical Era Clothing

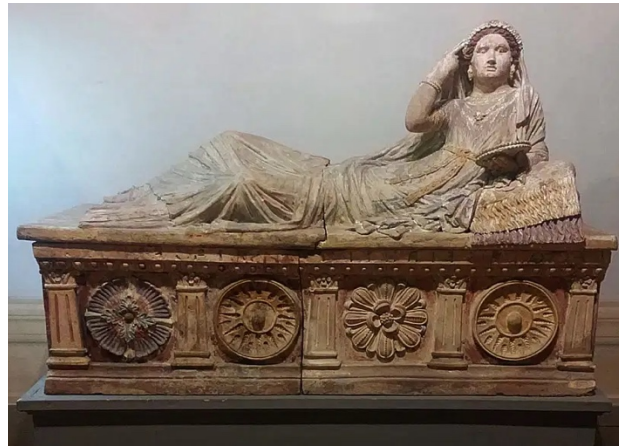
The following definitions are from the book *Greek and Roman Dress from A to Z*, and images are as credited in footnotes.

## Clothing Worn By Both Men and Women

**chitōn** (G) Generic term for a Greek TUNIC – usually made from two large rectangles of light LINEN, sewn up both sides, fastened on the shoulders and arms with small BROOCHES and held in place by a BELT at the waist – the chiton was a staple element of Greek male and female dress. The chiton was also worn by ETRUSCAN men and women.



Greek men and women in chitons<sup>8</sup>



Etruscan woman wearing a chiton<sup>9</sup>

**chitōniskos** (G) Diminutive of chitōn. A shortened version, hitched-up, or knee-length or above, worn by young girls, female ATHLETES and AMAZONS – usually with one shoulder undone to expose a breast, chitōn heteromaschalos, exōmis – but also ETRUSCAN and Greek men.



Men and women in short chitons<sup>10</sup>



Amazons in short chitons and zigzag leggings<sup>11</sup>

**CLOAKS** - Most Greco-Roman dress was flexible: large pieces of cloth could be variously arranged to form different garments.



Hermes wearing a Chlamys, a type of cloak <sup>12</sup>

**dalmatic, dalmaticus** (L) A T-shaped TUNIC with wrist-length tight SLEEVES cut separately from the main part of the tunic and SEWN on, popular in the later Roman empire, especially the third and fourth centuries AD.

**lacerna** (L) A CLOAK worn by both sexes, initially over the TUNIC and toga (later over tunic alone), in common use by the mid-first century AD. As an outdoor garment it seems to have been associated with civilians not MILITARY, and used especially as a raincoat.

**tunica** (L) The most basic Roman garment, worn – in various forms – by everyone, of all levels of society – including slaves – throughout Roman history.

### Clothing Worn Primarily by Men

**himation** (G) A general term for dress or clothing, the word comes increasingly to mean a large and voluminous oblong of cloth diagonally draped across the torso, wrapped around the body, supported on one shoulder and arm – not unlike a simplified version of the later Roman toga.



Three Greek men wearing himations<sup>13</sup>

**hosae** (L) Leg coverings associated with Roman soldiers: perhaps leggings, TROUSERS, garters or even BOOTS.

**pallium** (L) The Greek himation in a Roman context: a wrapped rectangular mantle worn in a variety of different ways, alone by PHILOSOPHERS, but usually with a TUNIC underneath.



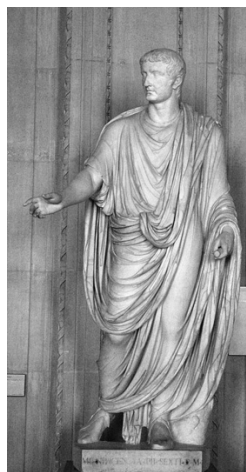
A Roman philosopher, wearing no tunic under his pallium<sup>14</sup>

**subligaculum, subligar** (L) A LOINCLOTH, worn over the hips and genitals – by Roman ATHLETES, early Romans under the toga.

**TOGA** (L) A quintessentially Roman garment, worn as the formal dress of Roman citizens for virtually the whole of Roman history. It was at first a very simple, all-purpose draped garment worn by both men and women – never FASTENED. Its main characteristic, shared with the tebenna – distinguishing it from the himation – was its curved edge: like the ETRUSCANS, the Romans might emphasize this with coloured borders.



Etruscan man in a trebenna<sup>15</sup>



Emperor Tiberius in a toga<sup>16</sup>



Emperor Nero as a child<sup>17</sup>

**TUNIC** - Roman men of the republic and early empire wore shorter tunics than women: mid-calf when unbelted, but pulled up over the belt until the hem was around knee-level – only CENTURIONS wore it shorter, only women longer, according to Quintilian, 11.3.138. The usual colour for elite male tunics was WHITE, with two purple stripes (clavi) running down

the front and the back from shoulder to hem, varying in width for SENATORS and EQUITES. Ordinary Romans are represented wearing tunics of other colours, and often more practical dark shades with two stripes, as seen in Pompeian paintings of daily life).

- **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.



Pompeian actor in tunic with toga <sup>18</sup>



Roman acolyte wearing tunic <sup>19</sup>



Men wearing tunic bunched up over the shoulder, off of one shoulder (left) and tied behind the neck (right) <sup>20</sup>

### Clothing Worn Primarily by Women

**strophium** (L) As strophion: the BREASTBAND in late republican literature: fascia was later more common.

- **apodesmos** (G) A LINEN BAND wound around the female torso to support the breasts. BRASSIERE; Aristophanes, Fr. 320.13. Also - -
- **kestos** (G) A band of cloth encircling the upper torso, binding the breasts like a basic BRASSIERE (in Homer, APHRODITE'S magic zonē).
- **mastodeton, mastodesmos** (G) A breast-band, or BRASSIERE.



Roman mosaic showing women wearing strophia <sup>21</sup>

**caltula** (L) A short female UNDERGARMENT worn under the TUNIC. Plautus, Epidicus 2.2.231; Nonius, 880L. **camisia** (L) A late term for a female UNDERGARMENT or NIGHTWEAR. Isidore, Origins 19.22.29; Festus, 311.

**palla** (L) Female equivalent of the pallium, especially worn outdoors. It covered the body from shoulder to knees – it might fall to the ankles: it is usually represented as a voluminous garment – i.e. expensive – elegantly DRAPED in a number of different ways.



Statue of Livia Drusilla wearing palla over tunic and stola<sup>22</sup>



Fresco of woman in yellow palla <sup>23</sup>

**peplos** (G) A female garment, a single large draped and PINNED piece of WOOLLEN cloth, specifically the type offered to ATHENA at the Panathenaia, but also, generally, any WOVEN cloth as used for a covering, curtain, or VEIL. **Distinguished from the chitōn** by heavier



fabric, being folded around the body without SEAMS, and pinned rather than BUTTONED, peplos routinely refers to general, everyday dress in Homer.



Greek Kore Athena statue c. 6<sup>th</sup> c. BCE <sup>24</sup>



Roman Athena Statue 1<sup>st</sup> c CE<sup>25</sup>



Roman Kore Persephone statue<sup>26</sup>

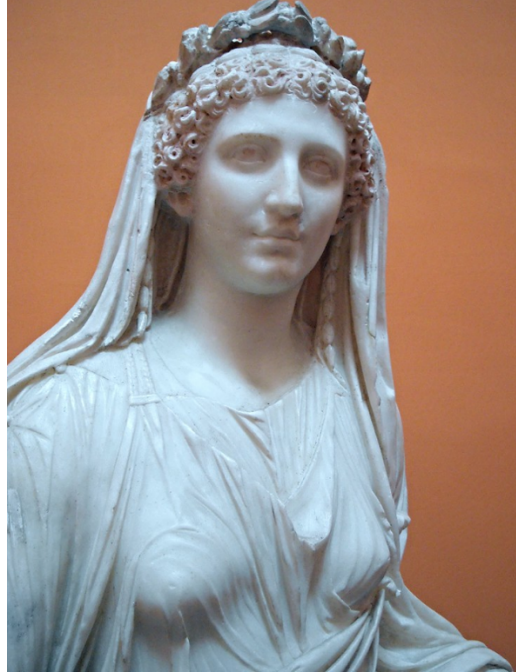


The Caryatids of the Erechtheion in Athens all wear a peplos <sup>27</sup>

**stola** (L) A long, sleeveless, tube-shaped overdress of fairly thick material suspended from shoulder straps (institae) that characterized the Roman MATRON. Its distinguishing features were length – it covered the feet; attached straps; and V-shaped folds between the straps.



Messalina in a stola <sup>28</sup>



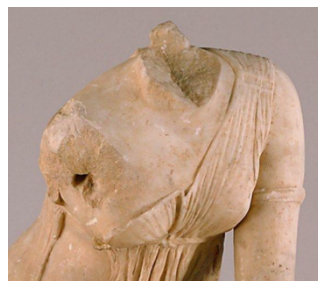
Livia (?) in a stola with straps <sup>29</sup>



Woman in banded stola <sup>30</sup>

TUNIC - Women's tunics were generally longer and more varied than men's in both colour and texture (e.g. Plautus, Epidicus 2.2.228–34; Ovid, Art of Love 3.169–88) and were often decorated with two STRIPES of contrasting colour or with BORDERS. Upper-class women wore their tunics with a cord belt, falling to their feet, with a stola and palla on top, but working women and slaves are generally represented wearing shorter – cheaper – tunics falling to the ankles or mid-calf, often unbelted.

- Etruscan - In the HELLENISTIC period women favoured a narrower tunic of fine linen, pinned once on each shoulder – therefore sleeveless – and belted high under the bosom



Greek tunic with gathered shoulder, c. 1<sup>st</sup> century BCE <sup>31</sup>

VEIL/VEILING - Greek women routinely veiled their heads, and sometimes faces – even SPARTAN women veiled – as part of an ideology requiring female social invisibility; by placing themselves beneath veils, women effected a SYMBOLIC separation. In Homer, the veil is the preserve of goddesses and royal women, but by the CLASSICAL period – in Athens – women of varying social strata are shown veiled with their himatia.

- amictorium (L) A MANTLE or VEIL, cf. amictus; a loose outer garment worn by women. Code of Theodosius 8.5.48.

## Definitions of Classical Era Accessories

The following definitions are, as above, from the book *Greek and Roman Dress from A to Z*, and images are as credited in footnotes. This is not a definitive list! – but it is a start.

### Footwear

**BOOTS** High boots that covered the foot, the ankle and the whole or part of the shin were made of LEATHER, sometimes lined with FELT or FUR for extra warmth.

- calceamen; calciamentum (L) A calf-length BOOT; general term for SHOES.

**SHOES** A sole with an upper, covering a substantial portion of the foot, less commonly worn than SANDALS or BOOTS. Soles were usually made of several layers of LEATHER, although one layer may sometimes have been cork.

- **baukides** (G) Elaborate SHOES or boots, dyed SAFFRON, with cork heels for extra height (especially connected with PROSTITUTES). Athenaeus, 13.23.568; Aristophanes, Frogs 342; Herodas, 7.58.
- **calceus** (L) ETRUSCAN and Roman closed SHOES or short BOOTS which reached just above the ankle (Fig. 4): worn by men, women and children of various ranks all over the Roman empire, as ARCHAEOLOGICAL sites (e.g. Vindolanda) show.
- **caliga** (L) Openwork SHOES (Fig. 5) worn by Roman soldiers in the first century AD: often called Roman army ‘boots’, they were more like sturdy SANDALS, being open at the toes
- **babylonica** (L) Light SHOES or sandals of fine leather, worn by both sexes. Price Edict of Diocletian 8.1, 9.17

**CLOGS** - Shaped wooden soles held onto the foot by broad straps (sculponeae).

**SANDALS** - Essentially soles bound to the feet with a wide strap over the toe, and/or narrower straps (himas) laced across the foot and sometimes up the leg: worn by both sexes

- **crepidae** (L) Thick-soled Greek SANDALS (krēpida) popular among FASHIONconscious Romans, but regarded by traditionalists as un-Roman affectations. (editorial comment by me...*like ghillies...*)
- **tyrrhenica** (L) An ETRUSCAN SANDAL with a deep multi-layered sole and gold laces exported to Athens.

## Accessories

### BELTS

- Villanovan belt: In pre-Roman Italy, the oval or lozenge-shaped ‘Villanovan’ belt of the eighth to seventh centuries BC seems to have been a prestigious item, worn by men (with the perizoma) and by women (over TUNICS). It was made of shaped metal plates sewn or glued onto a cloth or leather backing, hinged at the sides and fastened at the back



Villanovan belt c. 700 BCE <sup>32</sup>

- *by the HELLENISTIC period ETRUSCAN men generally wear their tunics unbelted and women are shown wearing narrow belts fastened high under the breasts*
- *Women sometimes wore tunics belted high, in Hellenistic fashion, but are also represented belted round the waist or hips. Up to the third century AD, these belts appear to be made of twisted cords simply tied, with short ends left hanging: they could be a variety of COLOURS. Later, more elaborate kinds of belt appear, with jewelled buckles or decorations: by the late fourth century, belts might be set with several jewels.*
- **girdle** often denotes a soft belt tied in a knot rather than a leather belt fastened by a BUCKLE: such belts were widely used, especially by Greek and Roman women.

BRACELETS, ROMAN This type of JEWELLERY was popular in the Roman PROVINCES, being worn by women (rarely men) throughout the empire, especially in the later imperial period. Bracelets took several forms using a variety of materials, including precious and base metals: cast, made of twisted strands of wire, or cut from sheet metal and stamped with a design – distinctive snake shapes were enduringly popular. Bone and ivory, jet and shale, or glass – cast, or beads threaded onto wire with metal fastenings – were also used. Bracelets were often worn in pairs – one on each wrist – but there appears to have been a particular fashion in PANNONIA for young women to wear up to ten bracelets on the left arm, with one or two on the right.



Hellenistic bracelet, c. 2<sup>nd</sup> century CE. <sup>33</sup>

**BROOCHES, ROMAN** In the Roman world, fibulae were widely worn by men and women to fasten clothing, especially CLOAKS and TUNICS – subject to localized fashions in the provinces, e.g. women in NORICUM traditionally wore brooches in matched pairs.



Matched Roman brooches, c 1<sup>st</sup> century CE <sup>34</sup>

**BUTTONS** - First attested in the Greek world in the sixth century BC – in artistic sources from both Ionia and Attica – where they form part of the construction of the chitōn worn by korai figures: serving as ornamental DECORATIONS and practical alternatives to dangerous, cumbersome PINS or brooches along the shoulders and arms.



**corona** (L) A CROWN or WREATH of flowers worn at Roman banquets, special events and weddings (Fig. 27).

**desma komas** (G) A female HAIR-band or FILLET. Iliad 468; Greek Anthology 200.3.

**diadēma, diadema, DIADEM** (G/L) A band or FILLET of cloth or metal, encircling the head and tied at the nape.

**EARRINGS** - Worn by women but not men – except in Egypt and the near east – throughout the Classical period.

**FANS** Since antiquity, fans have possessed a dual function, as STATUS symbol and useful ornament for keeping cool.

FILLETS HAIR-BANDS made of plain or DECORATED cloth are found in all ancient societies, worn by men and women with the practical purpose of binding the hair, keeping it in place and preventing it from falling about the face.

NECKLACES – Worn by women – seldom by men – throughout the classical world, and inevitably went in and out of fashion: they also varied considerably in COST, from a humble string of BEADS to the massive jewelled collars of late antiquity.

#### PIN

- **acicula** (L) A small PIN used to fasten a female HEADDRESS or VEIL. Code of Theodosius 3.16.1.
- **fibula** (L) Often used by modern scholars to denote any kind of BROOCH or pin for an outer garment, more technically by archaeologists for those similar to the modern safety pin.



Etruscan necklace and fibulae, c. 675-650 BCE

RINGS – The only form of jewellery worn by Roman men. Rings were used as a sign of social STATUS in the early Imperial period. Rings found in archaeological contexts all over the Roman world have engraved ‘intaglio’ stones – or glass imitations – as seals and personal emblems.



Roman intaglio-cut carnelian ring, c. 1<sup>st</sup> century BCE or 1<sup>st</sup> century CE <sup>35</sup>

### When to Wear Classical Era Clothing?

I have gone from wearing a chiton for shower purposes, to wearing Classical dress because of the weather, to wearing Classical dress whenever I can! It is delightfully vented in hot weather – but the veil, as well as the options of layering, makes this style also wear-able in chillier weather. I am still learning about this style of clothing, and will continue to read and research to become more knowledgeable about it.

**(See Part II – How Do I? for measurement blanks, patterns, and instructions)**

### **Recommended Reading:**

Boardman, John, Jasper Griffin, and Oswin Murray, eds. *The Oxford History of the Classical World*. Oxford University Press. 1986.

Cartledge, Paul, ed. *The Cambridge Illustrated History of Ancient Greece*. Cambridge University Press. 1998.

Cleland, Lisa, Glenys Davies and Lloyd Llewellyn-Jones. *Greek and Roman Dress from A to Z*. Routledge, Taylor and Francis Group. 2007.

Cook, R.M. *Greek Art: Its Development, Character, and Influence*. Penguin Books. 1972.

Gullberg, Elsa, and Paul Åström. *The Thread of Ariadne: A Study of Ancient Greek Dress*. Lund. 1970.

Llewellyn-Jones, Lloyd, ed. *Women's Dress in the Ancient Greek World*. The Classical Press of Wales. 2023.

Richter, Gisela M. A. *A Handbook of Greek Art*. Phaidon. 1959.

Sebesta, Judith Lynn, and Larissa Bonfante, eds. *The World of Roman Costume*. The University of Wisconsin Press. 2001.

### **Websites that I Have Found Helpful:**

<https://romanasum.com/>

- A SCAdian blog-style site about Roman clothing that is readable, informative, and very well-organized.

<https://annasrome.com/roman-garb-basics/>

- Another excellent SCAdian blog about Roman and Greek clothing.

<https://www.thecollector.com/womens-fashion-what-did-women-wear-in-ancient-greece/>

- An informative site about Classical clothing, with some excellent images and links.

[https://arthistoriography.wordpress.com/wp-content/uploads/2011/02/media\\_183218\\_en.pdf](https://arthistoriography.wordpress.com/wp-content/uploads/2011/02/media_183218_en.pdf)

- An online PDF of an excellent exploration of color and its use and meaning in the Classical world.

### **Image footnotes:**

---

<sup>1</sup> Muse Euterpe or possibly an actress from the time of Nero, Pompeii, Villa Moregine, eastern triclinium, 1st century AD. Source: <https://x-legio.com/en/wiki/tunica>

<sup>2</sup> Pompeii, Macellum, Ancient Roman Fresco of Odysseus and Penelope. Source: Wikimedia Commons.

<sup>3</sup> Seated woman in a turquoise tunic and pink palla, Stabiae, Villa Ariadne, National Archaeological Museum, Naples, 50-70 AD.

<sup>4</sup> Dancers from the walls of the **Etruscan Tomb** of the Triclinium. **Tarquinia**, central **Italy**. c. 470 BCE. Public Domain.

<sup>5</sup> Attributed to the Berlin Painter (Greek, Attic). *Judge, Terracotta amphora (jar)*, ca. 490 BC. Terracotta; red-figure; 41.50 cm (16 5/16 in). New York: The Metropolitan Museum of Art, 56.171.38. Fletcher Fund, 1956. Source: The Met.

<sup>6</sup> Judge of gladiatorial games in a tunic with clavi. Mosaic. C. 3<sup>rd</sup> c. CE. National Museum of Madrid. Source: <https://x-legio.com/en/wiki/tunica>

<sup>7</sup> Pyxis, Attributed to the Penthesilea Painter. Period: Classical. Date: ca. 465–460 B.C.. Culture: Greek, Attic. Medium: Terracotta; white-ground. Source: <https://historiadeltraje.com/2020/10/08/historia-i-grecia-5/>

<sup>8</sup> Vase / Catalogue of Vases in the British Museum (E410)  
Old Catalogue / A Catalogue of the Greek and Etruscan Vases in the British Museum (741\*)

<sup>9</sup> Sarcophagus of Larthia Seianti (150-130 BC; polychrome terracotta, 105 x 164 x 54 cm; Florence, Museo Archeologico Nazionale). Ph. Credit Windows on Art

<sup>10</sup> Bérard, C. 2000, 'The image of the Other and the foreign hero', in B. Cohen (ed.), *Not the Classical ideal. Athens and the construction of the Other in Greek art* (Leiden: Brill), 390-412. Source: British Museum.

<sup>11</sup> Attributed to the Painter of the Woolly Satyrs (namepiece). Terracotta volute-krater (bowl for mixing wine and water), ca. 450 B.C. Greek, Classical, Attic. Terracotta, red-figure, H. 25 in. (63.5 cm). The Metropolitan Museum of Art, New York, Rogers Fund, 1907 (07.286.84) Source: The Met.

<sup>12</sup> Lekythos red-figure Hermes; Greek/Attic, ca. 480–470 BCE, Metropolitan Museum of Art



---

<sup>13</sup> *Revelers, Terracotta column-krater (bowl for mixing wine and water)*, ca. 430 BC. Terracotta; red-figure; 38.1 cm (15 in). New York: The Metropolitan Museum of Art, 07.286.65. Rogers Fund, 1907. Source: The Met

<sup>14</sup> Sarcophagus of the brothers MAN Napoli. Source: Wikimedia Commons.

<sup>15</sup> A watercolour painting of the scene from the wall painting of the Francois Tomb at Vulci showing Vel Saties and Arnza. The former is perhaps the tomb's occupant. 4th century BCE, Vulci, Italy. (Painting by C.Ruspi, Vatican Museums, Rome). Source: worldhistory.org.

<sup>16</sup> Statue of Emperor Tiberius. Marble. Louvre, Paris. 1<sup>st</sup> century CE. Source: Wikimedia Commons.

<sup>17</sup> Statue of Emperor Nero As Child. Marble. Detroit Museum of Art. 1<sup>st</sup> century CE. Source: Wikimedia Commons.

<sup>18</sup> Wall painting showing an actor with a mask, found in Pompeii. 1st century AD, Fourth Style. Source: The Past.com

<sup>19</sup> Bronze statue of a camillus (acolyte). Roman, c. 14-54 CE. Source: The Met.

<sup>20</sup> Detail, Trajan's Column, Rome, Italy. Marble. 113 C.E. Source: Wikimedia commons

<sup>21</sup> Mosaic from Villa Romana de Casale, Sicily, c. 4<sup>th</sup> century CE. Source: Wikimedia Commons.

<sup>22</sup> Statue of sitting Livia. Rome, Museum of Roman Culture. Copy. Original in the National Archaeological Museum of Madrid, Spain. Early 1st century AD. Source: X-Legio.com

<sup>23</sup> Female figure from a wall painting with stucco from the tablinum of the House of Meleager, Pompeii. 1st century AD, Fourth Style. Source: The Past.com.

<sup>24</sup> Kore Athena, c. 530 BCE; artist reproduction with polychrome colors. Source: <https://www.thearchaeologist.org/blog/an-artist-re-colored-greek-sculptures-to-look-exactly-like-when-they-were-made>

<sup>25</sup> Athena of the Athena Parthenos type. Parian marble (body) and Pentelic marble (head), Roman copy from the 1st–2nd century AD after the 5th century BC original.

<sup>26</sup> Roman statue of Kore-Persephone, sculpted in the style of 5th century BCE Greek statues. Provenance: Hadrian's Villa. (Vatican Museums, Rome).

<sup>27</sup> The 5th century BCE Erechtheion, the Acropolis, Athens.

<sup>28</sup> Valeria Messalina with her son Britannicus in the table. Paris, Louvre, inv. N<sup>o</sup> Ma 1224. Found in the vicinity of Rome. Around 45 AD.

<sup>29</sup> Female statue, so-called Livia" from Pompeii, Macellum (before 79 AD) - Naples Archaeological Museum.

---

<sup>30</sup> Source: Romana Sum. (I \*highly\* recommend reading Domina Tullia Saturnina's paper on the Stola, which can be found here: <https://romanasum.com/wp-content/uploads/2014/10/stola3-22-17.pdf> , and perusing her excellent website here: <https://romanasum.com/>)

<sup>31</sup> Greek, 2-1st Centuries BCE. Minneapolis Institute of Art. Source: Romana Sum

<sup>32</sup> Belt, bronze, c. 700 BCE. Source: Italian Tribune

<sup>33</sup> Gold armband with Herakles knot, 3rd–2nd century C.E. (Hellenistic), gold inlaid with garnets, emeralds and enamel. MET Museum, NY.

<sup>34</sup> Pair of silver gilded brooches, 1-30 CE, Trier. Colors and stones.eu.

<sup>35</sup> Gold ring with carnelian intaglio: Eros with flaming torch. Early Imperial. Source: The Met.