

## Costumes Et Textiles En Gaulle Romaine

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27 Geneviève Roche-Bernard et Alain Ferdière, Costumes et textiles en Gaulle romaine, Paris, Éditions Errance, 1993, p. 14. 28 W. Nowik et al., « The analysis of dyestuffs from First- to Second Century textile artefacts in the Martres-de-Veyre (France) excavations », op. cit.

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Synthèse claire et vivante, illustrée d'une riche iconographie, qui nous fait découvrir les modes et les traditions vestimentaires, les ateliers de production et les grands circuits commerciaux de cinq siècles de notre histoire.

Textile and dress production, from raw materials to finished items, has had a significant impact on society from its earliest history. The essays in this volume offer a fresh insight into the emerging interdisciplinary research field of textile and dress studies by discussing archaeological, iconographical and textual evidence within a broad geographical and chronological spectrum. The thirteen chapters explore issues, such as the analysis of textile tools, especially spindle whorls, and textile imprints for reconstructing textile production in contexts as different as Neolithic Transylvania, the Early Bronze Age North Aegean and the Early Iron Age Eastern Mediterranean; the importance of cuneiform clay tablets as a documentary source for both drawing a detailed picture of the administration of a textile industry and for addressing gender issues, such as the construction of masculinity in the Sumerian kingdoms of the 3rd millennium BC; and discussions of royal and priestly costumes and clothing ornaments in the Mesopotamian kingdom of Mari and in Mycenaean culture. Textile terms testify to intensive exchanges between Semitic and Indo-European languages, especially within the terminology of trade goods. The production and consumption of textiles and garments are demonstrated in 2nd millennium Hittite Anatolia; from 1st millennium BC Assyria, a cross-disciplinary approach combines texts, realia and iconography to produce a systematic study of golden dress decorations; and finally, the important discussion of fibres, flax and wool, in written and archaeological sources is evidence for delineating the economy of linen and the strong symbolic value of fibre types in 1st millennium Babylonia and the Southern Levant. The volume is part of a pair together with Greek and Roman Textiles and Dress: An Interdisciplinary Anthology edited by Mary Harlow and Marie-Louise Nosch.

This volume looks at how the issues of textiles and gender intertwine across three millennia in antiquity and examines continuities and differences across time and space – with surprising resonances for the modern world. The interplay of gender, identity, textile production and use is notable on many levels, from the question of who was involved in the transformation of raw materials into fabric at one end, to the wearing of garments and the construction of identity at the other. Textile production has often been considered to follow a linear trajectory from a domestic (female) activity to a more 'commercial' or 'industrial' (male-centred) mode of production. In reality, many modes of production co-existed and the making of textiles is not so easily grafted onto the labour of one sex or the other. Similarly, textiles once transformed into garments are often of 'unisex' shape but worn to express the gender of the wearer. As shown by the detailed textual source material and the rich illustrations in this volume, dress and gender are intimately linked in the visual and written records of antiquity. The contributors show how it is common practice in both art and literature not only to use particular garments to characterize one sex or the other, but also to undermine characterizations by suggesting that they display features usually associated with the opposite gender.

This long-awaited bibliography of recent books about theatre architecture, scenography and costume, published with the support of Belgian Ministry of Culture and the «Théâtre & Publics» Association, has been prepared in collaboration with experts in five languages: English, French, German, Italian and Russian. This extensive bibliography, which meets the demands of the International Theatre Institute organizations and the International Organization of Scenographers, Theatre Architects and Technicians, will prove useful to theatre practitioners as well as to confirmed or young theatre scholars. Cette bibliographie rassemble un choix d'ouvrages sur le théâtre et l'architecture, la scénographie, le costume. Elle a bénéficié de la collaboration d'experts internationaux (anglais, français, allemands, italiens et russes). Répondant à la demande de l'IIT (Institut international du théâtre) et de l'OISTAT (Organisation internationale des scénographes, techniciens et architectes de théâtre), cette bibliographie en cinq langues est un précieux outil pour tout praticien et théoricien du théâtre.

Based on a thorough examination of the epigraphic, legal, and literary sources on the collegia centonariorum, this volume offers a new understanding of their origins, functions, organizations, and social and legal status in the Roman Empire from the first century BC to fourth century AD.

Textile production is an economic necessity that has confronted all societies in the past. While most textiles were manufactured at a household level, valued textiles were traded over long distances and these trade networks were influenced by raw material supply, labour skills, costs, as well as by regional traditions. This was true in the Mediterranean regions and Making Textiles in pre-Roman and Roman times explores the abundant archaeological and written evidence to understand the typological and geographical diversity of textile commodities. Beginning in the Iron Age, the volume examines the foundations of the textile trade in Italy and the emergence of specialist textile production in Austria, the impact of new Roman markets on regional traditions and the role that gender played in the production of textiles. Trade networks from far beyond the frontiers of the Empire are traced, whilst the role of specialized merchants dealing in particular types of garment and the influence of Roman collegia on how textiles were produced and distributed are explored. Of these collegia, that of the fullers appears to have been particularly influential at a local level and how cloth was cleaned and treated is examined in detail, using archaeological evidence from Pompeii and provincial contexts to understand the processes behind this area of the textile trade.

Roman Dress and the Fabrics of Roman Culture investigates the social symbolism and cultural poetics of dress in the ancient Roman world in the period from 200 BCE-400 CE. Editors Jonathan Edmondson and Alison Keith and the contributors to this volume explore the diffusion of Roman dress protocols at Rome and in the Roman imperial context by looking at Rome's North African provinces in particular, a focus that previous studies have overlooked or dealt with only in passing. Another unique aspect of this collection is that it goes beyond the male elite to address a wider spectrum of Roman society. Chapters deal with such topics as masculine attire, strategies for self-expression for Roman women within a dress code prescribed by a patriarchal culture, and the complex dynamics of dress in imperial Roman culture, both literary and artistic. This volume further investigates the literary, legal, and iconographic evidence to provide anthropologically-informed readings of Roman clothing. This collection of original essays employs a range of methodological approaches - historical, literary critical, philological, art historical, sociological and anthropological - to offer a thorough discussion of one of the most central issues in Roman culture.

This book provides a thorough, area by area companion to the region's wealth of monuments, excavations and artefacts, from Paris and Boulogne-sur-Mer to Strasbourg and Lyon. Over ninety sites are treated in detail, including major attractions such as the parc archéologique in Lyon and the amphitheatre at Autun, numerous local museums and secluded rural excavations. The guidebook combines a scholarly assessment of the area's Roman heritage, examining and interpreting the surviving remains, with practical visitor information such as directions to sites and opening hours. Comprehensively illustrated with photographs, maps and plans, it is a unique resource both for academic study and for visitors interested in the region's archaeological and historical background.

Older than both ceramics and metallurgy, textile production is a technology which reveals much about prehistoric social and economic development. This book examines the archaeological evidence for textile production in Italy from the transition between the Bronze Age and Early Iron Ages until the Roman expansion (1000-400 BCE), and sheds light on both the process of technological development and the emergence of large urban centres with specialised crafts. Margarita Gleba begins with an overview of the prehistoric Apennine peninsula, which featured cultures such as the Villanovans and the Etruscans, and was connected through colonisation and trade with the other parts of the Mediterranean. She then focuses on the textiles themselves: their appearance in written and iconographic sources, the fibres and dyes employed, how they were produced and what they were used for: we learn, for instance, of the linen used in sails and rigging on Etruscan ships, and of the complex looms needed to produce twill. Featuring a comprehensive analysis of textiles remains and textile tools from the period, the book recovers information about funerary ritual, the sexual differentiation of labour (the spinners and weavers were usually women) and the important role the exchange of luxury textiles played in the emergence of an elite. Textile production played a part in ancient Italian society's change from an egalitarian to an aristocratic social structure, and in the emergence of complex urban communities.