

Mary Louise Arnold.

June 14 - 1906.

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Compte Rendu

Furtwängler & Reichelt - "Griechische Vasenmalerei"

Gerhard - "Ausgewählte Griechische Vasenbilder"

Girardon - "Vases Peints de la Bibliothèque Nationale"

Hartwig - "Griechische Meisterschalen"

Monumenti dell' Instituto

Pottier - "Vases Antiques du Louvre"

Royet & Collignon - "Histoire de la Céramique Grecque"

Reinach - "Peintures de Vases Antiques"

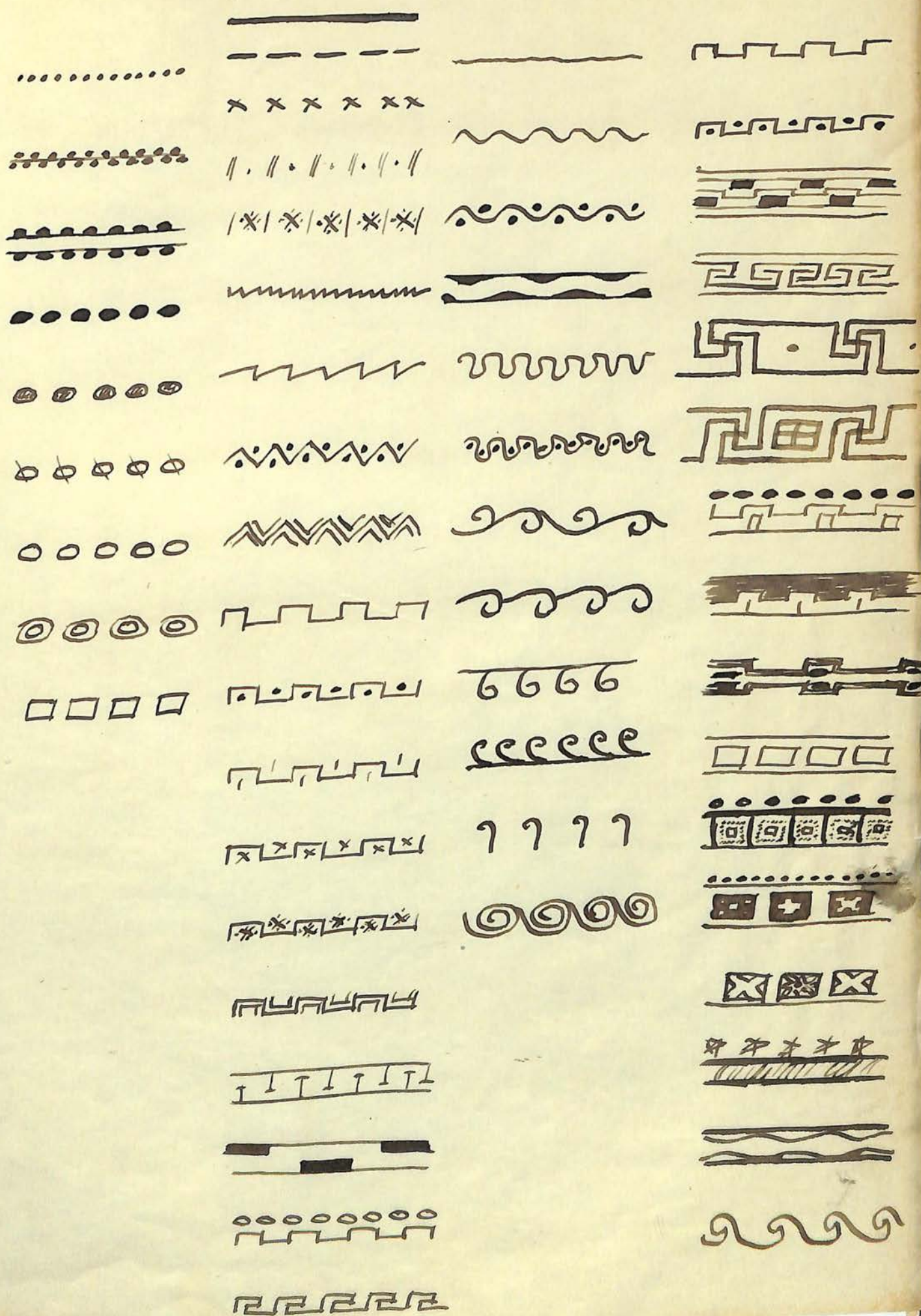
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II.

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Embroidered Garments in Greek Antiquity.

In all times among different peoples, the garments of the men, and particularly the robes of the women, have not been merely of one plain color, and unadorned, but we see that they were often most elaborately and beautifully ornamented with conventional or fanciful patterns worked out in brilliant colors. Nowadays, when the trimming of gowns has been carried to the degree of a fine art, we see designs embroidered on them by hand, and also flowers, patterns of dots, meanders, and many other varieties of trimming woven and found in the shops ready for use.

The peasants of Greece today embroider bands

around the bottom of their dresses; on the sleeves, on long narrow bright red aprons which they wear at weddings and on saints'-days, and also they weave broad stripes of gay colors into the home-spun dresses of every-day. The grandmothers and great-grandmothers of these peasants did just such work before them, as the beautiful bits of Rhodian or Cretan embroidery we prize so highly - if we are so fortunate as to possess any of them - show us.

But even before the days of the Greeks whose handiwork has come down to us, there were women who liked pretty dresses just as well as these did, and who had just as many ways of making them pretty as the later generations, - the same wool dipped in bright dye-pots, the same needles with which to embroider, and the same hand-looms

with which to weave.

To study these decorated garments which themselves have perished we must go to the statues, the bits of frescos, and chiefly the vases, where they are more or less carefully represented. For convenience

we may divide the subject into the garments of the

Mycenaean Age - (2000 - 1000 B. C.)

Homeric Age - (1000 - 700 B. C.)

early Historical period - (700 B. C. on.)

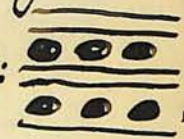
For the Mycenaean age we have comparatively little material. There is no written record or description of garments or of processes of embroidery or weaving, and we must look to the monuments for the patterns then used. These are very few and poorly done and altogether unsatisfactory. The first is a small ivory plaque now in the National Museum at Athens, with the

figure of a woman, showing upon the bottom of her chiton a border composed of rows of straight lines, chequered off by cross-bars, on each side of a middle strip decorated with a pattern of broken curved lines.



On the seal rings from the graves of Mycenae, also in the Athens Museum, are several representations of women, their dresses ornamented with ruffles and apparently made of a cloth with small indistinct patterns. It has been suggested that these tight-fitting bodices and full or tucked skirts may not represent the dress of Mycenae, but that possibly the gems are of foreign workmanship and represent oriental styles of dress. For example, there is great similarity between these garments and those of Egyptian wall-paintings.

There is also a small image in gold-leaf

showing upon the full short skirt five horizontal lines separated by two rows of large dots;  and again, upon an engraved gem Artemis wears a skirt of the same shape ornamented with horizontal lines only.

Upon the warrior vase the costumes are decorated with a great many dots and lines, but they seem to belong to the armor and not to a woven or embroidered fabric.

From Mycenaean monuments then, we have garments ornamented with a border of broken curved lines, small indistinct patterns, rows of dots, and horizontal lines. These last may have been used only to show the folds of the cloth.

For the Homeric age there are no monuments remaining that show us the designs used then, but what we know we learn from the poems

themselves. Let us see what they tell us with regard to weaving of cloth, and embroidery.

The garments that the heroes and maidens wore were;

χιτών - (tunic for a man);

φᾶρος - (wide cloak or mantle);

χλαῖρα - (a great-cloak);

ἱμάτιον - (outer garment);

εἶμα - (clothing in general);

πέπλος - (large robe of the women);

ἱανός - (fine garment for a goddess.)

The women in particular had the:-

κρήδεμνον - (a veil or mantilla);

κεκρύφαλος - (hair net);

ἀραδέσμη - (a head band);

ζώνη, ζῶστρον, or ἱμάς - (a girdle).

Or perhaps the garment was called simply

ἵφάρτος, ἑσθής, or ἕφασμα - (a thing worn).

Other things made of cloth besides garments which
 were in daily use were "blankets", ῥῆγρος; δέμνιον
 (mattress or bedding); τάπης, (covering for a bed
 or the floor); and pillows - (προσκεφάλαιον).

The colors spoken of are: —

πορφύρεος - (purple);

φοινίξ - (purple, red, crimson);

φοινίχης - (blood red);

φοινικόεις - (dark red - "scarlet");

πολύς - (gray);

κυάνεος - (dark glassy blue);

μέλας - (black);

Also there is: —

ιοειδής - (violet);

κρόκος - (not a dye, but as resembling a
 crocus, as κροκόπεπλος); and also

ροδοδάκτυλος - (rose).

μαλακός meaning soft, and λευκός, thin or fine, are sometimes used almost to mean white.

These and other colors we may imagine combined in various ways, a chiton of one solid color worn with an himation of another, or one garment combining several colors. But how they were combined we are not sure. Were they woven in as the cloth was made, or were they embroidered on afterwards with the needle? We do not know just to what point the handiwork of these ancient Greek women was developed, and it is to the exact meaning of the words themselves we must go to find out how it was done.

In the first place, the garments are said to be;

ποικίλος - (many colored, spotted, variegated);

σπλαγδαίος - (bright, gleaming); or

ἀγλαός - (gleaming, fair).

πολυδαίδαλος is frequently found, to mean highly wrought, "embroidered", - and

κεστός - cleverly wrought, or stitched.

The dictionary gives as the meaning of ποικίλος many colored, spotted, variegated, wrought in various colors, and adds, "of woven or embroidered garments, of rich rare work". For example; -

Od. xv. - 104 - Helen is said to have stood by the coffers, wherein were her robes παιποίκιλοι, which she herself κάμε (made); and she lifted out one, the richest and "ποικιλμασιν" ("most beautifully embroidered" acc. to Laug's trans.) which shone like a star.

Il. v. 734 - Athena brought a πέπλος ποικίλος ("woven vesture many colored" - Laug.) which she herself had made, πολήσατο, and her hands wrought - χερσιν κάμε.

Il. XX. 440 - Helen was in an upper chamber of the lofty house, weaving - ἔφαλε - a double purple web - ἴστων δίπλακα πορφύρεην and { ^{making} _{brooding} _{sprinkling} } θερμὴν ἔπασσεν - (from πάσσω meaning to sprinkle) manifold flowers (θρόνα πολκίδα).

Od. XVIII. 292 - is mentioned a πολκίλον περικαλλέα πέπλον - ("beautiful embroidered robe" - Lang.)

Il. XIV. 220 - a garment is called πολκίλον (fair wrought) in which all things are τετεύχασται (fashioned. Possibly from κεντέω to prick.)

So much for πολκίλος. In other references we have; Od. XIII. 118 - a rug spoken of as σπλαγδαίως, bright or gleaming, which doubtless means with color; and

Od. XIII. 289 - ἀγλαά, gleaming fair, of "splendid

handiwork" - ἐργά. The "brightness" here may have been put on with the needle or made with the cloth. For πολυδαίδαλος there are few cases;

Il. XVIII. 400 - δαίδαλα πολλά is used in connection with bronze to denote engraving; and

Il. III. 358 - it is used to mean "delicately" or "highly wrought", very likely with embroidery.

The word κεστός ^(stitched) is less commonly found. In one example it is used with ποικίλος -

Il. 14-214 - a girdle is κεστός and ποικίλος.

The verb used throughout the Homeric poems to denote weaving of cloth is ἵφαινω. In the Iliad reference XX. 440 - Helen was weaving - ἵφαινε - and Penelope, Od. XIX. 139 - was weaving at the loom - ἵφαινειν. It is used always with the word ἵστόν - (warp or web) and is not found in connection with colors.

When ποικίλος is mentioned there is no uniform verb used with it, but ποιέω, κάμνω, ἔπασσεν and κεντάω are all found. Of course cloth could be made or fashioned "many colored" both by weaving and by embroidery, but ἔφαίρω means only to weave, and κεντάω only to prick or stitch.

Od. VII-107. There is another word, found once only I think, καρπασέων - for well-woven, from καῖρος meaning threads of the loom. The difficulty is to find a thing at the same time καρπασέων and ποικίλος.

Od. VII-97. The word εὐρήτος is used in connection with πέπλος, which Saug translates "well woven," as coming from ρέω, but there is doubt as to whether it may not come from εὐρή, a πέπλος for a bed.

It may be of some interest to compare the words of modern Greek for the same processes. We find them using ὑφαίνω and συρυφαίνω meaning to weave, and also πλέκω and συρπλέκω. For embroidery, in the present language the verb is κέντῶ, κέντησις the noun for the process of embroidering, and κέντημα for the embroidery itself; while the literary word is ποικίλλω and δρα ποικίλλω! If any importance may be put upon the relation between ancient and modern Greek words, it would seem that garments that were ποικίλα might to have been embroidered.

As a matter of fact we know that this did not follow directly, because ποικίλος has been used in other connections than with embroidery, for such different things as the plumage of a

birds, or the painted ston in Athens.

From Homer then we find that garments were woven, and that color and design were "made" or "fashioned" or "stitched", — of many bright colors, and carefully wrought with flowers and patterns.

It seems unnecessary to decide that all garments were decorated in color only with the needle, or that all were woven in patterns. One process has never been known to exclude the other, and from what the words of Homer tell us we may say the two arts of weaving and embroidery existed, — perhaps in different degrees — but side by side.

For the historical period, from 700 B. C. on, the chief source of our information about ornamented garments is the vase-paintings.

The black-figured ware, the red-figured ware, and the white lekythoi, show very many garments of different designs to which it will not be out of place to apply the Homeric words ἀγλαός, σιγαλόεις, κεστός, and ποικίλος.

To begin with the black-figured vases, and ~~the~~ one of the best examples, the François vase in Florence, the figures of the women are all dressed in long narrow chitons, short waisted and short sleeved, perfectly straight-up-and-down without a fold. They are made of material decorated in a uniform pattern of large even cheques enclosing figures, just as if we should make a dress of plaid woolen or silk bought by the yard. For the borders around the neck and sleeves, down the front, around the bottom, and for a girdle, a strip of cloth with a

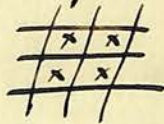
running pattern has been used.

After examining the reproductions of vases at my disposal, and the originals in the Athens museum, I have come upon several points of some interest, if possibly not of great scientific value, concerning the designs used on these ancient garments.

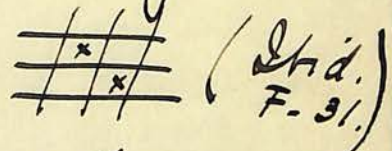
A great many of the men and women on the early black figured ware are dressed in the long straight chitons shown on the François vase. The patterns of the garments are usually in squares, large in proportion to the size of the dress. There is great similarity in the figures used to fill in the open spaces of the squares, and the variety in the patterns comes from different combinations of these figures.

For example, the small cross formed by

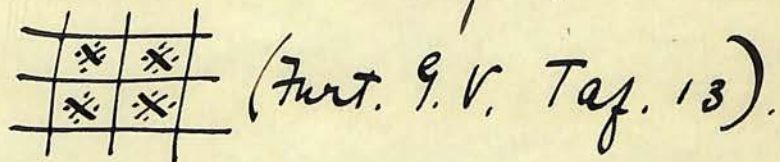
two lines at right angles \otimes is among the simplest fillings in figures. This is found filling each square over an entire garment so:



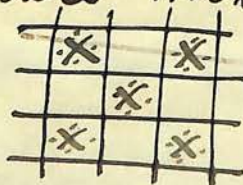
(Pot. Vas. Ant. Vol. II. E, 875). Another arrangement is for it to fill every other square



From this cross developed one of the most widely used figures there is, the cross with a dot in each angle - \otimes , used in many combinations throughout all the vases. For example, it is used in every square -

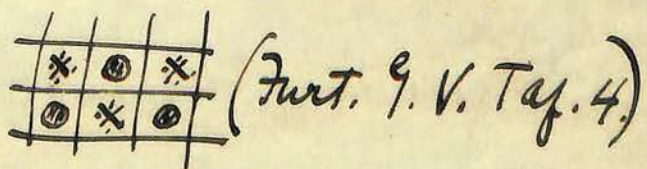



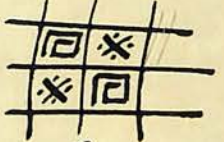
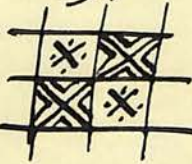

The same crater shows this cross filling every other square with the intervening spaces left blank,

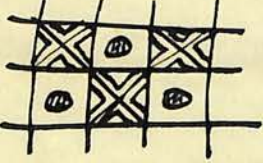
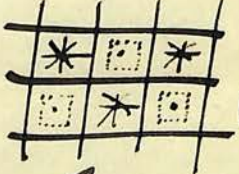
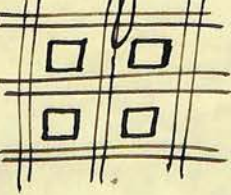
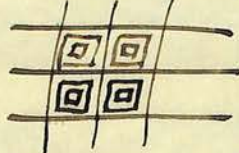


; but it is more common to find the spaces filled with one of the other familiar figures.




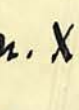
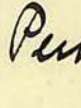



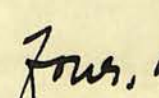
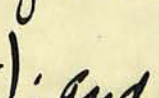



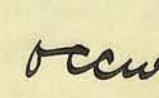


The simplest of these is the circle, sometimes an open ring, sometimes solid,



or made in dots;  (Furt. 9. V. Taf. 2.) Another is the first turn of a meander of six strokes,  (Vases Peints - 33); and a cross with straight lines in the angles -  (Ger. Vol. I. LXXIV.); while three variations of the same second-figure are shown on the François vase,  (Furt. 9. V. Taf. 2.).

Each one of these "second-figures" in turn is found combined with others to form a garment, as  (Rein. Millin II. 61.); a square formed of small dots with one dot in the middle, used with a double cross,  (Vases du Tombe-II. Pl. 81. 276). The simple square is found filling each open space,  (Ger. II. C11); or one square within another  (Ray. & Col. p. 101. fig. 51).

In the later black-figured, and in the red-figured ware we find the same small figures used on the garments, the difference being that

on these cases the drawing is more developed, folds in the drapery are better represented, and the chequer-board lines of the early straight chiton have disappeared. The ample chiton or himation will be sprinkled generously with a cross, +, or *, (Vas. Peim. 36); with # or  (Vas. du Lou. Pl. 65-F 25); with  (Mon. I - Tav. XXI -); double circles  (Vas. Peim. 30);  (Mon. X - Tav. XXIII); or one short line crossed twice  (Vas. Peim. 38-VII. I). Dots are also used frequently, solid or polka-dots,  (Mon. II. Tav. XXV); two short lines  (Ger. II. c. 11); three dots,  (Ger. I - XVI); four, as  (Ger. I - X); five, as  (Ger. I - X); or  (Ger. I - XV); and six  (Hartwig - XXIV); also rarely seven  (Ger. I - v.) An elaboration of the cross and four dots  occurs in the shape of an unclosed hexagon with dots  (Ger. I. LXXI); and an octagon  (Ibid.) One more

arrangement of dots is grouping around a circle

☉ (Ger. III. ccxxv.)

The principal figures then of the garments found on the black- and red-figured vases are;

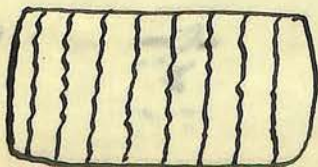
X; *; ○; ⊙; ◻; ✱; ✕; ✖; ✗; ✙; ✚; ✛; ◻; ◻; ✱; ⊙; ☉; ☊; ☋; ☌; ☍; ☎; ☏; ☐; ☑; ✱; ✱; ☉;

For the coverings of couches and chairs, bier-cloths, and hangings of any kind, the same designs are used and are arranged much in the same ways. For example, a bier cloth in Vases Paints I. 38 (Bl. fig.) shows sparsely scattered ☊, ✱, ☉; and in a red-figured vase (Ger. IV. ccc1.) two women are folding a coverlet

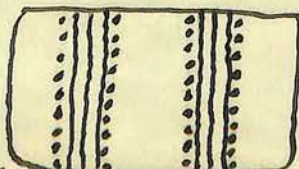
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Pillows show a little different variety, many of them being striped regularly as; -





(Ger. IV. ccc14)
Red-fig.





(Rein. Millin I. 37.)




(Hartwig xv.)

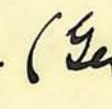

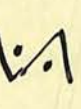

The borders of chitons and himations, the girdles, + bands at the neck and sleeves show even more variety than the materials of the garments themselves. For convenience they may be arranged in order according to their relation to each other, but not with any idea of development, - the patterns may all have been in use at the same time. The simplest border seems to be a succession of small dots, (Ger. I. xix-a. fig. at right); then two rows of dots arranged alternately on both sides of a straight line  (Ger. I. lx xiii), elaborated into two rows opposite with two straight lines between them  (Ger. II. lxxxix).

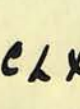
To begin with the first example again, the row of small dots was changed into large solid spots,  (Ger. II. xciv); these into spots partly filled  (Ray. + Col. p. 79. fig. 41); and again

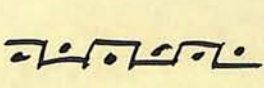
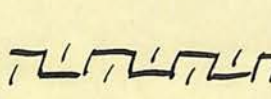
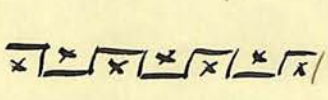
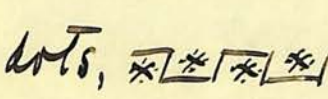

these had only one stroke through them $\Phi \Phi \Phi \Phi$
 (Vas. du Louvre - Vol. II - E. 875). Another example shows
 us a circle only, $\circ \circ \circ \circ$ (Mon. II. Tav. XII); and again
 we find the circle within another $\odot \odot \odot$ (Vas. du
 Louvre - Vol. II, Pl. 62. E. 874) Also, there is a border
 of unfilled squares which may be put in in
 this class, $\square \square \square \square$ (Ger. I. 1v.)

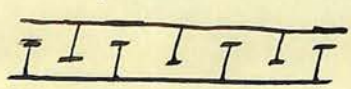

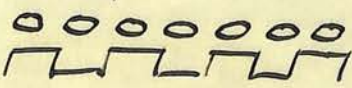

Another set of patterns seems to have been worked
 out with straight lines. The first may be described
 as one long line, of a darker or lighter color,
 running straight around the bottom of a chiton or
 girdle  (Furt. Taf. 24.); in 2 the line is broken
 making a row of short lines and intervening spaces
 — — — — (Ger. Vol. III - CCXXXV.); 3 is a succession of
 crosses, $\times \times \times \times$ (Ger. Vol. II - CXXI); 4, a succession
 of vertical lines, the intervening space between each
 two filled with a dot. $\cdot \cdot \cdot \cdot$ (Ger. Vol. III - CCXXXVI.)

In 5 the spaces contain the figure so common on garments
 |X|X|X|X| (Ger. III - CCXXXVII).


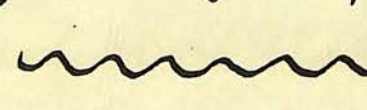


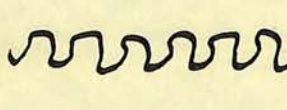



The continuous straight line becomes a saw-toothed
 zig-zag  (Ger. IV - CC LXIV); then an oblique
 line and one vertical  (Ger. II - LXXXII);
 in another the lines of the saw-toothed pattern become
 larger and more regular, and dots are found filling
 the angles  (Vas. de l'homme - Vol. II - Pl. 68 - F 66);
 This filling of the angles is carried farther by another
 angle being let in  (Ger. II - CXXXI); showing
 the same development found in the small figures
 of fabrics X, and X.

The next series may be said to come from the
 simple meander,  (Ger. III - CLXXXVII),
 used without other decoration around the bottom of
 various chitons or fur bands. The first elaboration
 of this that we find shows dots in the spaces

 (Furt. Taf. 4); the second, a short vertical line  (Ger. Vol. II - CXIX); the third, a cross,  (Ibid.); the ~~fourth~~^{fourth}, the cross with four dots, , (Furt. 9. V. Taf. 13); and the fifth the "inter-angular" marks found with the square and the zig-zag -  (Furt. Taf. 13.)


The interesting pattern shows an indicated meander made of vertical lines crossed at the end by short horizontal strokes, the vertical lines hanging alternately from the top and bottom edge of the border -  (Ger. Vol. I - LXII). Again, a meander is indicated by squares of a darker color -  (Ger. II - CC1). Another shows the simple meander with a row of circles above it  (Ger. II - LXXXIII); and again a more complicated border of six strokes.  (Ger. II. CXXII). Beyond this the meanders become

quite elaborate and fantastic, but I think this is sufficient to show the changes.

Once more, there seems to be a third series of borders which may be arranged on the principle of curves. The first is a line slightly wavy-
 (Furt. Taf. 24); giving way to a decided regular wave in  (Ger. II - C xix). The idea of filling in the spaces with a dot is seen here also,  (Ger. Vol. I - L xii). In 4 a broad wavy line is indicated by bits of darker color  (Ger. III - cci). 5 is a much wavered and very irregular line  (Furt. Taf. 2); and 6 shows the same with dots  (Ibid.) A very pretty pattern that may have come from imitation of a spray of leaves is  (Ger. III - cxxvii); a little more conventionalized into plain horizontal curves  (Vas. du Tombe Pl. 82. f. 278.); or vertical

curves, hanging from or resting upon a horizontal line 6666 (Gw. I. xxxvii); or cccc (Ibid.).

11 shows only the curves 7 7 7 7 (Vases Paints. 33 B.)

while 12 is an elaborate series of spirals attached by the tail, each one to the one before it.  (Mon. Vol. I. Tav. xx1.)

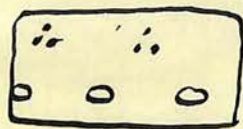
These patterns, and more elaborate combinations of them, were sometimes used alone around the bottom of garments, sometimes enclosed within horizontal lines with an extra row of dots above and below. The description of the patterns may be a bit detailed and wearisome, but shows I think all of the designs of garments found on vases of the 8th. to the 5th. centuries. Whether they are exact representations or not of the ornamentation actually worn, we can hardly say, but in other matters, as furniture, or armor, the vases have

been relied upon to give us trustworthy information.

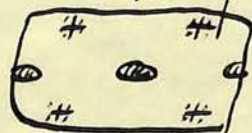
We need not say definitely that any one person in antiquity had a garment like any particular one on a vase, but the general idea is reliable.

For example, on a great many vases the garments of all the figures have the same design, as in

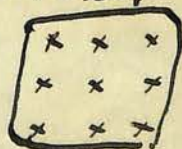
Br. Mus. Cat. II - p. 22. there is a black-figured amphora with Athena, Hercules, Apollo, and Artemis, all wearing garments of the design



In Dr. Pitts, Vases Paints, p. 245 fig. 48, also a black-figured vase, the garments and even the bier-cloth are all



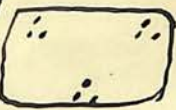

In Journ. Hell' Inst. for 1882, Vol. XI - Tav. XLI - around the edge of a black-figured cypex is a chorus of 17 girls, 4 clad in plain red, 5 in black, and of the other



8, all but 1 wear garments of the pattern


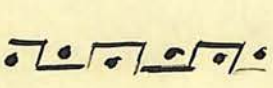



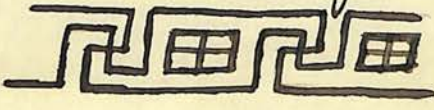
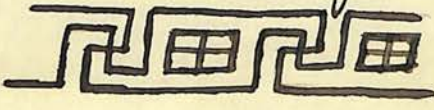
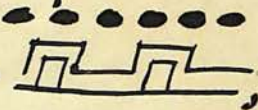




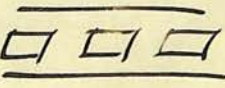




or between squares. Also, Journ. XI - Tav. XLV,




a red-figured cup shows two patterns only, for a group of 15 figures ; and . It may be very sure that in real life so many people did not wear dresses of the same pattern, these were made so only as an illustration of what the garments were apt to be.

The later vases, the developed Italian varieties, are undoubtedly not true to nature and may not be taken as actual examples of the weaving or embroidery.

The excellent group of statues which we know from the early 5th. century consists of the so-called "acroptic maidens," - statues showing the garments still ornamented with color, and perhaps representing the actual clothes worn. The patterns are not exactly like those found on any one vase, but in general follow the

same ideas. For example, many meanders are used -  (Statue 680 - Acrop. Museum); also  (Ibid.); as borders for the chiton and the himation; also  (Ibid.);  (Ibid.); and the more complicated  (Ibid.) and  (Ibid.) and . This last is very well done in blue and gold. Statue (273) shows ; and (676) this - , in red and brown.

No. (673) has  on an under tunic. A border a bit more simple is , in red, and the same scheme elaborated is seen in . Again, we see ; and  .

No. 676 shows a straight line border with stars above it ; another undergarment this: - ; and the complicated spray  is found in 679.

Statue 675 is a small one showing the colors

of the clothing better preserved than almost any other. The whole kimono has an indistinct brownish figure scattered regularly over it; the border is a dark brownish-red worked in a very elaborate meander; while the under tunic shows a brilliant blue. The designs are all put on with a layer of paint, making a raised pattern.

In the originals were these designs embroidered or woven? It seems that when the figures are scattered regularly over the whole garment, the cloth was woven so; but as for the meanders and squares, the dots and curved patterns of the borders, let us say they were usually embroidered on with the needle.

Aside from what we learn from views of the completed garments, - to quote Mr.

Huddleston ("Greek Pottery" - p. 47.) they "provide us many glimpses of home life of the Greek women, for example spinning and weaving. An important class of paintings illustrates the weaving of cloth, the washing, stretching, and folding. Perhaps the most interesting of such scenes is the painting that shows Nausicaä and her attendants on that memorable wash-day when the shipwrecked Odysseus was discovered!" (Gr. Aussehen und Vasenbilder - Pl. 218.)

Those vases particularly interesting in connection with this subject are one upon which is represented a woman spinning, (Compte Rendu - 1863 - Pl. I.) the spindle in one hand, the distaff in the other, just as the peasants spin in Greece today. On a red-figured amphora found in Italy and now in the museum at Chiusi, (Mon. IX-XLII.), we have an actual picture of the cloth being made.

It is Penelope who sits at her loom, weaving the shroud for the aged father of Odysseus while the suitors wait its completion with impatience. It shows perfectly the loom as described by Homer, the upright beam, the cross-bar, the warp and the roof, and ~~at~~ the top of the loom a great roll of the completed cloth. A point worthy of notice is that this cloth has a pattern of a row of animals and small figures, and at each end a series of stripes, - which means nothing else than that the design was woven in as the cloth was made, and not embroidered on afterwards. The word to be used is ὑφαντόν, but some of the others apply quite as well, as ποίηον and καίνον, and the completed garment may have been ὄργανόεντος, ἀργαίου, or πολυδαίδαλος.

Someone has suggested that this use was not itself made in Homeric times and so should not be taken as authority for the loom and weaving in that day. I think however this custom of the Greeks had not changed materially from Homer's time to the time when the vase was made.

In the museum in St. Petersburg are several fragments of cloth woven in patterns, the oldest specimens in existence of ancient Greek handiwork. One bit, dating from the 5th. century B.C., and found in a vase in the grave of the "seven brothers" in a Greek colony of the Crimea, has a reddish-purple ground upon which is a conventionalized palmett and spiral pattern, and also a horse and rider.

On another piece, a sarcophagus cover from the 4th. century B.C., are many warriors, chariots,

and horses woven in in terra-cotta and light tan on a greyish background, with borders of spirals and sprays.

A third later, but very beautiful fragment was found in the grave of a woman of the 3rd. century B. C., a closely-woven bit of greyish-brown, red, and black, - a solid pattern with five rows of ornaments at the edge. Some of these pieces have bits of gold thread woven in the patterns.

In the Athens museum is a fragment of drapery from a group of Demeter and Kore, of the 4th. century B.C. The piece of stone stands perhaps four feet high, a long narrow bit evidently broken from the robe of one of the goddesses. The material is beautifully ornamented with figures and flowers in relief.

the wide border has three rows of figures, a spiral pattern, and one of laurel leaves, and is finished at the bottom with a fringe. Without doubt this is an idealized garment, but we can easily imagine one not unlike it, done in bright colors and perhaps made shining with gold.

After noticing these various statues and vases and fragments of garments, and the words used by Homer in connection with cloth, what conclusion can we come to as to how it was ornamented? Some insist that weaving was the first art the women would become proficient in, and that embroidery came much later; others, that it is quite difficult to weave an elaborate pattern, but the most natural thing is to work with a needle the figures and meanders on a skirt or on a girdle.

But there can be no doubt that the women of the time of Homer, - and by assumption those of a few centuries earlier and later - knew how to weave; also, that they made things beautiful with embroidery.

Of the weaving we have direct evidence in the picture of the loom, and the cloth itself; but if a vase shows us there was weaving, and if a grave has preserved to us the finished product, we need not decide that because there is no vase showing a woman sewing and no bit of embroidery with a date several hundred years B. C. that there was no embroidery, but we may say quite as definitely that a robe was made ποικίλος by the process implied in κεντέω.

As has been said, one of these methods

does not exclude the other. In the coverlets, in the pillows striped regularly, or in the garments covered more or less with regular patterns, let us say the cloth is woven; but when the decoration is fanciful, quite irregular, and at random, let us give the credit to the skill in needlework of these ancient Greek women.

