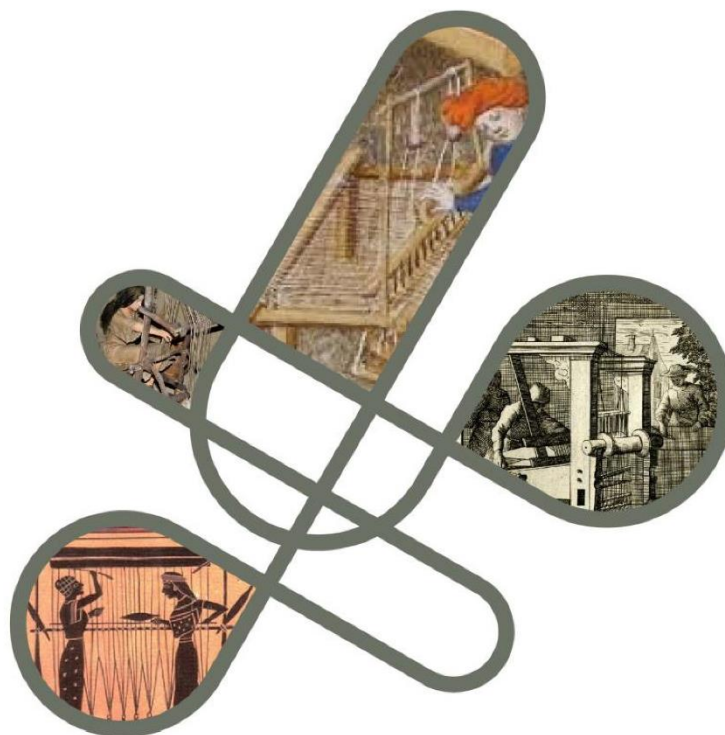


Online EuroWeb Conference 24th – 26th of November 2021



From the Household to the Factory: Modes and Contexts of Textile Production from Prehistory to the Pre- Industrial Period

Registration through Eventbrite
(<https://tinyurl.com/ttuvtsuw>)



LIST OF PARTICIPANTS

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Colin ARNAUD (WWU Münster)

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Claire BONAVIA (Textile Conservator)

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Francisco B. GOMES (UNIARQ; School of Arts and Humanities - University of Lisbon)

Karina GRÖMER (Natural History Museum Vienna)

Angela HUANG (FGHO/ European Hansemuseum)

Meghan KORTEN (University of Iceland)

Florica MATAU (ARHEOINVEST Centre for Interdisciplinary Research in Archaeology - Alexandru Ioan Cuza University of Iași)

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Jose Maria MORENO NARGANES (Universidad de Alicante)

Giulia MUTI (Independent Researcher)

Teresa Rita PEREIRA (CEA-MAEDS/AMRS; UNIARQ - University of Lisbon)

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Marco TOMASZEWSKI (Albert-Ludwigs-Universität Freiburg, Historisches Seminar)



PROGRAM

DAY 1 (24/11/21)

14:00 CET

GREETINGS AND INTRODUCTION

14:15 CET

KEYNOTE SPEECH: Lin FOXHALL - *Women's work? Who made textiles in the ancient Greek world?*

15:00 CET

COFEE BREAK

SESSION 1: CENTRAL AND NORTHERN EUROPE

(CHAIR: JOANA SEQUEIRA)

15:10 – 15:30 CET

Karina GRÖMER - *Modes of textile production in 2nd and 1st millennium BC in Central Europe*

15:30 – 15:50 CET

Angela HUANG - *Modes of production for textile trade in the premodern Hanse area (northern Europe)*

15:50 – 16:10 CET

Meghan KORTEN - *In Defense of Textiles: Interiorization and the Modes of Textile Production in Iceland*

16:10 – 16:30 CET

DISCUSSION

16:30 – 16:40 CET

COFFEE BREAK

16:40 – 17:00 CET

Marco TOMASZEWSKI - *Labour relations in linen production. Research perspectives and open questions (The example of St. Gallen/Eastern Switzerland, 15th to 18th century)*

17:10 – 17:20 CET

Ieva PIGOZNE - *Production and Purchase of Latvian Bridal Head Ornaments in the 18th and 19th Century*

17:20-17:40 CET

DISCUSSION

17:40 CET

CLOSING OF SESSION 1



DAY 2 (25/11/21)

SESSION 2: SOUTHEASTERN EUROPE, THE AEGEAN, AND THE EASTERN MEDITERRANEAN

(CHAIR: FRANCISCO B. GOMES)

10:00 – 10:20 CET

Florica MATAU – *Production, consumption and social uses of textiles during the Chalcolithic in Eastern Romania*

10:20 – 10:40 CET

Tina BOLOTI – *Vitae parallelae: domestic and industrial textile production in the prehistoric settlement on Koukonisi (Lemnos)*

10:40 – 11:00 CET

Giulia MUTI – *Production and society in Early and Middle Bronze Age Cyprus: the textile perspective*

11:00 – 11:20 CET

DISCUSSION

11:20 – 11:30 CET

COFFEE BREAK

11:30 – 11:50 CET

Maria Emanuela ALBERTI – *Palatial and household production in the Minoan textile industry*

11:50 – 12:10 CET

Malgorzata SIENNICKA – *At home and in the palace: textile production in Bronze Age Mainland Greece*

12:10 – 12:30 CET

Elena GĂVAN – *From Household craftsman to Living Human Treasure*

12:30 – 12:50 CET

DISCUSSION

12:50 CET

CLOSING OF SESSION 2

15:00 – 17:00 CET

EUROWEB MANAGEMENT COMMITTEE MEETING



DAY 3 (26/11/21)

SESSION 3: SOUTHWESTERN EUROPE (1)

(CHAIR: FLORICA MATAU)

10:00 – 10:20 CET

Catarina COSTEIRA & Ricardo E. BASSO RIAL – *From the Southeast to the Southwest: Tools and Contexts of Textile Production during the 3rd and 2nd millennia BC in the Iberian Peninsula*

10:20 – 10:40 CET

Francisco B. GOMES – *The scale and context of textile production in the Iron Age of Southwestern Iberia: an overview of current data and issues*

10:40 – 11:00 CET

Alexandra ATTIA & Francesco MEO – *Weaving identities in southern Italy*

11:00 – 11:20 CET

DISCUSSION

11:20 – 11:30 CET

COFFEE BREAK

11:30 – 11:50 CET

Francesco MEO – *Textile production in ancient Samnium: a new research in South Italy*

11:50 – 12:10 CET

Teresa Rita PEREIRA, Joaquina SOARES & Carlos Tavares da SILVA – *Textile production during the Roman conquest in the hillfort of Chibanes - Palmela (Portugal)*

12:10 – 12:30 CET

Teresa Rita PEREIRA, Elisa de SOUSA & Francisco B. GOMES – *For whom does the spindle spin? The exceptional textile tool assemblage of Cabeça de Vaiamonte (Monforte, Portugal) and its possible context(s)*

12:30 – 12:50 CET

Francesca SCOTTI – *The Urban and Rustic Lanificium: Some Controversial Roman Law Cases*

12:50 – 13:10 CET

DISCUSSION

13:10 CET

CLOSING OF SESSION 3

13:10 – 15:00 CET

LUNCH



SESSION 4: SOUTHWESTERN EUROPE (2)

(CHAIR: ANGELA HUANG)

15:00 – 15:20 CET

Colin ARNAUD – *Work Regulations and Division of Labour in Textile Production in European and Islamic cities (10th-13th centuries)*

15:20 – 15:40 CET

Jose Maria MORENO NARGANES – *The domestic workshop in al-Andalus: a proposal from the perspective of textile production (10th-13th c.)*

15:40 – 16:00 CET

Joana SEQUEIRA – *Models of organisation in the Portuguese medieval textile industry*

16:00 – 16:20 CET

DISCUSSION

16:20 – 16:30 CET

COFFEE BREAK

16:30 – 16:50 CET

Carlo SCAPECCHI – *The Arazzeria Medicea (Medicean Tapestry Workshops) and Florentine textile industries (1545-1600)*

16:50 – 17:10 CET

Claire BONAVIA – *Maltese Country Folk Costumes*

17:10 – 17:30 CET

DISCUSSION

17:30 CET

FINAL WORDS AND CLOSING



From the Household to the Factory: Modes and Contexts of Textile Production from Prehistory to the Pre-Industrial Period (Online EuroWeb Conference, 24-26/11/2021)

ORGANIZING COMMITTEE

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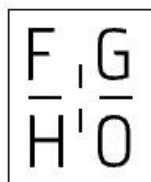
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From the Household to the Factory: Modes and Contexts of Textile Production from Prehistory to the Pre-Industrial Period (Online EuroWeb Conference, 24-26/11/2021)



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ABSTRACTS

Karina GRÖMER – *Modes of textile production in 2nd and 1st millennium BC in Central Europe*

Textiles and textile production are usually recognised as conservative and traditional forces in ancient societies. Research on organic remains, which has intensified during the last 20 years, together with research on textile tools, as well as pictorial and written sources, now make it possible to consider more complex research questions. These include the impact of tradition versus innovation, chronological and regional aspects of textile technology, and even modes of production.

Considering the *longue durée* and the large-scale of textile manufacturing, regional and supra-regional development is essential in understanding textile production, as exemplified by research focusing on the 2nd and 1st millennium BC in Central Europe. In this, I give a general overview on the development of textile technology as it had been the outcome of research projects such as CinBA, DressID, and HallTexFWF. The work on textile material from sites in Austria and neighbouring countries enable a deep insight into different kinds of textile products, their producers, and consumers.

The core of this is a discussion of a theoretical model by Eva Andersson Strand (ANDERSSON 2003) about possible modes of production which she developed through her research on Viking period textile production in Birka and Hedeby. She characterises and defines the terms “household production”, “household industry”, “attached specialist production” and “workshop production for trade”. The paper presented here demonstrates the development of a general model for understanding how different weaving and patterning techniques have evolved in Central Europe from the beginning of the Bronze Age to the occupation of those territories by the Romans.

Angela HUANG – *Modes of production for textile trade in the premodern Hanse area (northern Europe)*

This paper contributes to the discussion considerations on which modes of production were represented at the regional and long-distance textile markets in premodern northern Europe. In particular, I will work backwards from the textiles referenced in Hanse trade to their production setting and look into the variety of these settings for the various commercial goods.



I want to deal with the following questions: What were the relationships between the respective modes of production/producers and the market/ consuming societies? How did modes of production affect trade and consumption and vice versa? How changeable were modes of production of market-oriented products? How innovative and adaptive to the market were products and which role/impact had modes of production here? Discussing these questions not for one production site but giving a more generalized view on modes of production and product differentiation/market development in my period and geographic area should allow for a broader discussion across time and space.

Meghan KORTEN – *In Defense of Textiles: Interiorization and the Modes of Textile Production in Iceland*

Icelandic textile production was household-based until the modern period when factory and specialized production was introduced by foreign rulers in an effort to “modernize” Icelandic society. However, this household-based production was not static over these initial centuries. From the time of settlement into the early modern period, there is an interiorization of textile work: while the production process as a whole took place on the entirety of the farm, the weaving of the cloth moved from external sunken pit-houses to individual rooms inside the main house. This shift coincides with other changes in society, including changes in architecture styles, changes in social structure and labour, changes in ideology concerning religion and gender, and the growing value of textiles as the main commodity currency and key export product. The use of homespun textiles as commodity currency and export trade product influenced the locality of production and also protection of the site of production, of the methods of production and of the cloth itself as a valuable item. This paper will explore the interaction between the idea of movement to control of textile production and these various societal changes, how the changes in mode of production reflects greater social changes in gender, economy, and religion in Icelandic society. In Iceland, textile production was influenced by societal change, but textile and their production also influenced society.

Marco TOMASZEWSKI – *Labour relations in linen production. Research perspectives and open questions (The example of St. Gallen/Eastern Switzerland, 15th to 18th century)*

Based on the case of the linen industry of St. Gallen/Eastern Switzerland from the 15th to the 18th century, the paper presents open questions and research



perspectives on labour relations in proto-industrial textile industry which I will examine in my recently granted research project funded by the German Research Council (DFG).

Previous research has shown that proto-industrial labour relations, in the sense of describing "for or with whom one works and under what rules" (Hofmeester et al. 2016, 6.), are difficult to grasp with usual categories and have changed over time. There is a lack of adequate analytical tools to describe these labour relations and their actors. One reason for this is that the corresponding terminology and categories were developed based on the example of highly formalised labour relations in Western industrial societies. One of the project's objectives is to develop appropriate categories, which can also prove to be beneficial for comparative research in the sense of Global Labour History in the future (see COST Action 18205 "WORCK: Worlds of Related Coercions in Work"). Regarding the production regime, in proto-industrial textile production an ideal-typical distinction can be made between purchasing system (*Kaufsystem*) and putting out. However, labour relations were far more complex. The two concepts were not mutually exclusive, but compatible with each other as well as with other forms of production. Within a *Kaufsystem*, production could be organized as a putting-out system or wage labour. Further steps in the commodity chain, such as bleaching and dyeing, are not covered by these categories. Often, actors combined different livelihood practices, and boundaries between formally self-employed work and forms of dependency were fluid. Various forms of social as well as economic dependency, from credit relationships to kinship and gender-specific dependencies, have to be taken into account.

Ieva PIGOZNE – *Production and Purchase of Latvian Bridal Head Ornaments in the 18th and 19th Century*

Presentation reflects research on Latvian peasants' bridal head ornaments of the 18th and 19th century based on written, iconographic, and material sources. It shows a gradual transition of the production of various types of head ornaments from being made at home from home-crafted and/or ready bought components to completely crafted items that were bought in the markets or shops in towns.

The research results are then compared to the rich and numerous texts of Latvian folklore to show how the transition of production process is reflected in folklore texts. In addition, further analysis of folklore texts allowed to gather data on where and when the head ornaments were purchased before the wedding. This has allowed to combine data from the written sources and folklore



texts so that each of them helped understand the other type of data. Latvian folklore texts form a collection of more than three million units – songs, ballads, beliefs, tales, riddles, incantations, and descriptions of tradition – and many thousands of them deal with weddings, mentioning head ornaments as the main garment showing the status of the bride.

The results of the study represent a more precise timeline of the development of bridal head ornaments and processes in the society connected to them. The presentation indicates that bridal head ornaments were often the most expensive part of the bridal attire showing a steady transition from traditional to international designs that could be mass-crafted. It can be argued that similar processes took place in other Northern and Eastern European countries and thus the Latvian case study results can reflect changes that were widespread in this region. Furthermore, this study provides an example of how data from historical sources can be combined with folklore sources.

Florică MATAU – Production, consumption and social uses of textiles during the Chalcolithic in Eastern Romania

One of the most provocative subjects when analysing South-Eastern European prehistory is represented by the Cucuteni-Trypillia civilization (5th - 4th millennia BC) that was spread over a vast territory from the present-day eastern part of Romania, Republic of Moldavia, to the south of Ukraine. Its importance is not restricted to spectacular excavated artefacts such as anthropomorphic and zoomorphic figurines and sophisticated polychrome pottery that have significantly enriched our knowledge of daily life and artistic handicraft of Old Europe civilisation. On the contrary, earlier studies have interpreted the specific technological know-how associated to large-scale pottery production as a key-element for identifying an early form of ranked social organization (Ellis, 1984). More recently, extensive fieldwork conducted on Trypillia mega-sites (Müller, 2016) and on various Cucuteni sites (Asăndulesei, 2017) generated a new theoretical and methodological framework for approaching economic and social space.

Textiles and their manufacture played a significant part of the material expression of the Cucuteni communities as revealed by the various textile imprints preserved on ceramic artefacts (Marian, 2009). The aim of the present study is to examine the textile tools identified at the eponymous site of the Cucuteni culture and their contextual analysis, which were not investigated until now. Through this, it is possible to study production dynamics and to identify possible connections between materiality, human agency and knowledge



transfer. In order to track the complexities associated to textile production at the eponymous site we will compare it with the ones registered at other representative sites investigated throughout the present-day eastern Romania.

References:

- Asăndulesei, A. 2017. Inside a Cucuteni settlement: Remote sensing techniques for documenting an unexplored Eneolithic site from northeastern Romania. *Remote Sensing* 9 (1), 41, <https://doi.org/10.3390/rs9010041>.
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- Müller, J. 2016. Demography and Social Agglomeration: Trypillia in a European Perspective, In: *Trypillia Mega-Sites and European Prehistory (4100-3400 BCE)*, J. Müller, K. Rassmann, M. Videiko, (Eds.), p. 7-16.

Tina BOLOTI – *Vitae parallelae: domestic and industrial textile production in the prehistoric settlement on Koukonisi (Lemnos)*

The densely occupied Bronze Age settlement on the Koukonisi islet (Lemnos) was excavated under the direction of Chr. Boulotis and the auspices of the Academy of Athens, from 1994 to 2016 with intermissions. The site provides an undisturbed sequence from the Early Bronze Age to the early Late Bronze Age, with sporadic finds of the early Mycenaean period (c. 1500-1400 BCE) and a substantial phase of occupation corresponding to the developed Late Bronze Age (c. 1300-1200 BCE).

In contrast to modern, industrialized societies, most of the textiles used in pre-industrial societies, such as the settlement on Koukonisi, were produced within a domestic context. This paper aims at discussing the textile production in the individual households, from the acquisition and preparation of the raw material to the finished fabric. Since we lack physical remains of textiles, I will focus on the related equipment so far brought to light, i.e., spindle whorls and loom weights, in order to attempt qualifications and quantifications of productivity.

Unlike the spindle whorls, which are present in the settlement from the earliest layers of habitation, in the 3rd millennium BCE, the loom weights begin to appear only in the advanced or the close of the Middle Bronze Age (c. 1700-1600 BCE). Discoid in shape, these loom weights are assigned to a prominent South Aegean/Cretan type of loom weights, which indicate, apart from the adoption of the warp-weighted loom in the settlement, a fundamental change in the textile production, suggesting a nascent shift towards craft specialization: was there a



parallel textile production by specialists working with the warp-weighted loom and by local weavers using another type of loom, in all probability the horizontal ground loom?

Giulia MUTI – *Production and society in Early and Middle Bronze Age Cyprus: the textile perspective*

The emergence of social complexity throughout the Early and Middle Bronze Age (c. 2350–1600) is a dynamic and much-discussed process in Cypriot archaeology. Although textile production is often acknowledged as part of this process, it has not yet been approached systematically; and this, in turn, has limited a full understanding of textiles as a craft complex. This paper revises significant contexts from published sites (e.g., Marki Alonia, Sotira Kaminoudhia, Alambra Mouttes, Erimi Laonin tou Porakou) using the same analytical lens (i.e., functional, distributive, and contextual analysis of tools and structures) in order to reconstruct textile work dynamics and specialisation at single sites and through time. Focusing on the choices and vibrant nature of textile production, the relationship of this craft to other contemporary practices and social changes is elucidated. By utilising tools and concepts from materiality and entanglement theory, this paper offers a fresh look at archaeological contexts and allows us to extrapolate a series of relationships between ‘productive’ humans (craftspeople, consumers) and things (tools, products, technologies, resources, etc.) Through this perspective, prehistoric production and its role in the emergence of social complexity in Cyprus is seen as a multifaceted and multi-focal phenomenon that brings together different realities and the adoption of different pathways.

Maria Emanuela ALBERTI – *Palatial and household production in the Minoan textile industry*

In Minoan (Bronze Age) Crete, textile production is especially known from the presence of various types of loom-weights throughout the island, that testify a highly specialised craft and a differentiated output, thus matching the extraordinary garments depicted in the contemporary frescoes (Alberti 2007, 2008; Militello 2007; Jones 2015; Shaw – Chapin 2016). Administrative sources provide only little information on the topic. The organisation of the industry seems however quite different in the Protopalatial (First Palaces) and in the Neopalatial (Second Palaces) phase, based on the loom-weights distribution and clustering.



During the Protopalatial period (1900 – 1700 BCE ca), loom-weights are often found in large numbers in the main buildings of each settlement ('palaces', 'large residences') (e.g. the Knossos 'Loom-Weights Basement', Malia Quartier Mu; Cutler et al. 2013; Poursat et al. 2015), while in the (admittedly few) known smaller houses and in the outlying areas the evidence is far less abundant (Müller et al. 2016). Dyeing and purple extractions are, on the other hand, well-attested in the outskirts (e.g. Alatzomouri – Pefka, Koukonissi; Apostolakou et al. 2012 and 2021; Betancourt et al. 2012; Brogan et al. 2012).

The important changes taking place in the territory management during the following Neopalatial phase (1700 – 1550 BCE ca), with further hierarchisation and the creation of large rural estates, sees the main clusters of loom-weights attested in some urban buildings (e.g. Knossos 'Acropolis Houses'; Haghia Triada 'Casa delle Sfere Fittili'; Chania House I; Alberti 2008; Militello 2014) and in various centres in the countryside (e.g. Vathypetro 'Villa'; Archanes Phourni Building 4; Mochlos 'Artisans' Quarter'; Tourtoulì 'Villa'; Alberti 2008 and 2012), while the palaces themselves are less provided (as far as Knossos and Malia, but the rich evidence of the 'Villa Reale' of Haghia Triada could point to a different direction, Militello 2014).

The observed transformations are obviously linked to the historical trajectory of the Minoan society, with the relationship between main centres and territory developing according to socio-political re-structuring during the central centuries of the II millennium BCE. Within this framework, the textile production played a strategic economic role, allowing the transformation of primary resources in valuable goods.

It seems to have formed an important part of the economic base of the First Palaces (exported Minoan textiles are also mentioned in the contemporary texts from Mari, North Mesopotamia), that directly controlled the manufacture in the main centres and in the palaces themselves, here possibly in dedicated work-areas with aggregated (and segregated?) workforce.

In the following Neopalatial period, the organisation of production seems to have been more decentralised, linked to important households, secondary centres and rural estates, where the work could have been organised not only with dedicated work-group, but also on household basis and/or cottage system. At the same time, the industry was flourishing, as attested by the frescoes depictions, by the (possible) appearance of a new form of loom-weight and by the spreading of loom-weights of Minoan type throughout the Aegean (Cutler 2012). The full integration of villages in the network of the palace-directed textile production paves the way to the organisation mirrored by the later Third Palace



texts (1400 – 1200 BCE ca.) in Mycenaean Greek from Knossos (Killen 2007; Nosch 2020). This is however a more well-known and discussed case.

Malgorzata SIENNICKA – *At home and in the palace: textile production in Bronze Age Mainland Greece*

In Bronze Age (c. 3000-1100 BCE) Mainland Greece, textile manufacture was one of the essential daily activities, and yet, it was extremely time consuming, required experience and skills of the producers, as well as regular supplies of raw materials, such as flax and sheep's wool. Throughout the times, textiles were home made by the people who wore and used them, however, with the development of textile industry in the Middle and Late Bronze Age, specialisation of the production has increased. Households, or even entire habitation units or town quarters, were responsible for procuring and processing raw materials, or for weaving textiles of particular quality, ready for further textile working, in order to supply central textile workshops or palatial textile industries. The main sources to study textile manufacture in Bronze Age Greece are archaeological remains of textile tools, working areas, as well as written documents, which offer many interesting insights into the complexity of textile industries. By discussing several sites dating to various periods of the Bronze Age, combined with iconographic, and written sources related to textile production, the paper will present a wide range of production modes and contexts in Mainland Greece.

Elena GĂVAN – *From Household craftsman to Living Human Treasure*

In the area of Romania, the beginnings of the textile traditions can be identified in pre-history. The Palaeolithic and Neolithic humans discovered the benefits of knitting, sewing, and weaving.

During the Medieval and Pre-modern eras, due to Romania's eventful history, the textile craft was mostly domestic when referring to the individual needs as opposed to the rest of Europe where, from early years, the guilds and big craft workshops functioned under the protection of the state and followed the strict guild regulations.

During the Modern era, and due to the development of urban centres, the young leave the villages drawn by the charm of towns. The household craft suffers greatly due to the depopulation of villages and to the need of young people for „already made” products that came from urban areas.

On the other hand, the new ideological and cultural approaches of the beginning of the 20th century favour certain regional elements to the detriment of others.



An obvious example is that of the traditional costume from Mărginimea Sibiului that becomes the established visual identity of the Romanian traditional costume.

In this paper we want to present the cases of two craftspeople, who are still active today, bearers of the honorific title of Living Human Treasure and possessing the quality of being humans recognized as creators and re-creators of elements of the intangible cultural heritage in the same manner and through the same means as they were taught by their ancestors.

Catarina COSTEIRA & Ricardo E. BASSO RIAL – *From the Southeast to the Southwest: Tools and Contexts of Textile Production during the 3rd and 2nd millennia BC in the Iberian Peninsula*

This contribution analyses textile production in the South of the Iberian Peninsula between the 3rd and 2nd millennia BC by making a chronological and regional comparison between the Southeast and Southwest areas, the best known and studied areas of the Peninsula.

To this day, textile production continues to be one of the least known aspects of the Late Prehistory of the Iberian Peninsula. In recent years new studies have investigated its importance, highlighting the high presence of its artefacts in contexts from the 3rd millennium BC onwards.

This is the case of the Portuguese area, where the interest in the study of the Chalcolithic communities has meant an important advance in the knowledge of the tools and contexts related to textile production. However, evidence from the Bronze Age has been little studied since the contexts where they have been documented are very different from those of the Chalcolithic.

In the Southeast, the opposite is true. The two great cultures of the 3rd and 2nd millennium BC, Los Millares and El Argar, present many contexts with evidence of textile activity that allow to assess important transformations in the ways of organising their production. However, in recent decades, the primacy of the study of Bronze Age cultures over those of the Chalcolithic has conditioned the knowledge of Chalcolithic textile tools and the important technological changes that took place during the 3rd millennium BC.

Therefore, the aim of this paper is twofold. On the one hand, to analyse the contexts of each area in each period assessing their significance in each of them. On the other hand, to compare both territories to analyse the differences and similarities, and to assess the possible existence of relations and contacts between them.



Francisco B. GOMES – *The scale and context of textile production in the Iron Age of Southwestern Iberia: an overview of current data and issues*

Following a period characterized by a general lack of evidence for textile activities, the archaeological record for the Iron Age in southwestern Iberia once more yields significant data on the production of textiles, mainly in the form of spindle-whorls and, to a lesser extent, loom weights. Unfortunately, current knowledge on these tools varies considerably from area to area and depending on the specific time frame within the Iron Age. There is a consistent – and somewhat surprising – lack of data for the more “orientalised” area of Lower Andalusia, which contrasts with the growing body of evidence from southern Portugal and with the important data available for Spanish Extremadura.

In this presentation, the data from the latter areas will be considered in some detail, paying particular attention to the find contexts of textile tools, to the volume of finds and to the implications this data has when considering the scale and organization of textile production. It will be argued that the available panorama suggests a background of small-scale, household production, with only limited episodes of increased and concentrated production coinciding with very specific socio-political contexts.

An attempt will be made to set the available evidence against the backdrop of their more general social, political, economic, and cultural context, while also highlighting the persisting gaps in the available information and the many questions which remain open, prompting specific methodological considerations on the possibilities and limitations of archaeological research on the scale and organization of productive activities during the regional Iron Age. It will be shown that textile production holds a high potential to highlight some of the specificities of the regional historical processes during this period.

Alexandra ATTIA & Francesco MEO – *Weaving identities in southern Italy*

Body ornaments and clothes play a key role in the construction of social, gendered, ethnic, individual, and collective identities and are a mirror of the social interactions between Greeks and the several indigenous populations of the South of Italy. A large number of stele and vases, still under-exploited, are decorated with representations of women and men's attire reflecting a complex coexistence between the Greek inhabitants (*apoikioi*), and indigenous people, allowing to nuance the view of violent interactions mentioned by Greek literary sources. The visual language of vase-painters reveals the weaving of Greek and



Italic identities with varying accents according to painters and their customers over a one hundred year, reflecting the socio-cultural changes of the area.

This, in turn, reflects an ideological patrimony, social structures, artistic traditions and trade relationship with neighbouring communities. This investigation aims to reveal the fabric of gendered and multicultural identities, the visual construction of dress and the various elements of clothing, to be potentially able to identify Greek or local identities.

On the other hand, the study of fabrics discovered inside tombs and of textile tools from several sites is giving new data about the change of textile techniques and technologies, underlining the changings linked to the foundation on the Greek colonies during the Archaic period and identifying a mixed textile culture in some Indigenous populations.

This paper will focus on a new perspective in textile research, aimed at comparing iconography and fabrics, which will shed light on textile production in southern Italy.

Francesco MEO – *Textile production in ancient Samnium: a new research in South Italy*

Ancient Samnium is the area of southern Italy corresponding to Abruzzo, Molise and to the inner part of Campania Region. It is a mountain area, with the Apennines that cut North-South the Adriatic coast of Italy from the Tyrrhenian one.

This mountain range has also been an important route of communication, trade and also exchange of ideas and traditions.

The importance of sheep husbandry and transhumance between Samnium and the Adriatic coast, mainly with northern Apulia, is well attested also in pre-Roman period. However, it was only after the Second Punic War (end of the 3rd century BC) that transhumance was structured over long distances, possible thanks to the considerable availability of lands (*ager publicus*).

The interesting discovery of a Samnite male name on a loom weight discovered in northern Lucania can shed light on the organisation of the production system and can be compared with the male and female names moulded on loom weights discovered along the Gulf of Taranto, dated to the 2nd century BC.

On the other hand, the study of textile tools from some sites (e.g. Monte Vairano) and of mineralised textile fragments (e.g. Alfedena) will shed light on other aspects of the production system and on the quality of fabrics.



Teresa Rita PEREIRA, Joaquina SOARES & Carlos Tavares da SILVA – *Textile production during the Roman conquest in the hillfort of Chibanes - Palmela (Portugal)*

A set of 94 spindle-whorls, a loom weight and several metallic needles found in the Chibanes hillfort, during the archaeological excavations carried out by the Museum of Archeology and Ethnography of the Setúbal District, is presented.

Integrating contexts from the Second Iron Age (IV / III-II centuries BC) and the Roman Republican Period (last quarter of the 2nd century BC - 50 BC), these artifacts seem to constitute indicators of cultural continuity. This continuity will be discussed at local and regional scales, bearing in mind other artifact sets of contemporary sites such as Cabeça de Vaiamonte (Portalegre, Portugal) and Castrejón de Capote (Badajoz, Spain).

The *oppidum* of Chibanes seems to have been occupied by Roman military forces, probably in the last quarter of the 2nd century BC. Space was then rebuilt with a new architectural project, but the indigenous population must have remained, ensuring social reproduction and the persistence of traditional and domestic activities. It will be possible to hear the women's voice in this ancient war scenario, through the linen spinning tools?

Keywords: Chibanes *oppidum*, Second Iron Age, Roman conquest, spinning, weaving, spindle-whorl, loom weight.

Teresa Rita PEREIRA, Elisa de SOUSA & Francisco B. GOMES – *For whom does the spindle spin? The exceptional textile tool assemblage of Cabeça de Vaiamonte (Monforte, Portugal) and its possible context(s)*

Excavated between the 1950's and the 1960's, the site of Cabeça de Vaiamonte (Monforte, Portugal) has yielded a remarkable assemblage of materials dating, for the most part, to the Late Iron Age and the Early Roman period. Unfortunately, most of this material has no clear context due to the methods employed during the excavation and the absence of an appropriate record, but their exceptional characteristics still highlight the particularities of this site, which seems to have played a particular role in the regional settlement network during the final stages of the Iron Age and to have acted as a platform for the Roman army during the conquest period.

Among this remarkable material, an outstanding number of textile tools was found (especially spindle whorls, but also loom weights, needles, and a carding comb), forming what is by far the largest such assemblage in the southwestern



Iberian Peninsula. Although the diachronic distribution of this material throughout the time span in which the site was occupied cannot be reconstructed, the sheer quantity of textile tools clearly positions Vaiamonte as an anomaly in a regional panorama characterized, for the most part, by small textile tool assemblages relating to a household production at a relatively small scale.

Drawing on a careful consideration of the technical characteristics of the textile tools themselves, on a comparison with similar material from other regional sites, as well as on a consideration of the wider material record from the site, this presentation will discuss the possible context(s) of this exceptional assemblage, assessing the possible merits of different explanatory hypotheses, from a production in connection with a Pre-Roman cultic site to an intensification of production in connection with the Roman military presence.

Francesca SCOTTI – *The Urban and Rustic Lanificium: Some Controversial Roman Law Cases*

This paper aims at describing a few concrete law cases referred to Roman *lanificium* carried out during the classical era in various environments, both urban or rustic, belonging to higher social classes or less well-to-do classes, which reveals, on the one hand, the widespread diffusion in ancient Rome of the practices related to the textile activity, on the other hand, the interest of jurists for this reality, in urban or agricultural contexts, in high-ranking or medium conditions.

Some passages which refer to the processing of fibres (D.24.1.29.1 Pomp. 14 ad Sab.; D.24.1.30 Gai. 11 ad ed. prov.; D.24.1.31 pr. e 1 Pomp. 14 ad Sab.) sometimes refer to urban residences where *lanificium* was actually carried out by the maids under the supervision, for the lower classes, of the *mater familias*, for the middle-upper but not noble classes, of the so-called '*lanipenda*', and, for the aristocracy, of the so-called '*lanipendus*' and yet it is interesting to note that they show that the responsibility for the activity always rested on the matron, which proves that, even in the late republican and imperial age, the custom of the *matres familias* of 'spinning and weaving at home' as a symbol of their honesty of life continued to be felt as current.

Other texts, however, which allude to some female specialized slaves, the so-called '*Lanificae*' (falling within the category of *instrumentum fundi*, if not even the *instrumentum* of the *instrumentum fundi* themselves), concern the environment of *villae rusticae*: these *lanificae* generally provided for the spinning and weaving of the fibres for the clothing of the others slaves, even if



it cannot be excluded that a part of the semi-worked or worked textile product was in certain cases reserved for external sale (D.33.7.12.5 and 6 Ulp. 20 ad Sab.; D.33.7.16.2 Alf. 2 to Paul. epitomat.).

Colin ARNAUD – *Work Regulations and Division of Labour in Textile Production in European and Islamic cities (10th-13th centuries)*

Putting-out system appears to have been dominant in the professional western textile production since the late Middle Ages and is considered as the precursor of a factory system, with an entrepreneur employing several workers. The historiography has given a differentiated picture of labour relations within putting-out system concerning the status of the entrepreneur and of the workers. However, no matter which kind of working status the spinners, weavers or dyers had, they worked on the textiles owned by someone else. This evolution has been usually linked with commercial capitalism up to the 14th century: putting-out system seems to have been particularly developed where textile production was held by merchants, like in Florence.

In this paper I will argue that the organisation of crafts guilds, more than commercial capitalism, has spawned putting-out system in the European textile production. Early guilds regulations from the 13th century in Bologna, Venice and Paris show that the monopoly of the sale of locally produced textiles for a particular guild led to role repartition between entrepreneur and worker, between employer and employee, independently from long-distance trade. This finding is even clearer if compared with the first Islamic *hisba* tractates (10th to 13th c.) that regulated trade in a city: in big towns with a qualitative textile production linked with an intensive long-distance trade (Sevilla, Cordoba, Cairo), the scholars of Islamic law still considered the labour division in the textile sector as a chain of sales of non-finished products: the spinners bought the fibres to specialised sellers and sold the yarn to the weavers, who sold the woven cloth to the merchants. Putting-out system was not envisaged by the Islamic trade regulations, or only for the finishing phases, not for the whole production. The absence of craft guilds and of monopoly for an organized professional group, but also the obligation of paying a tax after every important production phase, could be the reason for this diverging production model.



Jose Maria MORENO NARGANES – *The domestic workshop in al-Andalus: a proposal from the perspective of textile production (10th-13th c.)*

The archaeology of production in the Middle Ages has normally focused on specialised work and has concentrated its research on those sectors that generated their own spaces, segregated from the living quarters. This has generated a relative dichotomy between the productive activities that were considered as a sector with its own name and covered by the concept of "craftsmanship" and those tasks that were carried out outside this system.

In the context of the economic development of al-Andalus and in general for Medieval Europe from the early Middle Ages onwards, a system of complexity and complementarity of markets was generated where different ways of producing and organising work converged. As far as textiles are concerned, and as written sources and archaeology show, we find a whole diversity of work organisations, some structured around the family unit in production and sale, the existence of intermediaries, independent workshops, and other forms more related to salaried work and high added value (*Ṭirāz*).

This paper will deal especially with the question of the domestic workshop; in what way the household can house specialised work with a specific materiality in its instruments that reflect the complexity and general development of textile work in al-Andalus. In order to understand its extent and nuances, different cases from al-Andalus from the 9th to the 13th century will be presented, from the rural to the urban, to demonstrate the importance of this production for the economy of the different territories, the evolution of the tools and the technical homogeneity that existed for spinning and weaving.

One of the aims of this question is also to understand the limits of the domestic workshop, the tools used, the interconnection with other activities within the family nucleus or its complementarity with other tasks. In other words, to get closer to the characteristics of the technical and social division of textile work within the domestic unit.

Joana SEQUEIRA – *Models of organisation in the Portuguese medieval textile industry*

In Portugal, the first craft guilds were only established in the late fifteenth century and became more frequent throughout the sixteenth century. So, how did the organisation of labour and production worked before?

In a rural, domestic, and very disperse textile industry, the commercial agent (usually the merchant) occupied the leading role in the production system. But



he and the artisans were often under the authority of municipal councils and/or royal and seigniorial institutions. Bearing this in mind, the purpose of this paper is to answer to the following questions:

1. How did textile workers manage to participate in the decision-making processes in a non-guild system?
2. What was the role of the merchant and how did the different phases of textile production, from fibre preparation to weaving, interacted with each other?
3. What kind of models were adopted in the Portuguese medieval textile industry, from the domestic to concentrated production?
4. Considering the constraints imposed to private initiative, which strategies were adopted to introduce and promote innovation and change in production?
5. Were these innovations, and its mentors, responsible for the significant growth of textile production in the fifteenth century?

These questions, and the answers that I expect to give, will shed some light on the complex interaction of different economic agents and how they managed to cope with industrial development and innovation in an economy which had no place for guilds.

Carlo SCAPECCHI – *The Arazzeria Medicea (Medicean Tapestry Workshops) and Florentine textile industries (1545-1600)*

In 1545, Duke Cosimo I de'Medici (1519-1574) imported in Florence a new weaving technique: tapestry-weaving. He employed two Flemish masters, Nicholas Karcher and Jan Rost, to establish two tapestry-weaving workshops (*Arazzeria Medicea*) in Florence. While scholarly literature has mainly analysed the foundation of the tapestry workshop from an artistic and Medicean perspective, the positioning of *Arazzeria* within the citizen textile industries has been generally overlooked.

The paper seeks to approach the *Arazzeria* in 16th century Florence from a new socio-economic and technical perspective, positing the Ducal workshops in the citizen textile industries and the contemporary economic trends. In particular, the contribution reassesses the form of workshops' organisation from the supply of materials to the final products and how tapestry-weavers interacted with local suppliers (wool-merchants, silk-merchants and linen-weavers and mercers) and wool and silk workers. Moreover, the paper compares the organisation of the *Arazzeria* to the local textile production, highlighting technical and socio-economic similarities and differences.



Claire BONAVIA – *Maltese Country Folk Costumes*

This paper will describe the characteristics of Maltese country folk costumes. Since many of these costumes were worn until reduced to tatters, this study could only take place because of rare survivals which are preserved as family treasures or else have been passed on to the Maltese National Costume Collection. Since these have survived fortuitously, the author felt that it is very important to preserve the information they provide.

This study will bring together the existing information found in both the literature mainly from visitors who used to come to Malta during the Grand Tour, and from illustrated works, of country folk from the 16th and 19th century. These helped to fill the lacunae as in some cases exemplars of particular costume items no longer exist.

The paper will also treat the traditions used in the technical history of cotton manufacture and weaving based on the technical investigation of the extant historical costumes. The costumes will be thoroughly documented to investigate the construction patterns, stitching, and the analytical investigation of the fibres, yarns and dyes also features in this research. The preservation of each individual costume and accessories will also be taken into consideration.