

APPENDIX

THE TOGA FOR TODAY

(Suggestions for its reconstruction)

This study of the Roman toga will not be complete, nor will it accomplish its full purpose, unless it affords sufficient data to enable students and teachers of Latin literature and of Roman private life to reproduce the toga both for illustrating Roman costumes of a manikin, and for actual use in Latin and Roman historical plays. To this end, a few practical suggestions based on the writer's experience are given in the following pages.

FABRIC: The first question and one of the most vexing in the reconstruction, is that of the material to be used; and this must be considered with regard to both the manikin and the living model. The Romans, for the most part at least, used wool for their togas. In order to produce effective drapery, the material used must be exceedingly pliable, and while not heavy, it must be of such texture that it will, by its own weight, fall naturally into graceful curving folds. The surface must be soft and have a moderate nap, so that the folds will tend to cling together. Fabrics having a smooth, napless surface should never be used for the toga. The Romans themselves could not have used it, since the folds in such fabric will slip out of place with the slightest movement of the body.

Of modern textiles, soft, pliable flannel or cloth of similar texture, most nearly satisfies the requirements. But inasmuch as the toga of average size contains from 12 to 15 yards of cloth, its cost, if made of such material, would be no small item. The most satisfactory substitutes that the writer has been able to find are very inexpensive. One is a cheap grade of outing flannel which is more loosely woven than the better grades. It should be washed and rubbed until the loose lint on its surface is removed, and then put through a laundry mangle. The other substitute is a cheap, soft, loosely woven unbleached, or partly bleached muslin—not the stiff heavy quality. It should also be sent to the laundry and put through the mangle. It then resembles a thin flannel and is very effective for the large togas, where the drapery should fall in many small folds. For the smaller togas, all togas draped with the heavy folded bands, and for the toga of the consular diptychs, the outing flannel is more suitable. It has the extreme whiteness which, at certain periods, was very popular at Rome.

The muslin can be used successfully for togas for the manikin, but the quantity required is so small that doubtless better material will often be preferred. If woolen cloth is used, it will need be very pliable and of the thinnest texture obtainable. A medium quality of *crêpe de chine*, which has been washed and handled until it is soft and clinging, makes a beautiful drapery for the large togas on these little figures, and looks not unlike fine woolen fabric.

COLOR: As we have already seen, the usual color of the toga was white; the toga praetexta had a purple border; on certain occasions a purple toga was worn; on others, a toga *pulla* which was of some dark, dull color.

is folded over to form the sinus, that is, approximately along the line AB of the diagram. The proportions in the following schedules are given in such a way that the sinus and the lower section can be cut separately and joined by a seam. It is much more convenient to make the toga in this way, even though it involves, as it usually does on the living model, the adding of a part of a width to both the sinus and the lower section. There is evidence (see page 72) that the Romans had a seam through this part of their togas; but with their hand looms, they were able to weave the parts of the toga of any width desired, and thus avoid the cutting that we are obliged to do.

All sewing should be done by hand. Where a seam is necessary, the edges of the cloth should be whipped together so that they will just meet, but not lap or form a ridge. As we have already seen, the Romans doubtless wove the purple border upon their togas, but it is necessary for us to sew it on. It should be a straight strip of cloth; a bias strip would be an anachronism, as it seems not to have made its appearance in garment making until long after the passing of the toga.

MEASUREMENTS OF THE VARIOUS FORMS OF THE TOGA

The "unit" referred to in the following schedules is the measurement of the wearer from the base of the neck in front (the top of the breast bone) to the floor, taken with shoes on.

The girth measure is taken at the waist line. This measurement is important in determining the length of toga required. The same toga can be worn by different persons with practically the same effect, providing that they do not differ from each other more than an inch in either of these two measurements

(the unit and the girth). The two dimensions AB and cd of the diagrams are the only ones which need to be precise. The lines CD, EF, Aa and Bb may and apparently do vary considerably on different togas of the same style without producing any noticeable difference in the drapery.

The letters in parenthesis following the dimensions of the togas in the following schedules refer to the lines designated by those letters on the diagrams.

I. THE TOGA OF THE ARRINGATORE

(DIAGRAM, FIG. 7)

| | | |
|---|----------------|--------|
| Extreme length (AB)..... | Girth plus 2 | units. |
| Width of each end (Aa and Bb)..... | $\frac{1}{2}$ | unit. |
| Length of lower straight edge (CD)..... | 1 | unit. |
| Extreme width (cd)..... | $1\frac{1}{2}$ | units. |

II. THE LARGE TOGA OF THE REPUBLIC

(DIAGRAM, FIG. 16)

| | | |
|---|---------------------------|--------|
| Extreme length (AB)..... | Girth plus $2\frac{2}{3}$ | units. |
| Width of each end (Aa and Bb)..... | $\frac{1}{2}$ | unit. |
| Length of straight upper edge (EF)..... | $1\frac{1}{2}$ | units. |
| Length of straight lower edge (CD)..... | $1\frac{1}{4}$ | units. |
| Depth of each corner cut off (BO and AM)..... | $\frac{1}{4}$ | unit. |
| Extreme width (cd)..... | $1\frac{1}{2}$ | units. |

III. THE TOGA OF THE ARA PACIS

(DIAGRAM, FIG. 18)

| | | |
|---|---------------------------|--------|
| Extreme length (AB)..... | Girth plus $2\frac{1}{2}$ | units. |
| Width of each end (Aa and Bb)..... | $\frac{1}{2}$ | unit. |
| Length of straight upper edge (EF)..... | $1\frac{1}{4}$ | units. |
| Length of straight lower edge (CD)..... | $1\frac{1}{2}$ | units. |
| Extreme width (cd)..... | $1\frac{1}{2}$ | units. |
| Width of sinus (cQ)..... | $\frac{1}{2}$ | unit. |
| Width of lower section (dQ)..... | $1\frac{1}{4}$ | units. |

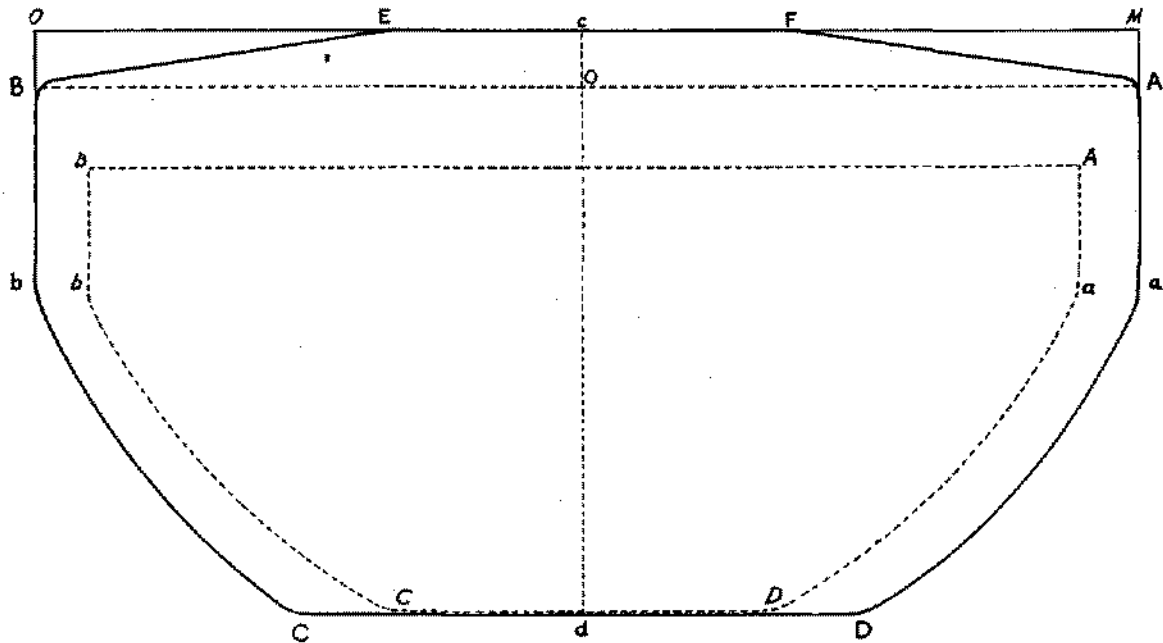


FIG. 16.

The Large Toga of the Republican Period.

XI. THE TOGA OF THE CONSULAR DIPTYCH

(DIAGRAM, FIG. 74)

| | |
|---|----------------------------------|
| Extreme length (AB)..... | Girth plus $2\frac{1}{2}$ units. |
| Width of long strip (Aa)..... | about 6 inches. |
| * Length of long strip to point where it begins to widen (line AM)..... | $1\frac{1}{4}$ units. |
| Length of upper edge of drapery (EF)..... | $\frac{1}{2}$ unit. |
| Width of end of drapery (Bb)..... | about 10 inches. |
| Extreme width (cd)..... | $\frac{1}{2}$ unit. |
| Line OK..... | about 10 inches. |
| Line OM..... | $\frac{1}{11}$ units. |

DRAPING: In the foregoing chapters, the process of draping the various forms of the toga have been described in detail, and each step illustrated by photographs of the living model. For draping the toga on a manikin, little need be added, and this section will be devoted mainly to the draping of the imperial toga on the living model, since that is the most difficult form to drape. The late forms, while they appear complicated, tend more and more to formalization and therefore to more fixed processes of draping, which have been fully explained.

Perhaps no more erroneous idea ever gained acceptance than the one sometimes expressed, even in class rooms, that when dressing, the Greeks and Romans simply caught up their garments, flung them about their bodies, and the drapery fell into its desired graceful positions, giving the wearer no further trouble during the day. Literary references heretofore cited prove the absolute falsity of any such theory, so far as the toga is concerned.

* The length of this strip varies with different styles of draping. The measurement given above is for the toga of Fig. 71 b. An addition equal to about two-sevenths the unit is required for the toga of Fig. 71a, and about three-quarters the unit for the toga of Fig. 71c.

The consular diptych togas, judging from the representations of them, varied greatly in all their proportions. The measurements here given are those used in the reconstruction on Figs. 71a, b and c, which is intended only as a general statement of this form of toga.

It is unquestionably true that the Romans put on and wore their togas with greater ease than is possible to us. For centuries they had worn draped garments, and the wearers, at least of the elaborate forms of the toga, had slaves to assist them in its adjustment. Many of these slaves were Greeks—a race whose skill in the handling of drapery has never been equaled. But even to Romans and to their Greek slaves, the draping of the toga was an art, and a slovenly arrangement of it marked a man as a boor. It is hardly necessary to add that in the case of westerners, any successful draping of the toga can only be the result of patient, painstaking care on the part of both the model and the person doing the draping. While wearing his toga, the Roman devoted his left arm, and sometimes his left hand as well, to the support of his drapery. This is what the living model and the togated characters in a play must do—not an especially easy task for one accustomed to the freedom of sleeved garments.

No instructions can ever be given that will cover every detail in the draping of any toga, much less for the imperial toga, either when draped loosely or with folded bands. A great deal must be left to the skill of the operator, but a few points in addition to the illustrations and explanations already given, may be useful:

1. When the toga is first placed on the body, see that several inches of the lower section along the guide-line seam are gathered into the folds that are first placed on the left shoulder. See Fig. 31a.

2. See that the guide-line seam hangs straight from the shoulder to the end of the toga in front, and that the sinus is brought to the front, so that its edge will fall in ripples as on Fig. 31a. In continuing the drapery, the fold along the guide-line seam is not maintained. See discussion of Figs. 27a and 27b.

3. When placing the drapery over the model's left arm, that arm should always be extended as in Fig. 5, and the balancing of the drapery over this arm must be maintained, even when the arm is brought into its characteristic position. When the drapery is completed, the wearer should always be able to extend his arm as in Fig. 5, and bring it back to position without allowing the drapery to slip over the outside of the arm. This is easily done after one relinquishes the freedom of his left arm and devotes it to his drapery.

4. As the toga is brought around the model, there is a tendency for the fabric to cling together and mass around the middle of the body, so that it is necessary to pull both the undersection and the sinus down into position, allowing the folds to form as they appear on the sculptured figures. Correct draping of the toga requires careful attention to this detail. A toga which is of ample size for the wearer, will seem too small and short unless properly adjusted.

5. A large part of the adjustment of the toga must be accomplished by massing the fabric in and under the second set of folds on the left shoulder. See Fig. 31b. For this, no instruction can be given. It is never done twice in precisely the same way. Here, as on other parts of the figure, the drapery must be arranged so as to produce the proper effect.

6. For use in plays and representations of Roman life, the toga appropriate to the period should be used. For the period of the Republic, the problem is simple. For the transitional period and for the early years of the empire, the toga of the Ara Pacis (III in the foregoing schedules of proportions and diagram Fig. 18) can be used for all citizens and officials excepting the emperor and the flamines. For ordinary private

citizens during the first two centuries of the empire, this toga can properly be made at least 6 inches shorter (line AB) and 6 inches narrower (line cd) than the measurements given in Schedule III. This produces a toga which extends about midway between the knee and ankle, which is the length generally represented on figures of private citizens. Each half of the toga of the flamines is about the size of the toga of the Arringatore (Schedule I). Up to about the beginning of the third century, for high officials, and even later for the emperor, a toga of the dimensions of Schedule V will be appropriate; but for this period, it should be draped in the same manner as the toga of Fig. 30 or Fig. 36, the latter being later in style.

While the Romans probably wore the toga draped in any or all of these styles without fastenings, it is hardly safe to depend upon the present-day wearer to do so. It will usually be found advisable to secure the mass of fabric on the left shoulder, but the fastening should be invisible. The drapery with folded bands is stable, and should require no fastenings excepting those mentioned in the description of Figs. 41a, b and c, 45 and 46 and 52a and b.