

Eglė Kumpikaitė et. al.

Traditional costumes and folklore dancing

Review as preparation for digitalization of the
cultural heritage



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4DCulture
Dress up, Dance and Digitally Dive into Culture



Traditional costumes and folklore dancing

Review as preparation for digitalization of the
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Abbreviations and Acronyms

Abbreviation	Full name
Acronym	Full name
EACEA	Education, Audiovisual and Culture Executive Agency
EC	European Commission
EU	European Union
GA	Grant Agreement
HEI	Higher Education Institution
ICT	Information and Communication Technologies
PC	Project Coordinator
WP	Work Package

Executive Summary

Eglė Kumpikaitė, Audronė Ragaišienė, Daiva Mikučionienė

The present study is focused on a Virtual Reality Experience which will be serving educational purposes by providing a realistic visualization of ethnographic and folklore issues. More specifically, the V.R.E.'s subject is focused on traditional costumes, types of dances and dance movements which belong to the EU geographical area, including Greek, Bulgaria, Portugal, Germany and Lithuania regions.

Heritage is the ways of living transmitting from generation to generation by a certain society, while culture is the characteristic peculiarities describing society - beliefs, religion, cuisine, music and arts, language, etc. Clothing/clothes have different uses: to protect body from different rough surfaces, cold or hot and injuries, to show our identity or individualism. „Dress” is a generalized term for clothing related to identity or activity, while “Costume” is a narrower term characterizing a particular style of social status, occupation or ethnicity.

The entire ensemble of garments and ornaments which accompany the traditional costume functions as a useful methodological tool to distinguish whether a person comes from a village (rural costume) or a city (urban costume). Some dress characteristics express the identity of a person related to ethnicity, religion, age, social class etc. The informal traditional costume was used every day working the everyday work. Formal traditional costume was worn during different solemn occasions. Linen, hemp and wool are the most preferred raw materials in folk costumes. Silk and cotton started to be used mostly in the 19th century.

There are two main types of women's traditional costumes (a sleeveless overgarment and a sleeved overgarment) and two types of men's (Fustanela and Vraka) in Greece. Also, Queen Amalia costumes were used by women in Greece. The types of Bulgarian women's folk costumes are determined by the cut and the way of wearing of the outer garments. The main parts of it are with two aprons, with one apron, sukman and saya. Sukman consists of a low-cut sleeveless dress, skirt, short jacket, narrow and long belt, picturesque decorative apron. The types of Bulgarian men's folk costumes are determined by the shape and colours of the outer garments. The Portuguese folk costumes consist of a skirt with an apron, a vest and a white ninen shirt in the 17th century. In the 19th century, clothes made from cotton or wool started to be used. The straw hats were worn by women and felt hats – by men. Most of the German women's costumes usually consist of an underdress, blouses, low hem skirts or dresses and some form of head cover. Men's costumes in Germany tended to go with fashion, be less complex and were rarely used to transfer information about, e.g. marital status. The main components of women folk costume from Aukštaitija region of Lithuania are: shirt, skirt, vest or jacket, apron, upper warm clothes (fur coats), sashes, different headdresses, jewelries and footwear. Men folk costume consists of shirts, trousers, *trinyčiai* (the upper clothe playing the role of a modern raincoat), coats, fur coats strapped with sashes or belts, headdresses, footwear.

Dance corresponds to one of the intangible cultural goods of a nation forming an integrated part of the life of its citizens. Dance is a non-verbal communication in a way not limited by words or the need for music or choreography; it reveals the desire to connect with others. So, the



movement of the body in a rhythmic way, contributes to self-expressing and combines music, words and movements.

Different kinds of Greece dances depend on place of life: the tall, majestic mountains are evident in the stately, proud bearing of the local inhabitants of mountainous villages as they move with simple steps combined with high lifts and leaps (for the men); dances of the plains regions seem to be more "earthy", with running steps, stamping and lifts not so far from the ground; landers tend to move in a way which reminds one of the sea, as their dances seem to flow and undulate in a lilting manner reminiscent of the waves. The dances of Greece cannot be considered separately from the music played or sung for the dance, as well as form of dress.

The birth of Bulgarian folk dances has to be sought in the distant past, in all manifestations of the life of Bulgarians - in their daily activities, in their pagan beliefs and customs, in their traditions.

Typical folklore German dances are circle, row and chain dances. The couple dances are more characterized by improvisation. Other important dances are the women's and men's dances and dances for special occasions such as a wedding.

The oldest form of dance in Lithuania originated in ritual actions. It was movement in a circle, movement in a spiral, twisting in a "snake", jumping or tripping, moving according to the song being sung, using various symbolic related to the respective ritual. In the 19th century, the quadrilles and polka became popular in Lithuania. The biggest event of Lithuanian dances is "Lietuvos dainų šventė" (Lithuanian Song Festival). In 2003, UNESCO declared the tradition of song festivals a masterpiece of the oral and intangible cultural heritage.

Today, still folklore dances are danced in kindergartens, primary schools, children's folk dances groups, in specialized groups, in university folklore dance ensembles, folklore dance festivals or regional events the cultural heritage of folklore dancing is conducted and preserved.

1. Introduction

Eglė Kumpikaitė, Audronė Ragaišienė, Daiva Mikučionienė

Culture can be expressed in many ways; by narrating stories, celebrating events, commemorating the past, visiting museums to get acquainted with their collections and other. In recent years' digitization offered new opportunities for audiences to gain access to cultural heritage. Information about tradition, folklore costumes and dancing appears to be scattered throughout the internet or scarce, found only within books of the past. Our creative expression defines our cultural identity. Culture can be defined as a universe of collective human beliefs specific to a nation or a time period. It is the general social peculiarities and behavior, beliefs, religion, cuisine, music and arts, language, etc. for a certain group of people. Heritage is the ways of living transmitting from generation to generation by a certain society.

A realistic visualization of ethnographic and folklore issues is referring to traditional costumes, types of dances and dance movements which are part of the EU geographical area. A book "State-of-the-art review of traditional costumes linked to folklore dancing" is a review of the traditional costumes, specific folklore dancing and era in the Greek, Bulgaria, Portugal, Germany and Lithuania regions.

The household of each nation, its level of development and culture, artistic abilities and taste are vividly reflected in national clothes - one of the areas of material heritage. They show a unique, popular color palette, the use of cutting, sewing and decorative elements. Folklore dances, as well as cloths, are another part of the artistic creation of each nation, a legacy of traditional choreography. Such choreography consists of lyrical, household or humorous dances, circles, and circle dances. Dance could be investigated not only from an ethnographic perspective, but also as a kind of cultural knowledge. Dance ethnography depends upon the postulate that cultural knowledge is embodied in movement, especially the highly stylized and codified movement we call dance. This statement implies that the knowledge involved in dancing is not just somatic, but mental and emotional as well, encompassing cultural history, beliefs, values, and feelings (Sklar 1991). A book "State-of-the-art review of traditional costumes linked to folklore dancing", together with other "Dress up, Dance and Dive into Culture (4DCulture)" project actions, could be used as education, information and entertainment, as a means of experiential learning, and is addressed to fashion designers, textile engineers, professional dancers and students, scholars of Europe's recent history, and, also, to people of all ages who are interested in all these fields as amateurs.

1.3 Aims

The main aim of book "State-of-the-art review of traditional costumes linked to folklore dancing" is summarizing data of Greek, Bulgarian, Portuguese, German and Lithuanian ethnographical/traditional costumes and folklore dances. Types and indicative characteristic data of representative traditional costumes and dances of different regions of Europe are compared. Topics, included in this book, are: meanings and use of clothing/clothes, dress and costume & their relation, formal and informal traditional costumes, dance as an intangible cultural good. It

is known, that costume acting as an “identity” of the specific individual who wears it. So, “Signs” and “messages” of the traditional costume are identified as well.

Book thoroughly and methodically analyzes and describes the national costumes of women and men of different ethnographic regions, raw material (the fabrics and yarns) used for them, colours, costume models, cutting and sewing features and their decoration elements. Moreover, it also discusses the headdresses and shoes worn together with the national costume.

1.4 Methodological aspects

The structure of book is constructed from two parts. First part includes 2-7 chapters of book with a general description for meanings and use of clothing/clothes, dress and costume & their relation, formal and informal traditional costumes, costume acting as an “identity” of the specific individual who wears it, “signs” and “messages” of the traditional costume.

Second part includes 8 and 9 chapter that describe types and indicative characteristic data of representative traditional costumes of 5 countries participating in the project and dance as an intangible cultural good used in Greek, Bulgaria, Portugal, Germany and Lithuania regions.

2. Meaning and use of clothing

In the general definition clothing are “items worn on the body”. The typical material of clothing are textiles. Over the decades of time also animal skin or natural products functionalized as a garment have been used. Many only human beings are wearing clothing. Thereby, clothing has different types of functions.

2.1 Protection aspects

Clothing has an aim of protecting the human body and skin. It can protect the human skin from being injured by objects interacting with the skin, e.g. due to rough surfaces, sharp stones or insect bites. Clothing can protect the human skin and human itself from the environment in terms of thermal conditions. It can protect the body of burning the skin by the sun, overheating, or it can protect the body against cold conditions (Havenith G. Exog Dermatol 2002).



Figure 2.1: Protecting clothing for weather and fireworkers. Sources:

<https://pxhere.com/en/photo/1410042>, and <https://www.pexels.com/de-de/foto/feuerwehrmann-illustration-260367/>, both images Public Domain CC0 license

Besides the natural aspects of protection, clothing can also protect in the professional environment. Clothing can protect firefighters from fire, medical staff from illness or police officers from attack with protective waistcoats.

2.2 Comfort aspects

Clothing can fulfill different aspects of comfort. Despite from physiological, social and psychological needs, clothing can fulfill different comfort needs. These needs can be split into pressure comfort, tactile comfort, thermophysiological comfort und aesthetic comfort. Pressure comfort is defined as the “sensory response towards clothing” of the human body's pressure receptors. These sensational responses can be influenced by the materials properties e.g. looseness, light, stiff. Tactile comfort is caused by the interaction from the movement of the clothing on the skin. Through rough surfaces or stiffer materials, a higher friction between the skin and clothing can cause a tactile discomfort. But also, the clothing structure can cause tickling or prickling fibres and lead to a discomfort. To reduce the tactile discomfort specific finishes can be applied to the fabric. Thermophysiological comfort can be divided into thermal and moisture comfort. For both, the clothing should support the moisture and thermal balance between the human body and the environment. Hereby the textile materials have a huge influence on the

wearer comfort. For example, in sports clothing the thermal comfort is essential for the clothing choice, but also in the winter the thermal and moisture comfort influences the choice of an everyday jacket. The aesthetic comfort is more linked to the visual appearance. Factors influencing the aesthetic comfort can be the clothing colour, fit, fashion compatibility. This type of comfort also influences the humans psychological and social comfort. Thus, the aesthetic comfort is also more linked to the social aspects of clothing.



Figure 2.2: Clothing for thermal comfort in the application of sports. Sources: <https://www.hippopx.com/en/cyclist-professional-road-bicycle-racer-cycling-mont-ventoux-climb-sports-people-177893> , <https://www.hippopx.com/en/ski-winter-snow-mountain-alpine-skiing-winter-holidays-cold-411782> , both images public domain under CC0 License.

2.3 Social aspects

Clothing gives the opportunity to express and represent the individual human being by its colours, fabric, cut pattern (Feinberg et al. 1992). Also, in different studies it could be figured out, that clothing also has an impact of how the wearer is perceived or judge other (Kodžoman 2019). The clothing can indicate a “social status” and, thus, can be a form of non-verbal communication. It can signal e.g., someone's personality, religion, comfort, status, belonging.



Figure 2.3: Clothing representing a social status or an individual personality.
Left - social status: https://en.wikipedia.org/wiki/Clothing#/media/File:Rajput_Sherwani_2014-04-23_04-27.JPG Rajput Sherwani, Image under CC BY-SA 3.0 License;
right: clothing representing an individual personality, Photo Gunnar Lundh
https://en.wikipedia.org/wiki/Clothing#/media/File:Sweden_Vaxholm_1938.jpg, Public domain



Further Readings

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3. Culture and Heritage

Sofia Plakantonaki, Kyriaki Kiskira, Georgios Nathanail, Georgios Priniotakis

3.1 Culture

According to the Cambridge Dictionary ('Culture', 2023), culture refers to the way of life of a certain group of people, at a certain period of time, as far as their ordinary behaviour and habits, attitudes toward each other, and moral and religious beliefs are considered; it is expressed by describing, showing, or performing all the above through literature, art, music, dance, theatre, etc.

UNESCO (Leeds-Hurwitz, 2013) defines culture as the set of distinctive spiritual, material, intellectual and emotional features of a society or a social group, that encompasses, not only art and literature, but lifestyles, ways of living together, value systems, traditions and beliefs.

The term culture corresponds to the set of norms, practices and values that characterize either a majority or a minority group (Lenard, 2020). Thus, culture is a complex of features that is related to a specific group, being for example as small as a family or a tribe, or as large as an ethnic group or a nation.

The word itself has a latin root, deriving from the verb colere, that means to inhabit, to cultivate, or to honour('Culture', no date).

Following D. Jary & J. Jary (1991) culture is "the way of life for an entire society, including codes of manners, dress, language, religion, rituals, norms of behaviour such as law and morality, and systems of belief". It is a dynamic process because its subject, the society, responds to any changing conditions and challenges.



Figure 3.1: Gothic fashion as a cultural carecteristic in Europe in the late twentieth century. Rama, <https://www.newworldencyclopedia.org/entry/Culture>, CC BY-SA 2.0.

An anthropological definition is provided by Henry Pratt Fairchild, that describes culture as “a collective name for all behaviour patterns socially acquired and transmitted by means of symbols: hence a name for all the distinctive achievements of human groups including not only items such language, tool-making, industry, art, science, law, government, morals and religion, but also the material instruments or artefacts in which cultural achievements are embodied and by which intellectual cultural features are given practical effect, such as buildings, tools, machines, communication devices, art objects, etc.”.

The number of definitions is such that allowed Alfre L. Kroeber and C. Kluckhohn (1952) to make a list of more than 200 different definitions of culture, classifying them into eight categories, such as topical, historical, behavioural, functional, etc. Two years later, C. Kluckhohn (1954) came up with the analogy that "culture is to society what memory is to individuals”.

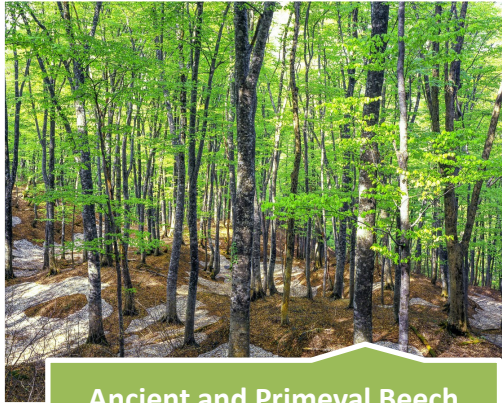
3.2 Heritage

Heritage is the our is our legacy from the past, what we live with today, and what we pass on to future generations (*World Heritage | UNESCO*, no date).

Natural heritage, as defined by UNESCO during the 17th session of the General Conference (UNESCO, 1973), consists of (1) natural features consisting of physical and biological formations of outstanding universal aesthetic or scientific value, (2) geological and physiographical formations and delineated areas where endangered species of animals and plants reside and (3) natural sites or delineated natural areas of exceptional value in terms of science, conservation or natural beauty.

According to the same resolution (UNESCO, 1973), cultural heritage was set to include monuments, groups of buildings and sites of special value from the point of view of archaeology, history, art, science, ethnology or anthropology. However, the conceptual scope of the term expanded to cover all the expressions of the ways of living developed by a group or society and passed on from generation to generation, including customs, practices, objects, artistic expressions, and values (Brumann, 2015; Hartmann, 2020). Thus, cultural heritage is not limited to monuments and collections of objects. It is also comprised of living expressions inherited from our ancestors, such as oral traditions, performing arts, social manners, rituals, festive events, knowledge and practices related to nature and the universe, including knowledge and techniques linked to traditional crafts.

A special category is that of cultural landscapes which are shaped by the combined works of nature and of man. The interaction between human and natural systems has, over a long period, formed a distinctive landscapes that fosters cultural values (Mitchell *et al.*, 2009).



Ancient and Primeval Beech Forests - Carpathians and Other Regions of Europe: Natural site



Meteora - Greece: Mixed site (Cultural & Natural)



Landscape of the Pico Island Vineyard Culture - Portugal: Cultural landscapes



Vilnius Historic Centre- Lithuania: Cultural site

Figure 3.2: Examples of world heritage types. Top-left: Ancient and Primeval Beech Forests, https://pxhere.com/en/photo/1389414?utm_content=shareClip&utm_medium=referral&utm_source=pxhere, CC0 1.0. Top-right: Meteora, <https://www.hippopx.com/en/meteora-kalabaka-kalambaka-monastery-greece-greek-tourism-226428>, CC0 1.0 Universal. Bottom-left: Landscape of the Pico Island, D. Stanley, https://en.m.wikipedia.org/wiki/File:Centuries_Old_Vineyards_%2814762533930%29.jpg, CC BY 2.0. Bottom-right: Vilnius Historic Centre, P.Capper, <https://www.flickr.com/photos/flissphil/2862668825>, CC BY 2.0.

According to K.G. Willis (2014), cultural heritage is the legacy of physical artifacts and intangible attributes of society inherited from past generations. Starting from this definition, two different subcategories emerge, the tangible cultural heritage -composed of cultural expressions with physical form- and the intangible cultural heritage.

Tangible forms of heritage may include: immovable cultural heritage, such as monuments, buildings, archaeological sites, movable cultural heritage such as paintings, sculptures, coins, manuscripts, traditional clothing; and underwater cultural heritage, such as shipwrecks, underwater ruins and cities.

Intangible cultural heritage consists of non-physical aspects of a particular culture, often maintained by social customs. The concept includes oral traditions, rituals and religious

ceremonies, -knowledge and practices related to craftsmanship, storytelling, ideologies, but also the ways and means of behaviour in a society, social values and manners.



Figure 3.3: Hula, Hawaiian Dance. U.S. Embassy New Zealand, https://www.flickr.com/photos/us_embassy_newzealand/13024142184/, CC0 1.0

Performing arts include various disciplines that are performed by individuals or groups in front of a live audience, are part of the intangible culture. Instrumental music, vocal music, dance, opera and theatre are included in the performing arts industry and are an intrinsic part of cultures around the world (Heilbrun and Gray, 2001). Despite its fragility, intangible cultural heritage or living heritage is an important factor in maintaining cultural diversity.

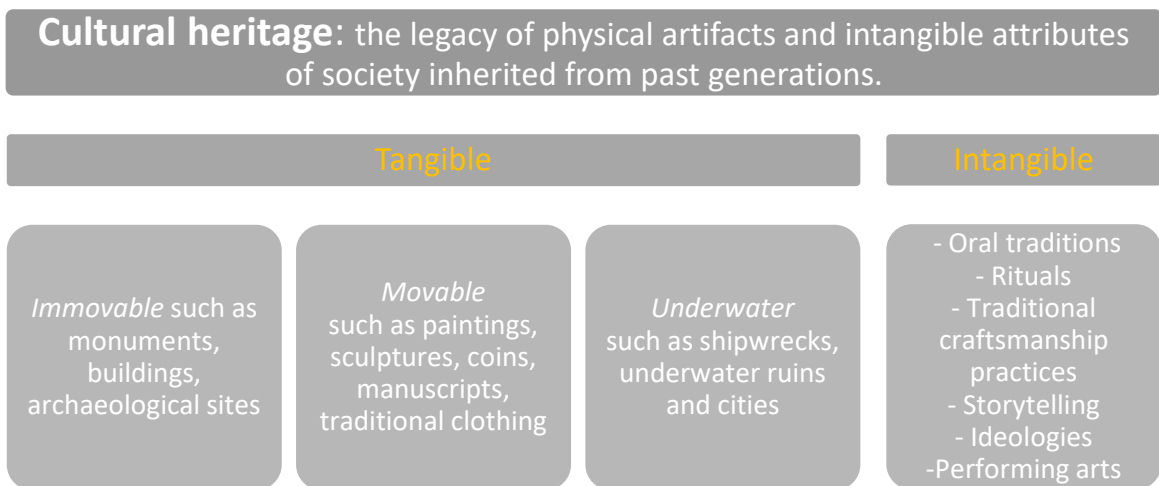


Figure 3.4: Categorisation of cultural heritage

Technology plays a cardinal role for the evolution of cultural heritage (Alivizatou-Barakou *et al.*, 2017). The technology advancement has helped and facilitated the discovery of new masterpieces and forms of art, such as: 3D creations, image scanning, high definition (HD) reproductions as well as online access.

The Heritage Cycle diagram can demonstrate how we can make the past part of our future (Simon Thurley, 2005). By understanding cultural heritage people value it. By valuing it, people start to care for it. Caring for cultural heritage can help people to enjoy it. From enjoying it comes a thirst to understand, and the circle starts again.

The Heritage Cycle diagram can demonstrate how we can make the past part of our future (May, 2020). By understanding cultural heritage people value it. By valuing it, people start to care for it. Caring for cultural heritage can help people to enjoy it. From enjoying it comes a thirst to understand, and the circle starts again.

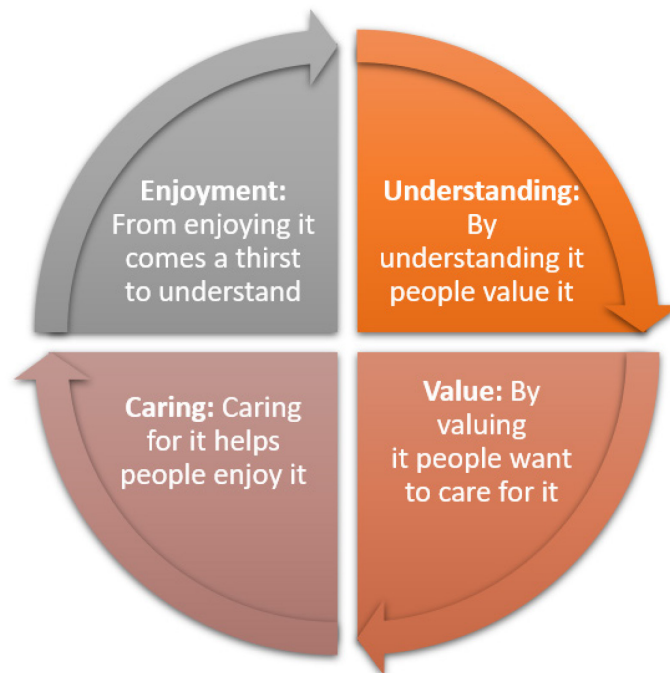


Figure 3.5: Heritage Cycle diagram

3.3 Interrelation between Culture & Heritage

There is a strong connection between Culture and Heritage, however the two terms do not coincide. Heritage includes the things (tangible & intangible) inherited from the past while culture is the manifestation of that past in the present, a present which is constantly changing. It is the means for transferring cultural characteristics from one generation to another, such as a tradition.

On the other hand, culture includes general social characteristics and attitudes, beliefs, religion, cuisine, music, arts, language, etc. for a certain group of people. Culture circles back to heritage, since emerging new cultures such as cybercultures in the digital world will become the heritage of the future.

Thus, Heritage is the inherited things, while culture is the characteristic peculiarities describing society.

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4. Dress and costume & their relation

Eglė Kumpikaitė, Audronė Ragaišienė

The dress and more specifically its synonym *costume* (both words deriving from the latin *consuetudo*, meaning custom) depicts the external appearance of an individual related to both a custom, connected with a local society in a certain period of time, as well as to the then available materials (silk, wool, linen, etc and people's skills (weavers, needlewomen, embroiderers). This specific society is formed according to the existing social, political, economic, historical and ideological factors. Within its social function, the costume appears as a means of communication, providing information codes among individuals.

„Dress” is a generalized term for clothing connected to identity or activity. “Costume” is a narrower meaning of “dress” to a particular style establishing specific features of social status, occupation or ethnicity. “Dress” would be related to anthropology or sociology and “costume” – to ethnology or media and art history.

In the 16th century and possibly later, “dress” was the main indicator of social class and/or ethnic group. The certain clothes were worn according to the wearer's status and according to traditions of various communities, necessary to observe by wearer. The recognizable elements of such styles of dress could be related to the term of “costume”. “Dress” is the appropriate term to classify the “dress codes” as part of protocols determined by specific geographic, cultural or contextual requirements. “Costume” can also be understood as the use of specific cuts, shapes and fabrics for identification feature of the wearer.

Therefore, the term “dress” can be described as the act of putting on and wearing a certain garment and anybody can wear a fashionable item or a “costume”.

All human societies practice some form of body cover and decor, driven by need, creativity, or symbolism. “Dress” can occupy either of these aspects, especially analyzing them from a panoramic perspective. “Costume” is related to creativity or symbolism, however, according to its context, if it is used from the past, it could mean a past utilitarian connection. “Fashion” acts firstly on a symbolic level, although it not completely erases the utility of certain garments, where the main aesthetic credit belongs to the designer. However, the wearer or fashion consumer can show some decision by combining individual pieces from choices limited by financial means. Moreover, while communication through dress and especially through costume can generate coherent messages that are immediately decipherable by those, who are familiar with its symbols, the articulation of fashion is inherently complex and ever-changing.

Another important difference between fashion and other clothing terms is its inextricable connection with consumerism. Although some cities have received the title of "fashion capitals, "dress" and "costume" cannot claim such titles.

Further Readings

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5. “Signs and “messages” of the traditional urban and rural costume

Autored by: 4D Culture Team

5.1 Bibliographic research

The traditional costume (the entire ensemble of garments and ornaments which accompany it) functions as a useful methodological tool to distinguish whether a person comes from a village (rural costume) or a city (urban costume). Additionally, it can indicate further particularities related to social, economic and religious parameters. It is a means of communication offering “signs” and “messages” (communication codes) among people such as age, social status, profession capacity, etc. It is related to a certain area and period of time within a traditional society, while operating as a characteristic element of its identity. In other words, a costume forms a code to transmit messages through recognisable “signs” (K. Korre-Zografou; Nathanail; Nathanail 2018; Nathanail G. 2020)

An urban or rural traditional costume gives “signs” and “messages” related to both a specific individual (i.e., married, single or widow for a woman, farmer, marine or shepherd for a man), and its social milieu in which it lives. Hence, in a traditional society this set of garments operates as an identity through which additional elements can be defined, such as the gender, age, social and financial status, professional capacity etc.

The researcher tries to identify the visual elements (i.e., the “signs” and “messages”) of the costume “language” in connection with the personal preferences of the wearer, extracting content of personal and social information related to a certain traditional society (Nathanail 2018).

Different types of costumes, for example the rich clothes worn by nobles of the feudal society, define different lifestyle, beliefs and ways of communication of this society (Hobsbawm 1980; Bada-Tsomokou 1992). Let’s study an example based on the above. It refers to a portrait of a rich businessman Figure 5.1 named “Ces messieurs de commerce” from the French city of Nantes during the slave trade period. He is wearing a very luxurious dress showing off his high social status, while he feeds his dog with sugar cubes, a rare and expensive product during that period. Consequently, through the certain costume codes that can be seen from this dressing, his specific social status can be defined.

Furthermore, costume colours in a traditional society may also play a cardinal role to identify the existing social status of a person. For example, during the Ottoman period all enslaved nations have to follow a specific colour costume code according to the orders issued by the Sultan. Hence, green the sacred colour of Islam, was forbidden for the conquered, as well as the luxurious and white colour fabrics. The shoes should be of a certain colour (red for the Greeks, black for the Jewish, yellow for the Turks) (Nathanail 2018)

Moreover, in Greece, luxurious fabrics were used for bridal costumes who's dominant colour was gold in the urban centres and rich regions, such as the “chryssí stoli” or the “foúntia me to chryssáfi” costume, in Mesogeia (Fig. 2), a region of Attica (Korre-Zografou 2009).

Additionally, “messages” recording life’s important stations, “the rites of passage”, from one situation to another (i.e., a woman, from spouse to widow) can also be mirrored through the

addition or removal of parts of a costume. For instance, the Kaplamás”, the traditional costume of Attica region, a type of costume made of a dark coloured polished cotton fabric, usually includes an inner red strip of fabric from the waist down. Women wearing “the Kaplamás”, try to show the strip. However, this red strip, which is an additional part of the costume, is not allowed to wear it in church or during mourning. Hence, it is a common and unique costume characteristic related only to young women (Fig. 3) during the first years of happy marriage who have not faced any deaths (Korre-Zografou 2009; Nathanail 2018).

Furthermore, at the painting, “The marriage”, by Christos Dimarchou (Fig. 4) one can see people wearing both traditional and European costumes. The latter are worn by young men. This is a “message” that young people have started to communicate more frequently with Europe and were being affected by the European fashion (Nathanail 2018,271-290).

The costume itself can also act as a medium of visual art focusing in different aspects. According to the New York Museum of Arts and Design (Fig. 5) “*The first global survey exhibition dedicated to the use of clothing as a medium of visual art, Garmenting: Costume as Contemporary Art, examines the work of thirty -five international contemporary arts... who by making or altering clothing for expressive purposes... create garments, sculpture, installation, and performance art that transform dress into a critical tool... garmenting uses the language of fashion to challenge traditional divisions of form and function, cast a critical eye on the construction of gender, advance political activism and address culture difference*”. Exhibition period: March12 - August 14, 2022.

5.2 Examples in museums

“Monsieur de commerce”, @[Musee-d' histoire-urbaine](#) Nantes

Bridal costume from Mesogeia, Greece, ©National Historical Museum

“Gynaika sti vrysi”, by Theodoros Rallis, © Greek National Gallery

“The marriage”, by Christos Dimarchou © Imerologio Christou Dimarchou , Syllogos Pontion «Argonaftai Komninoi» 1984

Garmenting: Costume as Contemporary Art, © N. York Museum of Art and Design

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6. Costume acting as an “identity” of the specific individual who wears it

Vangelis Karotsis, Kyriaki Kiskira, Sofia Plakantonaki, Georgios Priniotakis

The development of understanding the relationship between identity and clothing depends on a careful selection of terms and a broad approach to the social aspects of clothing. The full definition of dress includes body modifications and additions. The properties of these modifications and additions can be classified based on the sensory responses they produce. Since clothing acts as an effective means of communication during social interaction, it shapes one's identity and that of other people. The identity conveyed by clothing is also influenced by technology and the moral and aesthetic dress standards of society as a whole. Certain types of clothing and characteristics that convey identity may change over the time in response to economic, demographic, and other societal changes. Only through social interaction people, as psychologically unique individuals, learn to interpret, use, and modify the socially constructed meanings of clothing in their contemporary and historical environments.

Identity is communicated through clothing, as it announces the wearer's social position to the wearer and observers in a particular interactional situation. Some identities are assigned at birth, for example, body differences based on gender, race, as well as the ethnic category of the kinship group. Over time, the developing individual internalizes these and many other identities, and no individual can hope to acquire all possible identities.

According to the Oxford Learner's Dictionary, the meaning of the word *identity* corresponds to: who or what somebody/something is.

Eicher (Roach-Higgins, E. & Eicher J.B. 1992) notes that *dress*, within its holistic view of social aspect, *refers to an assemblage of modification and/or supplements of the body*. Dress in reference to its social significance can reveal commentaries related to human behaviour. It has a broader meaning than either *clothing* which is frequently used to emphasize enclosures covering the body, but generally omits any modifications of body or *costume* which usually indicates its “out of every day” role or activity, while it is better related to dress discussions on theatre, folk, festivals, ceremonies etc. Eicher (Eicher 2010) notes that costume is used by individuals to express a “performance identity”, while dress is used to establish “identity in everyday life”.

How *dress*, a medium of communication, from a symbolic interactionist perspective, is related to *identity*?

It is related through appearance (Roach-Higgins, E. & Eicher J.B. 1992), a nonverbal communication, while the dressed body communicates the personal and social identities of an individual (Barnard 2002; Barthes 1983; Calefato, P. 1983; Lurie 1973; Saucier 2011), and expresses its thoughts, feelings, desires, societal and group membership (Hebdige 1981). It “presents” the individual before the initiation of any discourse, having a priority in the formation of its identity (Roach-Higgins, E. & Eicher J.B. 1992). Dress characteristics such as shape, colour, decoration, techniques, express the identity of a person related to ethnicity, religion, age, social class etc.; that is individuals with the framework of their social interaction acquire identities related to various social, physical or biological factors. Hence, through the observation of dress

styles any such assumption can be made. Additionally, technology related to fabric materials or complexity may also play a role in the formation of an individual identity.

It is basically through dress that groups and individuals give themselves a meaning (Perrot 1994). It can be said that dress can act as means of relation to or exclusion from, the environment (Vrelli 2012). It is the most visible material item which carries multiple and various meanings. The list of possible meanings communicated by type of dress is endless.

Furthermore, *“no two people encounter the same environmental, social or other circumstances for acquiring the ways of behaving that lead to establishing identities. Therefore, the identities for any person, including the ones communicated by dress, are uniquely personal”*, (Roach-Higgins, E. & Eicher J.B. 1992).

The first studies related to the dress operationality were published on the beginning of the 20th century within the framework of a modern society. The said studies approached the dress as a means of interpretation of social information and an examination of mechanism of social changes (Petridou 2013).

In a pioneering study, Kroeber used documentary evidence to correlate fluctuations in women's fashions (either the skirt length or the width of the waist, or even the decolletage depth) with major social and political upheavals (Kroeber 1919; Kroeber A. & Kluckhohn C. 1952), but he made no reference to the persons involved, and overlooked internal cultural variations and conflicts of style (Kuper 1973).

Nevertheless, the communication role of the dress is developed during the second part of the 20th century (Petridou 2013).

Traditional costume, the entire ensemble of garments and ornaments which accompany it (Korre-Zografou 2009) as an “out of every day” clothing, within the framework of its performance role in a modern society may express personal and social desires (Shukla 2016). For example, a collective identity may appear through the participants of local folklore societies, dressed in local costumes and dancing local dances. Furthermore, costumes can also act as signs of “commitment to heritage” preserving historical continuity (Shukla 2016) and can be expressed by, for example, theatrical plays showing local historical events where players are wearing historical costumes. In addition, traditional costumes can also be used as “educators”, by teaching groups of people local history and dance. Our project “4D Culture” represents a typical example of the above.

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7. Definition of formal and informal traditional costumes

Eglė Kumpikaitė, Audronė Ragaišienė

The informal traditional costume was used every day working the everyday works and was therefore simpler, sober and more practical, meant to be easily adaptable to the work performed by the individual using them. These clothes were usually manufactured from inferior, faster-wearing, cheap, worse raw materials (tow, noil yarns, hemp, etc.) than formal costume for fests, church, etc., also taking into account the climate conditions of the region. Because of that reason, the everyday (informal) clothes remain until these days in lower amount than the formal costumes.

People wore informal traditional costumes working the everyday works. They were usually manufactured from inferior, faster-wearing raw materials (tow, noil yarns, hemp, etc.). Because of that reason, the everyday clothes remain until these days in low amount. Formal traditional costume was worn, when going to church and during different solemn occasions – weddings, funerals, christening, etc. It was manufactured from better, higher quality, more expensive and durable raw materials. Besides, formal costume was worn rarer, was more protected, therefore, these clothes remain in larger amount until these times. They mostly are preserved in museums.

The more festive formal traditional costume was worn, when going to church and during different solemn occasions (religious festivities and personal dates) – weddings, funerals, baptism, birthdays etc. These costumes were made to be shown off, thus being more ornamental and colorful. Formal costume was manufactured from better, higher quality, more durable raw materials. Formal costumes are usually accompanied by well elaborated jewelry and accessories (earrings, bracelets, necklaces etc). Besides, formal costume was worn rarer, more protected, therefore, these clothes remain in larger amount until these times. They mostly are preserved at funds of museums. Therefore, exactly peculiarities of this formal costume are discussed further.

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8. Types and indicative characteristic data of representative traditional costumes

Greece

Kyriaki Kiskira, Sofia Plakantonaki, Georgios Priniotakis

According to Aggeliki Chatzimichali (Chatzimichali, 1948), Greek women traditional costumes appear in the form of *cavadi*, that is a long apparel with a vertical opening or a cross dress, with *sigouni*, that is costumes with a vest and in a *dress form*. Ioanna Papantoniou states that (Papantoniou,1978), in general, the women costumes have either a Byzantine or a Western origin. The islanders are dressed with *vraka*, a type of a loose trouser, while men from continental Greece wear *foustanella*, a pleated skirt-like garment which became a national costume by Otto, the first king of Greece, after its independence (Christodoulou,2002).

N.G.Politis, the founding father of the Greek folklore studies, believed that woven fabrics, embroideries, jewels, woodcarvings, costumes etc are cardinal items for the understanding and restoration of the cultural life of Greek people. Information about Greek traditional Costumes are offered by books, videos, films, Museums, photos, drawings, paintings etc.

Male and female Greek traditional costumes are divided to urban and rural, directly linked to the historical period they belong to: they are influenced by local customs, available materials (silk, wool, linen, cotton, etc.), people's skills (weavers, needlewomen, embroiderers), as well as the socioeconomic factors and contacts with other areas.

In Greece, we have 2 main types of male traditional costumes:

- a) Fustanella;
- b) Vraka.

Fustanella is a pleated, white, skirt-like garment, mainly worn in mountainous areas of Greece, like for example the Peloponnese, Central and Northern Greece, etc. The skirt consists of 400 pleats. The pleats symbolize the 400 years that Greece was under the Ottoman rule. It was worn by the Greek warriors during the War of Independence (1821), like for example Theodoros Kolokotronis, Georgios Karaiskakis, Athanasios Diakos. Today this costume is worn by the Presidential Guards (Evzones or Evzonoï). The main components of the costume, among others, are the following:

- a) white shirt (poukamiso);
- b) bolero (yileki);
- c) waistcoat (Meidani);
- d) red hat (fessi) with a long tassel;
- e) sash (zonari);
- f) shoes (tsarouhia).



Figure 8.1. Fustanela Image

Vraka is a baggy trousers costume worn mainly by islanders in Greece, like for example, the Cyclades, the Ionian islands, the Dodecanese, etc. The main components of the costume, among others, are the following:

- a) white shirt (poukamiso);
- b) dark/black colour loosing baggy trousers (vraka);
- c) sash (zonari);
- d) bolero (yileki);
- e) jacket (tzaka);
- f) moccasin-like leather shoes;
- g) soft red hat (fessi) with a rich tassel.



Figure 8.2. Vraka Image, Source: © Spetses island , National Historical Museum (Athens)



In Greece, we have 2 main types of female traditional costumes:

a) a sleeveless overgarment (Sigouni)



Figure 8.3. Sigouni Image: © Epirus, STAMCO

b) a sleeved overgarment (Kavadi or Foustani).



Figure 8.4. Kavadi Image, © Kalymnos island, Benaki Museum

The main components of the female costumes, among others, are the following:



- a) shirt, mainly white (poukamiso);
- b) a sleeved or sleeveless overgarment;
- c) sash/apron;
- d) different headdresses;
- e) shocks and shoes.

Greek traditional amalia costume

Queen Amalia (Spouse of Otto, the first king of Greece, 1832-1862), designed a costume of her own inspiration to establish national identity for the country's sovereignty. The main components of the costumes, among others, are the following:

- a) long dress (kavadi or foustani), reminding of the classical Biedermeier Style, popular in the 19th century in Germany and Austria;
- b) an embroidered chemise;
- c) velvet jacket;
- d) red soft hat (fessi);

Today, the "Amalia costume", can be worn by pupils during National Holiday school parades.



Figure 8.5. Amalia costume, © Amalia Costume (Original), Bayerisches Nationalmuseum, München (left)



Figure 8.6. Amalia costume, © Amalia Costume, painted by N.Lytras, Filekpaideftiki Etaireia, Athens (centre)



Figure 8.7. Amalia costume, © “Amalia Costume”, during National Day Parade, <https://www.enikos.gr/society/25i-martiou-i-stratiotiki-parelasi-mesa-apo-13-syglonistikes-pho/1549880/> (right)

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Bulgaria

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The Bulgarian folk costume was an integral part of the people's life, both in everyday life and on holidays, and in the field of culture, where the material and the spiritual intertwine and complement each other. Unlike other items of material life, the clothes are invariably present in people's lives, from birth, when one wears the first chemise, to death, when one is buried in new or wedding clothes. The national costume is a very specific cultural phenomenon that developed over a long historical development. Therefore, the folk costume has long been defining for the Bulgarian folk culture, which gives a visual information of the ethnic specificity and ethnographic diversity of the Bulgarian people (Cherkezova, 1994).

Bulgarian Women's Folk Costumes. The types of Bulgarian women's folk costumes are determined by the cut and the way of wearing of the outer garments. The main types are (Cherkezova, 1994):

- with two aprons;
- with one apron;
- sukman (a low-cut sleeveless dress);
- saya (an outer garment, open in the front part).

Two-apron women's costume. The main components of this type of Bulgarian women's folk costume are a shirt; two aprons fastened at the waist, one in front and the other behind; and a belt. The shirt is sewn mainly from front and back rectangular pieces. The shirt is tucked in between the waist and neckline and is highly visible and stands out under outerwear. Exquisite and dense embroidery adorns large spaces on the sleeves, front and back of the shirt. The two waist aprons are sewn from home-woven decorative fabric. The back apron falls into pleats and ruffles and exists in several variations. The front one is made from one or two pieces of fabric and has horizontal or vertical embroidery. The two-apron women's costume is widespread mainly in the Danube Plain in Northern Bulgaria (Cherkezova, 1994).

Figure 8.1 presents a two-apron women's folk costume from village of Beli Mel, Region of Chiprovtsi, North-Western Bulgaria (Komitska and Borisova, 2005).



Figure 8.8. A two-apron women's folk costume from village of Beli Mel, Region of Chiprovtsi, North-Western Bulgaria (Komitska and Borisova, 2005)

One-apron women's costume. This type of Bulgarian women's folk costume is characteristic of some settlements in the Rhodopes Mountain and the Danube Plain in Bulgaria. It has a simple composition based on a long tunic-like shirt and an apron tied at the waist. The apron is as narrow as one piece of cloth or as wide as two pieces of cloth. It is of simple two-colour or multi-colour stripe decoration or of pale squares on a black ground, which is sometimes framed with geometric ornaments. The apron with light yellow and orange colors and shades of grassy green is typical one of the women of Rhodope. An open upper garment called *anteriya*, *zabun*, etc. is worn over the shirt and apron (Cherkezova, 1994).

Figure 8.9 shows a one-apron women's folk costume from town of Zlatograd, Southern Bulgaria (Komitska and Borisova, 2005).



Figure 8.9. A one-apron women's folk costume from town of Zlatograd, Southern Bulgaria (Komitska and Borisova, 2005)

Sukman. The sukman is the most common Bulgarian women's folk costume. It covers the territory of the mountainous regions of the Central Bulgarian Lands, as well as some Black Sea and seaside regions of South-Eastern Trakia. The numerous regional and even local varieties of sukman dress, however, share some common features of the Bulgarian folk costume: the type of textile, tunic cut and low neckline. The sukman is most often a sleeveless dress, but in some places, it has short or long sleeves. The decoration of the sukman folk costume is concentrated on the skirt, on the neckline and the ends of the sleeves. It consists of multi-colored embroidery, decorative fabric and applications of shirts that come in a variety of sizes and styles. The cut of the sukman defines three main variants, which have a specific geographical distribution. In Western Bulgaria, the sukman is cut diagonally, which falls down from the waist, hence its name *kasoklinest*. In Central and South-Eastern Bulgaria, the sukman is a high-wedge type with trapezoidal or rectangular wedges located high in the area of the shoulder curves or armholes. In Eastern Bulgaria, on the slopes of the eastern ranges of the Stara Planina Mountain and along the Danube Coast, rare specimens of two-pieces sukman are found. It is sleeveless with a short jacket called a *chapak*, to which is attached a skirt gathered tightly at the waist. The belt of the sukman costume is usually long enough to wrap around the waist several times. The colour of the sukman dress is black or more often in various shades of red. In some cases, there is a multi-colored ribbon decoration. The sukman is worn with a narrow belt, the ends of which are fastened with a belt buckle called *pafiti*, a typical Bulgarian jewelry, which are cast or forged in a round or oval form, mostly with floral ornaments, but sometimes with mother-of-pearl application on Jerusalem plaques with iconographic scenes. The apron is usually the most picturesque decorative centerpiece of the sukman costume. It is richly ornamented in different colors, which stand out beautifully against

the background of the large black or darkness of the sukman dress, which makes this type of Bulgarian folk costume very artistic and original (Cherkezova, 1994).

Figure 3 presents a soukman women's folk costume from village of Zornitsa, Yambol region, South-Eastern Bulgaria. Figure 4 shows a soukman women's folk costume from village of General Inzovo, Yambol region, South-Eastern Bulgaria (Komitska and Borisova, 2005).



Figure 8.10. A sukman women's folk costume from village of Zornitsa, Yambol region, South-Eastern Bulgaria (Komitska and Borisova, 2005)

Figure 8.11. A sukman women's folk costume from village of General Inzovo, Yambol region, South-Eastern Bulgaria (Komitska and Borisova, 2005)

Saya. This type costume consists of a permanently worn outer garment called a saya, worn over a tunic-like shirt. The saya is open in the front, slightly wedged, with different skirt lengths. The dress has sleeves. The skirt is knee or ankle length. The sleeves are short or long. The fabrics of the saya are different in material and color. Monochromatic white, black, blue and dark blue saya is made of cotton or woolen fabrics predominate. One of the most common variants, along the middle course of the Maritsa River, is made of multi-colored striped canvas with a predominant red color. The decoration of the saya is located on the neck opening and the ends of the sleeves with ornamental linear embroidery, supplemented by multicolored braided lace. The decoration of the saya in Central Western Bulgaria is a gold thread application, which is varied one and at the same time uniform in style. Another important component is the black or red waist band made of woolen cloth. The apron is also made of woolen fabric, and in most cases, it is red or striped. In the South-Eastern region, the apron has multiple woven decorations. The apron, which is decorated with gold threads, is mainly used on festive occasions. In the South-Western region, red shades of textiles predominate, as well as dense embroidery, also in red. The costume from the saya is most common in South and South-Western Bulgaria (Cherkezova, 1994).



Figure 8.12 presents a saya women's folk costume from village of Galichnik, near town of Debar I today's North Macedonia, Bulgarian Pirin ethnographic area (Komitska and Borisova, 2005).



Figure 8.12. A saya women's folk costume from village of Galichnik, near town of Debar I today's North Macedonia, Bulgarian Pirin ethnographic area (Komitska and Borisova, 2005)

Bulgarian Men's Folk Costumes. The types of Bulgarian men's folk costumes are determined by the shape and colours of the outer garments. The main types are (Cherkezova, 1994):

- belodreshna costume (white-clothed costume);
- chernodreshna costume (black-clothed costume).

Belodreshna costume. This type of Bulgarian men's folk costume includes a tunic-like shirt, trousers and outerwear made of white thick home-spun and woven woolen fabric. The trousers exist in two variants, benevretsi and dimii. Benevretsi are long and tight pants with close-fitting legs at the bottom of the legs. Dimmies have wide and shorter legs. The upper garment of belodreshna costume is a kasak, klashnik, dolaktenik or golyama dreha. It has a wedge-shaped cut and considerable length. Her particular style feature with linear embroidery motifs and colorful knitted lace on the upper part of the leggings. The obligatory item is the belt, made of richly decorated mostly red fabric and worn tightly wound around the waist. Belodreshna costume is mostly spread in North-West Bulgaria (Cherkezova, 1994).

Figure 31 presents a Belodreshna Bulgarian men's costume from village of Asenovlak, Botevgrad region (Komitska and Borisova, 2005).



Figure 8.13. A Belodreshna Bulgarian men's costume from village of Asenovlak, Botevgrad region (Komitska and Borisova, 2005)

Chernodreshna costume. The appearance of chernodreshna Bulgarian men's costume is a part of the general process of darkening of men's clothing for the whole country, especially expressed during the period of the Bulgarian Renaissance. This is the result of new social, economic and cultural conditions. From the late 18th to the mid-19th Century, men's garments were no longer made of white woolen fabric aba. Instead, they have been made from black shayak, also a type of woolen fabric, with a different cut for the trousers and outerwear. The trousers, called poturi, are wide and have many black cords. It is curious to note what the people believed: The more wrinkled and stuffed the pots and especially their bottoms, the more affluent their owner was. Outerwear elek, aba, anteriya are straight cut and waist length. The belt, which is made of woolen fabric in red color and of remarkable width, is tight around the waist. The remaining components of belt, typical fur cap and tsarvouli are a part of the belodresha costume as well (Cherkezova, 1994).

Figure 8.14 shows a Chernodreshna Bulgarian men's costume from Stara Zagora region (Komitska and Borisova, 2005).



Figure 8.14. A Chernodreshna Bulgarian men's costume from Stara Zagora region (Komitska and Borisova, 2005)

The men's costumes from Western Bulgaria are a mixture of belodreshna and chernodreshna costumes, and are a composition of white benevretsi worn with dark blue outer garments. Home weaving and tailoring contributed to the introduction of chernodreshna costume. At the end of the 19th century, the chernodreshna costume gradually began to go out of fashion. European fashion is gradually entering the cities (Cherkezova, 1994).

Decoration of Bulgarian national costume. The artistic decoration of Bulgarian costumes is one of our most valuable national heritage, proof of the multifaceted spiritual life, high artistic potential and sense of beauty. The decoration of the clothes, an exceptional work of the Bulgarian woman, bears the mark of family and clan traditions, of morality and worldview. It has the ethnic specificity and social function. The exceptional artistry of the costume is obtained through skillful ornamental decoration expressed in the type of fabric, embroidery, knitting, appliqués and lace. The textile decoration is inextricably linked to both the individual parts of the garment and the overall composition of the suit. It is most often on the exposed parts of the costume: neckline, hems of sleeves and skirts, bands, belts, leggings, aprons, scarves, socks. Textile decoration in the form of monochromatic or ornamented stripes is widely used. It determines to a greater extent the style of the women's two-apron costume and the saya garment. Particularly impressive is the aesthetic impact on women's aprons and girdles, which play the role of an artistic and compositional center. The art of embroidery is even more diverse. The embroidery is an expression of the specificity and uniqueness of Bulgarian folk costumes. It is characteristic of the

whole country, but the greatest prevalence is in Northern, North-Western Bulgaria and North Macedonia. It is an invariable element of men's and women's shirts, aprons and belts, sukman and saya clothes, on the aprons of the double-apron costume.

The embroidery on national costumes is varied in technique, structure, pattern, contents, colour and location. The Bulgarian women used several stitches: straight, called also split stitch – horizontal and inclined, crossed, stitched and two-faced. The high artistic quality of embroidered ornamentation is determined to a greater extent by the skillful selection of materials and their preliminary preparation. Most often, wool and silk threads are used, as well as various combinations between them. The metallic gold threads give the embroidery a touch of shine and magnificence. Both textile decoration and embroideries impress with their ornamental patterns and motifs. Some of which are quite ancient: the motif of the "tree of life" rosette, swastika, circle, cross. The rhombus is a common graphic ornament (Cherkezova, 1994).

Figure 8.15 presents Bulgarian embroidery from Dupnitsa region, combined both symbols of Elbetitsa and Swastika (Stoyanov, 2017).

Elbetitsa is derived from the ancient "elem-becht", which translates to the meaning of the 8 cycles of nature - winter/ north, summer/ south, spring/ east, and autumn/ west. The Elbetitsa is a double star or two crossed crosses and was created as a cult of the Sun. It is a positive sign that encodes in itself wishes for health, prosperity and harmony. This ornament is also found in the title "bagatur" with the meaning of strength and power. It is also a symbol of the Mother Goddess and for this reason it is mostly found as an element on women's clothing. (Ucreate, 2021) Elbetitsa is the basis of many Bulgarian embroideries and ornaments, depicted on the sleeves and collars of clothes, as well as in the lower part of women's skirts. These are the places where the clothes ended and it was believed that a person was most vulnerable there. Therefore, all embroidery and ornaments are believed to have magical power to protect their wearer from evil forces (Vezba, 2017).

Suvastika and swastika are the most recognizable symbol in the world and unfortunately it evokes negative associations, but in fact it is an extremely positive sign - a spell for fertility and warding off evil. It is the perfect stylized combination of movement and rest at the same time. A combination of opposites. There are two varieties. The first is the infamous swastika - when the edges are folded clockwise and suvastika - when it is in the opposite direction (Ucreate, 2021).



Figure 8.15. Bulgarian embroidery from Dupnitsa region, combined both symbols of Elbetitsa and Swastika (Stoyanov, 2017)

Figure 34 shows a Bulgarian embroidery with the symbol of the Tree of Life. It is also known as the World Tree or the Cosmic Tree. The Tree of Life is a three-level vertical representation of our world. The crown symbolizes the Upper World or the Heavens. The trunk represents the Earth. The roots signify the Underworld, the home of demonic forces. It was believed that the Young Sun, or as the Bulgarians call it, the Young Deity, descends on the branches of the Tree every year at a certain time to illuminate human life and mark a new beginning (Bezovska, 2011).



Figure 8.16. Bulgarian embroidery with the Tree of Life (Bezovska, 2011)

The rhythm, symmetry and contrast of the embroidery are valid for the entire Bulgarian ethnic territory. Compared to textile ornamentation, embroidery compositions are much more varied as a result of the ornamentation technique (Cherkezova, 1994).

Both geometric shapes and compositions, as well as colors have their important role in the overall construction and message of the embroidery. They often follow certain color schemes. Each of them is loaded with a meaning that complements the overall meaning of Bulgarian embroidery:

Red. The meaning of this royal color has retained its meaning until today. It is a primary color that is a symbol of blood and war. Red protects from lessons and evil spells. It is no coincidence that the brides were covered with a red veil, and the newborn was swaddled in red diapers.

Green is the color of Mother Nature and new life. It is associated with the Tree of Life.

White is a symbol of purity, youth and innocence till today.

Blue. This is the angelic color that depicts the sky, the sea, the water. It represents truth and trust, purity, tranquility and contemplation.

Yellow is a symbol of gold and the Sun, the source of joy and merriment, fire, light, as well as with the afterlife and the dead.

Black and brown. They are the colors of Mother Earth and represent stability and security, fertility (Ucreate, 2021).

Appliques also add to the look of the suit. They are typical for the saya and sukman, and less often for outerwear. It is also used for the sleeveless upper garment (elek) of the double-apron costume. Applications are not an independent decoration and are usually combined with decorative fabric, embroidery, lace, cord trimming, etc. Very often, the application itself is a space that is additionally decorated, thus achieving high aesthetic results.

In the decoration of folk costumes, lace and lace play an important role. The rhythm of their combinations and the play of colors have an important contribution to the beauty of the costume and have displaced their main function - to strengthen the seams and hems of thick woolen clothes.

Hand-knitted decoration is characteristic of individual elements of women's clothing. The one crochet-hook lace, in geometric shapes or stylized plant motifs, gradually replaced multi-colored embroidery on women's shirts. At the same time, it functions as a harmonious addition to the look of kerchiefs, aprons, sukman dresses. Crochet ornaments bear the influence of traditional embroidery. A typical example in this regard are the rosettes and figures of birds that prevailed at the beginning of the 20th Century. The white cotton crochet, which is typical for the towns, is a stylistic feature of the folk women's costumes from Ihtiman, Pazardzhik, Kyustendil, Sofia and Tran regions (Cherkezova, 1994).

Pafts (Pafti). The pafts (pafti) are one of the most beautiful elements of Bulgarian women's national costume. They are exquisite, artfully crafted from various metals, adorned with whimsical shapes and braids, these belt buckles and are considered a symbol of femininity. Like all jewelry, the pafts have a magical meaning for the Bulgarian woman. It is no coincidence that they are metal, and the craftsmen preferred to work with silver, because it is white and, like a mirror, repels the evil eye and returns it back. Their shape is also varied – the round and rectangular ones have been known since the Middle Ages, and the leaf-shaped ones with rounded or curved upwards ends were brought from the East. Unlike the national costume, the ornaments do not have a narrow division by region.

The variety of motifs and subjects depicted on the pafts is impressive. In the pafts there are plant ornaments - flowers, leaves, bunches, fruits, braids and animal motifs - peacocks, doves, snakes, geometric elements. Very interesting are the mother-of-pearl tiles on the pafts with images of saints and Christian holidays. One of the favorite motifs on mother-of-pearl is the double-headed eagle, which is a symbol of the Patriarchate of Constantinople. Varied shapes and ornaments of pafts are shown in Figure 10 (Semkovska, 2019).

Jewelry and in particular pafts were worn as protection precisely on the places of the human body through which it was believed that unclean forces and spirits could penetrate. These are almost the same places called chakras by Eastern peoples, and through which, according to them, the exchange between human and cosmic energy takes place (Vezba, 2017). As for the protective power of the pafts, it was believed that the human body is divided into an upper and a lower part, and the most vulnerable is the middle, where the girdle, the belt, is put on (Semkovska, 2019).



Figure 8.17. Varied shapes and ornaments of pafts (Semkovska, 2019)

Tronska (Elhovska) women's national costume. Tronska or Elhovska women's folk costume is a sukman type from Trakia ethnographic area and is located in South-Eastern Bulgaria in the South and central parts of Burgas, Yambol and Haskovo regions. The name Elhovska comes from Elhovo, the biggest town of the geographic region where Tronska costume is worn.

Elhovska women's folk costume is impressive, prevailing with its rich multi-colored embroideries and is recognized as one of the most beautiful traditional women's costumes in Bulgaria. It was appreciated too early and gained a lot of popularity. Proof of this is the participation of Elhovo clothiers at international exhibitions almost 100 years ago in London and Rio de Janeiro. In 1920, a large exhibition was arranged in England in St. Albans, near London. 40 pavilions have been set up, one for each country. In the Bulgarian pavilion, in addition to the wide variety of different objects, only one female costume from Kazel-Agach (now Elhovo) and one male from Sofia, dressed on mannequins, were displayed in the two corners. The The Elhovo's sukman arouses the admiration and interest of the English people. The same exhibition later visited London – in the two large salons of the "Hyde Park Hotel", one of the first large hotels in London, visited by rich Americans who marveled at the beauty of the women's costumes from Elhovo. At the jubilee exhibition in Rio de Janeiro (Brazil) in 1921-1922, Bulgaria was represented with only two women's costumes, one from Elhovo and the other from the village of Balabunar, Karnobatsko (Kostova and Hristov, 2021).

The basic parts of Tronska (Elhovska) women's folk costume are: a sukman dress in A line or trapezium silhouette, a short shirt, a waistband, and an apron.

The sukman or low-cut sleeveless dress is made of black fully cast woven woolen fabric. The back basic cloth and the wedges are pleated in folds that are around one cm deep. The neckline opening is decorated with embroidery in rectangular form. It is called gaze. In the lower part of sukman, alternating with white and yellow gold treaded galloons, named belki, are applied. At the lower part of the sukman, embroidered skirts are attached.

The chemise is made of cotton with or without silk stripes. The embroidery decoration is usually at the hem of the sleeves.

The waistband is woolen, woven with multi-colour stripes. An ornamented apron is worn over the waistband (Angelova, 2017).

Tronska (Elhovska) women's folk costume is presented in Figures 9.18-23.

Figures 35 and 36 present Tronski women's folk costumes from village of Golyamo Krushevo, Yambol region. Figure 37 shows a Tronska women's folk costume from village of Kamenets, Yambol region.

Figure 38 presents a Kariotski sukman women's folk costume from village of General Inzovo, Yambol region. The Kariotski costume, which is show in Figure 38, actually is similar, almost the same, to Tronska costume and was worn by Greek women in Yambol region. The main difference between both costumes is in the color of sleeves of shirts. Bulgarian women worn sukman costumes with chemises with white sleeves or sleeves in light hues (Figures 8.16 and 39). Greek women worn sukman costumes with shirts with sleeves in dark blue.

Figures 8.18 and 8.20 show Tronski women's folk costumes from village of Malomir, Yambol region.



Figures 8.18 and 9.19. Tronski women's folk costumes from village of Golyamo Krushevo, South part of Yambol region



Figure 8.20. Tronska women's folk costume from village of Kamenets, Elhovo district, Yambol region



Figure 8.21. Sukman women's folk costume from village of General Inzovo, Central part of Yambol region



Figures 8.22 and 8.23. Tronski women's folk costumes from village of Malomir, Central part of Yambol region

The cut of the sukman dress is presented in Figure 8.24. The A line is a result of rectangular front and back, and trapezoidal wedges, situated between the arm holes and the hem.

The short shirt or chemise of the Tronska costume is shown in Figure 8.25. The cut is simple and combines rectangular front and back, rectangular sleeves and rectangular wedges, situated between underarms and the hem.

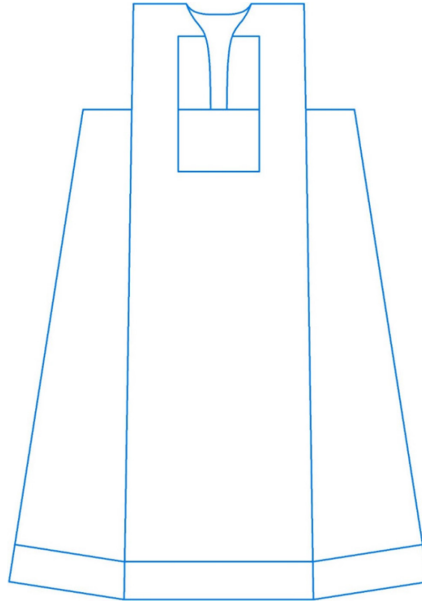


Figure 8.24. The cut of the sukman dress. The rectangular form of front and back and the trapezoidal shape of side wedges

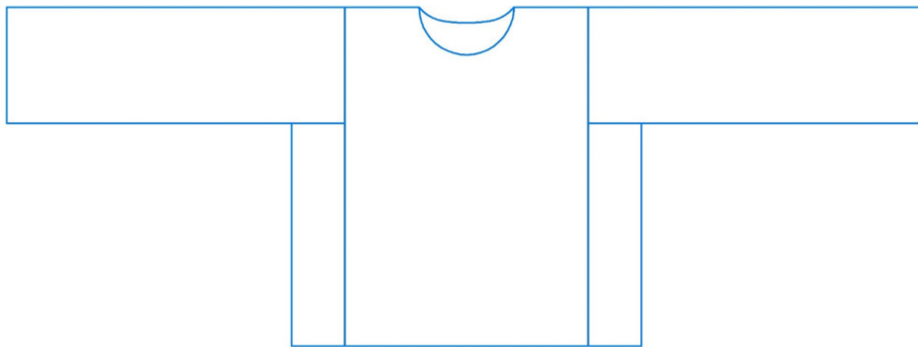


Figure 8.25. The cut of the short shirt. Rectangular shapes of all the pieces: the front, back, sleeves and side wedges

The embroidered rectangular neckline, named Gaze or Gazi is the most distinctive decoration of Tronska women's folk costume. The Gaze ornaments are floral, zoomorphic (Angelova, 2017), and geometric ones. Sometimes 'magic' symbols as crosses, swastika, octagonal stars are embroidered (Kostova and Hristov, 2021). The Gaze necklines are multi-coloured, as yellow is the most used colour. Varied Gaze necklines of Tronska sukman women's costume are presented in Figure 43. Sukmans are from villages of Golyamo Krushevo, Kamenets, Malomir and Melnitsa, Yambol region.



Figure 8.26. Varied Gaze necklines of Tronska sukman women's costume. Sukmans are from villages of Golyamo Krushevo, Kamenets, Malomir and Melnitsa, Yambol region

The decoration of the lower part of the sukman silver and gold belki and embroidery are shown in Figure 8.26. The embroidery ornaments are mainly floral, but there are zoomorphic and geometrical ones. The ornaments are multi-colored.

The apron's ornaments are mainly geometrical, but there are floral ones. Zoomorphic ornaments are less common. The aprons are red or multi-colored ones. The basic colors of multi-colored ones are red, yellow, green, and blue. Some apron's ornaments are shown in Figure 8.28.



Figure 8.27. Belki and embroidery on the lower part of sukman

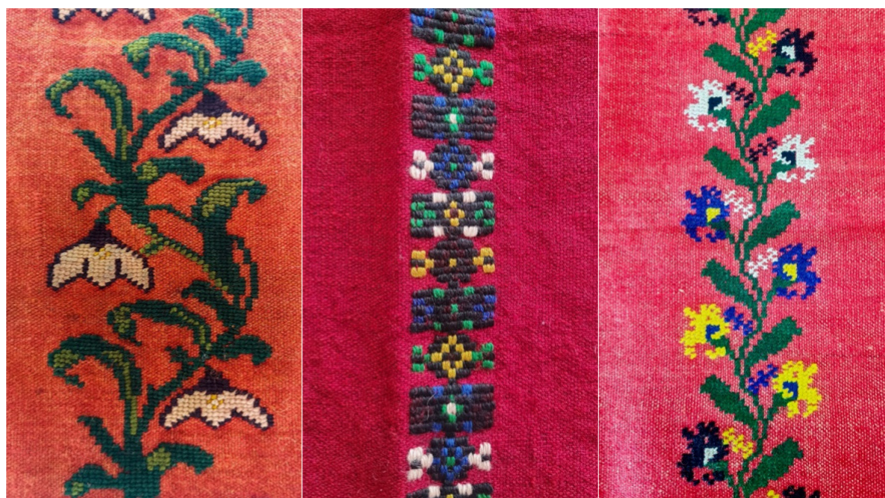


Figure 8.28. Ornaments of aprons

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Portugal

Sandra Cruz

In terms of the materials used, overall, there is a preference for linen and wool, which had its origin during the Neolithic. Later, also silk would enter the country and later, only in the 19th century, cotton, which turned out to be very adaptable and popular and started to replace the fabric used in some of the exterior garments. Nevertheless, there are also differences that can be found between regions. The materials used can be of vegetable origin (linen, tow, cotton, straw, etc.) or of animal origin (wool, silk, sheep, goat, bovine skin, etc.). It should be added that some Portuguese regions have costumes with pieces made out of leather or straw. For example, the leather or straw capes are still used in Serra da Estrela and Alentejo, only by men. In both regions, the wool blankets remain very typical. In Serra da Estrela, they are monochromatic, but in Alentejo, and due to the Muslim influence, they became more colourful, showing decorative geometric elements, and also strips.

When analysing the various women's costumes that exist in the country, especially in the northern part, where they are more detailed and ornamented, it should be noted that even though there are differences between villages, a common pattern (both in the elements, composing the costume, and in the fabrics and weaving techniques used) can be identified. The costumes are generally comprised of a round skirt with an apron, a vest, and a white linen shirt. They are complemented with a patterned scarf, used by the chest, and a similar one tied to the head, both with a typical pattern, original from the 17th century. Another trend that can be identified in other folk costumes - the case of Alentejo and Algarve - is having all the women's clothes made out of pattern cotton, something that was highly influenced by the Portuguese industrial revolution by the end of the 19th century. Thirdly, some costumes (in particular, the ones from the interior-

centre part of the country) were also manufactured with wool. This was often complemented by the usage of a straw (by women) or felt (by men) hat.

When it comes to the fabrics used in the costumes, one can highlight five different types: monochromatic, striped, checkered, carved and patterned textiles. If before the 19th century the used fabrics were wool, linen, silk and cotton; now they are mainly produced synthetically. Also, here some differences can be spotted between the regions of Portugal - generally speaking, the country could be divided into two large regions: the littoral and the mountain/interior area. If in the interior of the country the monochromatic fabric stands out, in the littoral it's more common to see the patterned costumes. Moreover, the striped textiles are mostly used in the blankets and skirts in the northern, madeira regions, as well as in the area of Ribatejo. In the north, however, we can also highlight the prevalence of carved and embroidered fabrics, which turn the costumes into highly ornamental and ostentatious pieces.

The costumes from littoral regions usually are more colourful (Viana do Castelo costumes are a paradigmatic example). The variations are also reflected in the accessories that are worn. In the interior zones of the North and Center of the country, women use a head scarf that covers their forehead - which is also cultural, pointing to the inferior role that women used to have in their communities; in the littoral, even though the scarf is used in very different ways, it doesn't cover the forehead. Madeira's costume exhibits a very distinct detail - both men and women use a hood which stands vertically, pointing to the sky. If in the north the most typical items are patterned scarfs (following a 17th-century inspiration), and white linen shirts, other parts of the country exhibit different traditions. In Alto Alentejo and in the interior we can find embroidered skirts, and as we go south, and look closely at Alentejo and Algarve costumes, we see the cheetah pattern, which could be applied both on skirts and on shirts. The littoral costumes, as aforementioned, are colourful, and they have a fluvial touch, being very common the round skirts and the scarfs with romantic features. Other popular patterns are the chess one, similar to the Scottish tartan, and, even more so, the embroidered fabrics, primarily used for aprons and skirts.

Regarding the colours, they vary, as referred, not only from region to region, but they also have suffered changes over time. The oldest tend to be darker and monochromatic, as they used to be made with natural sheep wool.

Hats are also very frequent in different folk costumes all over the country, even if all of them have their own specificities. In the interior and centre regions of the country, straw and felt hats predominated, and in the littoral (and, in particular, in Nazaré), pompom hats can be found. Berets are also common in some areas of the country, especially in towns and regions with a strong connection with fishing.



Figure 8.29 “Celebrating the anniversary of Portuguese Folklore”, Photo Agência Briososa, source <https://www.flickr.com/photos/agenciabriosa/43386326752>, CC BY-SA 2.0 DEED

In Portugal’s folklore, informal and formal traditional costumes can be found. The informal were meant to be used every day, and were therefore simpler, sober and more practical, meant to be easily adaptable to the work performed by the individual using them (fisherman, peasant, etc.). These costumes were usually made from raw and cheap materials, also taking into account the climate conditions of the region. The more festive and formal costumes used to be worn only on special occasions - religious festivities and personal dates (such as birthdays, baptisms, weddings and deaths). These costumes were made to be shown off, thus being more ornamental and colourful, made from more refined materials.



Figure 8.30. Festa do Avante! Palco Arraial espaço de etnografia folclor”, Wikimedia Commons; [https://commons.wikimedia.org/wiki/File:Festa do Avante! Palco Arraial espaco C3%A7o de etnografia folclor.JPG](https://commons.wikimedia.org/wiki/File:Festa_do_Avante!_Palco_Arraial_espaco_C3%A7o_de_etnografia_folclor.JPG) ; L- CC BY-SA 4.0 DEED

In Portugal, the folk costumes' appearance and characteristics differ from region to region. Almost every one of them has its own typical clothes and features, as well as their own history and use. For example, the traditional Alentejan clothing, consisting of the green and red cap and the *samarra*, continues to be worn on many occasions. Alternatively, the regional costumes of the north of the country, especially in the region of Minho, are usually seen being worn during weddings and other festive occasions. The women wear very rich and colourful attire, being their dominant shades red, white or black, and wear long gold necklaces across their chests, covering their heads with a scarf. In Trás-os-Montes and Alto Douro, the shepherds used to wear thatched capes (*croças*) to protect themselves from the rain. Today, the use of black mourning clothing remains common, especially in villages in the interior of the country. The typical Madeiran attire, for example, continues to be worn by florists and in local markets.

Below it's possible to find the main components of men and women folk costumes, organised by regions, as well as illustrative pictures:

Açores:

- Huge cloak and black cloth hood;
- Flowered fabric dress;
- Scarf (usually black or white);
- Black shoes.

Madeira:

- Wool and linen fabrics;
- Striped skirts, white and brown, or in different colours;
- The cheetah polkas;
- Linen or thick wool suit;
- Black pants and coat with black hat;
- Hood and boots;
- Scarf and mantilla (particularly in the 70's)





Figure 8.31 Folklor Instrument from Madeira; A- Wikimedia Commos; S- Picture shot on local festival in Portugal in 1989; https://commons.wikimedia.org/wiki/File:Folklor_Instrument_from_Madeira.jpg; L- CC BY-SA 3.0 DEED

Trás-os-Montes e Alto Douro

- Brown jacket;
- Black apron, with colourful embroidery;
- Scarf in light colours;
- White large collar;
- Black velvet ribbon, worn around the neck.

Alto Minho:

- White blouse, with embroidered sleeves;
- Fringe vest;
- Red wool cloak;
- Wool skirt;
- Wool apron;
- White socks;
- Clogs.



Figure 8.33 As Mordomas preparam-se para o Desfile da Mordomia. Romaria d'Agonia 2018, Viana do Castelo”, A- Isabel Coimbra, S- https://www.flickr.com/photos/andarilha_isabelcoimbra/43634282484/; L - CC BY-NC-ND 2.0 DEED

- Black skirt of carved silk or wool;
- Short jacket in carved velvet;
- Black felt hat;
- Embroidered tulle scarf;
- Lace white stockings;



- Black clogs.

Beira Alta:

- Wool skirt with dark stripes;
- Apron of the same fabric;
- Blue cloth pigtails vest;
- Cheetah scarf;
- Burel hood;
- Wool mittens;
- White socks;
- Clogs.

Beira Baixa/interior

- Olive-coloured skirt;
- Black embroidered apron;
- Red vest;
- White shirt with large lace collar;
- Pouch;
- Ribbon bow in the hair;
- Bright-coloured socks;
- Shoes with ribbons.



Figure 8.34 Rancho Floclórico e Etnográfico de Alviobeira; A- Jaime Silva; S-
<https://www.flickr.com/photos/20792787@N00/26831066617>; L- CC BY-NC-ND 2.0 DEED

Beira Litoral

- Two skirts (one plain and one squared);
- White apron;
- Short jacket and blouse;



- Black felt hat with coloured feathers, placed over scarf.

Figure 56. Beira Litoral men and women costumes



Figure 8.35 Museu Municipal de Marvão - Portugal ; A - Vitor Oliveira; S-
<https://www.flickr.com/photos/vitor107/48229344817> ; L- CC BY-SA 2.0 DEED

Alentejo:

- Dark skirt;
- Cheetah apron and blouse;
- Brightly coloured scarf;
- Men's black hat over light scarf;
- White socks;
- Black shoes.



Figure 8.36. Alentejo men and women costumes

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Germany

4D Culture Team at TU Dresden

There is a multitude of different, typically local, German traditional costumes, in German referred to as “Tracht” Hägg (2017; Luise Gerbing 1998; Tobias Appl 2016; Volker D. Laturell 1998). While there are different kinds of costumes, used to express different kinds of information on the guild, profession, social rank and religion of its respective wearer, in this review, focus is set on the folk costumes, typically worn by farmers and workers in rural areas of the country (Haegg, 1996).

As Germany is, by the standards of the 19th century, when folk costumes where flourishing, a large country, a vast number of different costumes had developed in different areas; the areas in some parts of the country being as small as one village (Martin Novak-Neumann 1982, 1987). As it is not practical to display every single different costume on a map, different areas where costumes resemble in cut and colour are marked in. Most of the costumes summarized in this map show similar elements, especially women’s costumes. The costumes usually consist or an underdress, blouses, low hem skirts or dresses and some form of head cover (Haegg, 1996; Mieke, 2003; Meschgang, Balke, 1984; Krawc-Schneider, Balke, 1983), see Figure 8.37.



Figure 8.37. Costumes from a) Swabia, b) Bremen and c) Monks place, reproduced from

(<https://trachten.bezirk-schwaben.de/trachten-in-schwaben/trachtenregionen/>;
<http://klausrosnau.de/tracht1.htm> – Überprüfungsdatum 2022-10-13; <https://www.heimatverband-mv.de/unsere-themen/trachten-und-tanz/volkstrachten-in-mecklenburg-und-vorpommern.html> –
Überprüfungsdatum 2022-10-13)

Typical for costumes from communities within the modern German borders is the extensive and spacious headwear worn especially by women. Regardless of the region within Germany, headscarves, hats, caps and bands were used to tie up hair, please aesthetically and display attributes like rank, social standing, marital status and profession. While headwear was popular, the type, shape, size, colour and variability of headwear differed greatly, as displayed in Figure

8.38.. While in southern Germany, headwear tended to be less prominent and tied in neatly with the rest of the costume, especially middle German headwear, see Figure 8.38. b) and c), tended to be very spacious and the centre piece of costumes (Appl, Wax, 2016; Laturell, 1998).



Figure 8.38. Images of a) a costume from Munich, reproduced from (Laturell, 1998), costumes from Upper Palantine, reproduced from (Appl, Wax, 2016) and c) costumes from Thuringia, reproduced from (Gerbing, 1998), all displaying colourful and intricate headwear

Men's costumes in Germany are not as intricate as women's costumes. Men's costumes tended to go with fashion, be less complex and were rarely used to transfer information about e.g., marital status. The most famous and still very prominent men's costume is that worn in Munich and the surrounding area. Lederhosen, engl. Leather pants, stocking, leather shoes, shirt, vest and jacket are renowned and usually associated with the Munich Oktoberfest. The listed components however, occur in a majority of German men's costumes, however in different cuts, styles and colours (Laturell, 1998; <https://www.spurwechsel-muenchen.de/muenchner-tracht/>).

As men's costumes are not as intricate, culturally important and except for certain cases poorly preserved, focus is set on women's costumes.



Figure 8.39. Men's costume from Munich, reproduced from (<https://www.spurwechsel-muenchen.de/muenchner-tracht/>)

As it would be excessive and repetitive to analyse every German regional costume in depth, one costume is selected, the Sorbian costume, and the features and cultural and social background of the costumes as well as their characteristics are explained.

To expound further on German folk costumes, the Sorbian costume is chosen to highlight elements, parts and use of one kind of costume. The Sorbs are a Slavic minority, mostly living in Lusatia in the east of Germany. The Sorbs alone, living in an area that is 600km² in size, see Figure , have seven different major costume groups (Miehe, 2003):

- Lower Lausatia
- Schleife
- Muskau
- Hoyerswerda
- Catholic
- Protestant
- Half-German

The costumes are worn depending on area of origin and religion of the wearer.

Each group of costumes typically contains a number of local or even village-specific costumes. Further, in each area or village, there is different costumes for different days of the week, tasks and occasions, driving the number of costumes to discuss and examine, only in Lusatia, into the hundreds. The further discussion is going to focus on areas, where costumes are still worn habitually and by younger generations, namely Catholics around Bautzen, Kamenz and Hoyerswerda (Miehe, 2003; Meschgang, Balke, 1984). The other Sorbian costumes are typically worn for special occasions and by the elderly, less so on a daily basis or for everyday activities (Miehe, 2003; Meschgang, Balke, 1984).



a)



b)

Figure 8.40. a) Lower Lausatia costume and b) Catholics costume, reproduced from (<https://www.tourismus-sorben.com/katholische-tracht.html> – Überprüfungsdatum 2022-10-13)

The Catholic Sorbian population is not defined by origin within Lausatia, but by confession. People would get together for pilgrimages, services, weddings and funerals. Exchange, conversation and cultivating relationships would take place at the events, especially when members of the community are from different villages or areas within Lausatia. Still, there is a deep divide between members of different origins, referring to each other as Prussians, Saxons etc. (Miehe, 2003; <https://www.tourismus-sorben.com/katholische-tracht.html> – Überprüfungsdatum 2022-10-13).

The Catholic community was quite isolated towards members of other communities and confessions. Marriages with Atheist or Protestant Sorbian neighbours, e.g., in Hoyerswerda, were frowned up and barely realisable until the end of World War II. After World War II, due to social changes introduced by refugees and the Socialist rule, ties between different confessions strengthened. While cemeteries are still separated, weddings, schooling and everyday manner are now interconfessional (Meshgang, Balke, 1984; <https://www.tourismus-sorben.com/katholische-tracht.html> – Überprüfungsdatum 2022-10-13).

Due to hundreds of years of isolation, the Catholic costume is quite distinct and peculiar in Lausatia, see Figure 8.41. Compared to other Lausatian costumes, the colours and patterns are darker and less striking, the cuts are less revealing and less festive and the overall impression is more restrained. This can be attributed to the Catholic way of life and values, which are less bright and excessive than the Lausatian.

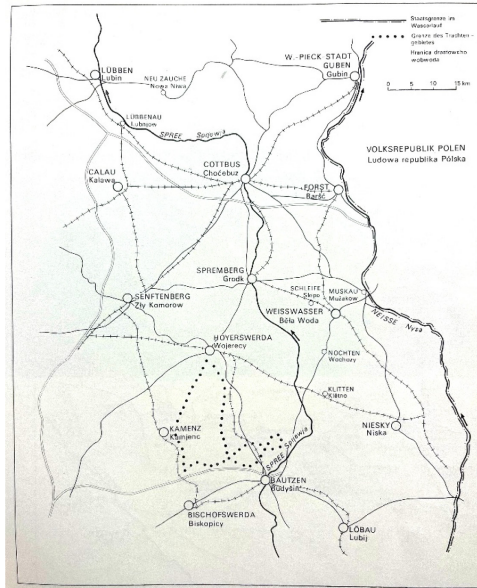


Figure 8.41. Map of Lausatia, reproduced from (Meshgang, Balke, 1984)

Elements of every variation (occasion and social status of the wearer) are a shirt, petticoat, a longskirt, a bodice, apron, nostrum, a pjezl (short, tight jacket) a jacket and headwear (Meshgang, Balke, 1984; <https://www.tourismus-sorben.com/katholische-tracht.html> – Überprüfungsdatum 2022-10-13).

The Catholic costumes is characterised by long jackets, which are worn over ankle-length skirts. The style, cut and features of both the skirt as well as the jackets have changed over the centuries, but both elements remain a staple in contemporary costumes (Miehe, 2003, <https://www.tourismus-sorben.com/katholische-tracht.html> – Überprüfungsdatum 2022-10-13).

Since the 1920s, short-sleeved jackets and blouses have gradually been established as a fitting substitute for long-sleeved jackets. Short-sleeves were, in the beginning, only established in work and everyday costumes. Sleeve lengths, as well as changes in cuts and fabrics, are usually first adapted in work costumes. Work costumes, as well as everyday costumes worn for errands wear down significantly faster than church or wedding costumes. As the wear and tear is to be remedied, adjustments are made and tested. If the adjustment is deemed to be practical and pleasing, it can later also be adapted to finer costumes. As, e.g., the finest church costumes are exclusively worn inside the church and carefully protected from dirt and tear, fine costumes can last years and decades, and in some cases be passed down over generations. Thus, changes to finer costumes happen a lot more slowly than with items worn more regularly, and finer costumes tend to be more traditional regarding cut and material (Miehe, 2003; <https://www.tourismus-sorben.com/katholische-tracht.html> – Überprüfungsdatum 2022-10-13).

A similar feature which changed over time was the double button bar and high neck line on jackets worn to church, see Figure . This fashion is less based in aesthetics than in faith and catholic values. Both, the double button bar and high neckline and collars proved to be impractical over time, especially in the hot and dry summers in this area. Over time, the double button bar was simplified to a single button bar worn a little off the centre, and the collars and necklines dropped with fashion, see Figure 8.42 (Miehe, 2003).



Figure 8.42. Catholic Sorbian women, reproduced from (Miehe, 2003)



Figure 8.43. Church costume with double button bar, reproduced from (Miehe, 2003)

The Catholic Sorbians in Lausatia were spread over a relatively large territory, not easily accessible by foot, see Figure 8.43. Before carriages and cars were typically available to the rural population, exchange between Catholic Sorbians from different villages was rare and far between. Thus, changes in costumes, fashion and customs first happened locally before being passed on to other members in the community. The changes described above happened over the course of decades (Miehe, 2003; Krawc-Schneider, Balke, 1983, <https://www.tourismus-sorben.com/katholische-tracht.html> – Überprüfungdatum 2022-10-13).

A staple in all Sorbian costumes is the unique headwear. As mentioned prior, the Catholic headwear is a lot smaller and less bright and colourful than that of other Sorbian groups. There are three different types of headwear for Catholic Sorbian women: a cap, a headband, a headscarf and the grief cap. The ordinarily visible type of headwear, typical for Catholic Sorbians, is a long

black, ~25cm wide headband tied around the head, see Figure 8.44 (Miehe, 2003; Meshgang, Balke, 1984, <https://www.tourismus-sorben.com/katholische-tracht.html> – Überprüfungsdatum 2022-10-13).



Figure 8.44. Simplified church costumes reproduced from (Miehe, 2003)

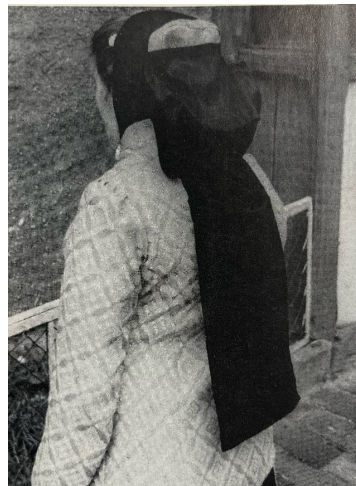


Figure 8.45. Headband worn in an everyday setting, reproduced from (<https://www.tourismus-sorben.com/katholische-tracht.html> – Überprüfungsdatum 2022-10-13)

These black headbands would usually be worn with the church costumes, for special occasions and with finer costumes. Depending on the occasion and the rest of the costume, the band is either fixed with pins or tied in increasingly complex bows (Miehe, 2003).

Worn mostly for work, at home or in very informal settings is a headscarf. These scarfs can be of different materials, colours and patterns. As these are parts of the costume that are worn daily, they tend to wear down fairly quickly and are replaced going with contemporary fashion and trend. Headscarves are also an item which can be personalised very well, as it is not as restrained in design and style as other aspects of the costume. Especially in winters or working in a field, the fabric protects the wearer from cold, dirt and hay cuts (Miehe, 2003).



Figure 8.46. Different types of headware worn by Sorbian Catholics a) headscarf, b) cap and c) grief cap, reproduced from (Krawc-Schneider, Balke, 1983)

Headscarfs used to be worn in most communities across Europe for warmth, protection and other practical reasons. The most famous public figure holding on to the fashion in the 21st century was Her Majesty, the late Queen Elizabeth II of England and the Commonwealth (<https://www.standard.co.uk/insider/queen-elizabeth-ii-headscarves-fashion-a4380806.html> – Überprüfungsdatum 2022-10-14).

The cap displayed in Figure b) is typically worn underneath the headband to give shape and support to the tied band. In less official capacities, not warranting a headband but also not suiting the headscarf, the cap was worn on its own. Examples of this are light housework, welcoming family and similar unofficial occasions (Meshgang, Balke, 1984).

The last type of headwear is the white sheet-like cloth that is draped over head and shoulders. There is two types of these cloths: the church cloth and the grief cloth. The church cloth is a simple embroidered white cloth that is worn around head and shoulders. The cloth shown in Figure c) is a grief cloth. The grief cloth is a plain white, heavily strengthened and stiffened white sheet that is worn for processions and on several catholic holidays. While both white cloths used to be worn on a regular basis up until the 1950s, since the 1960s first the church cloth and then the grief cloth slowly phased out. Over the course of the last decade, the prominent, spacious white cloths were replaced by more subtle bows, scarfs and other headwear. Currently, only a small number of elder women are still holding no to the tradition of wearing white headwear for religious or processional occasions (Miehe, 2003; Meshgang, Balke, 1984).

In general, it can be said that a multitude of Sorbian cultural aspects, like costumes and customs, heavily suffered after WW2. While schools still teach the Sorbian language, younger generations practice the culture less and less in their everyday life. Great efforts are undertaken to preserve and protect the practicing Sorbian minority in Lausatia. Preserving especially the intricate and complex costumes of the different groups is a concern that members of the community are heavily invested in.

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Überprüfungsdatum 2022-10-14

Lithuania

Eglė Kumpikaitė and Audronė Ragaišienė

Five ethnographic regions: Aukštaitija, Žemaitija, Suvalkija, Dzūkija and Lithuania Minor – are in Lithuania. Aukštaitija is the largest region of Lithuania. It occupies the North-Eastern part of Lithuania.

The main components of Aukštaitija women folk costume in the 19th century – the beginning of the 20th century were shirt, skirt, vest or jacket, apron, upper warm clothes (*sermėgos*, fur coats), sashes, different headdresses, jewelries and footwear. Men folk costume consists from shirts, trousers, *trinyčiai* (the upper clothe playing the role of a modern raincoat), *sermėgos* (coats), fur coats strapped with sashes or belts, headdresses, footwear.

The fibers grown by the peasants themselves (linen and wool) were used mostly for clothes. Women and men shirts, aprons, *drobulės*, wimples were woven from pure linen. Also trousers, skirts, vests fabrics with linen warp occurred. Wool was used for spinning of woolen yarns, manufacturing of fabrics and felted garments. Wool was used for skirts, trousers, vests fabrics, also for coats (*sermėgos*) and felted men's hats and caps.

Bought cotton threads started to spread in Lithuania in the second half of the 19th century. They started to be used mostly for warp using woolen yarns for weft. Such fabric structure was liked in skirts, trousers, hand-made vests, etc. Also, red or blue shiny cotton threads of high quality called *žičkai* were used for the décor of different white parts of clothes.

The shirt cut could be threesome in Aukštaitija: tunic type with continuous detail of front and back (*besiūlis*), tunic type with shoulders gussets and tunic type with yoke (*stonelis*).

Fabrics for shirts were woven from linen in plain weave. Women's and men's shirts were white, the shirts were decorated with red interweaving in separate places (the bottom of the sleeves, cuffs, clasp, collar). Sometimes, the *žičkai* were interwoven with overshoot patterns, in which motives of stars, cat's feet, rakes, lilies and stylized clover leaves predominated. Also, the shirts were decorated using narrow decorative bands of white or other color, teeth folded from fabric, decorative seams, details of bought material. The parts of the shirt visible from under the upper garment: collar, clasp, cuffs – were mostly decorated (Figure 68).



Figure 8.47. Shirts from Aukštaitija LBM 3574

One more very popular way of shirts decor was embroidery with white cotton threads using letterhead technique. The floral ornaments – small flowers, leaves and pears – were the most often created using this technique. Shirts with yoke were embroidered with cross stitch using red bought threads. Stylizes floral or geometric ornaments were the most often used.

Cotton fabric was started to be decorated and sometimes sewn for holiday shirts. At first, the shoulders gussets, yokes, collars and cuffs, i.e. visible from under the vest parts of shirts, and later all sleeves or even front and back details were sewn from cotton fabric.

The skirts were long, to the ground, broken down vertically into 3–7 details, the most often into 4–5 details, wrinkled at the waist. The border of waist edge was the most often from linen fabric, fastened with bottom, metal hook or tied with band or thread braid. The bottom was widely bent and fastened from the inside with linen or cotton checkered or striped material. Sometimes, seam pocket was sewn in one skirt side.

Skirts were the most often woven with two, four or eight harnesses using plain or twill weaves. The eight-harness skirts started to be woven in the end of the 19th century – the beginning of the 20th century. Four- and five-harness weaving techniques were also popular (Figure 69).



Figure 8.48. Skirt fabrics of eight- and four-harnesses 1 – KEM GEK 107, l. 66, pav. 153; 2 – KEM GEK 144.789

The skirts of quite various coloring and rectangular proportions of large and middle magnitude checks were worn. Vertically and horizontally striped skirts were not popular in Aukštaitija. The most liked colors of Aukštaitija skirts were yellow, green, red, purple. Light, warm shades predominates in the skirts of this region (Figure 8.49).



Figure 8.49. Checkered skirts of Aukštaitija: 1 – KEM GEK 139; 2 – KEM GEK 141; 3 – KEM GEK 143

The skirts were decorated by sewing of black velvet or other bought material binding strips at the bottom (Figure 8.50).



Figure 8-50. Decor with black velvet strips KEM GEK 145

The vests of different cuts were sewn in Aukštaitija. The vests folded from the waist predominated. Sometimes, the front details of such vests were not folded, but plane or a little wrinkled. The vests were sewn with closed or quite deep round, square or pointed neckline.

The more beautiful, often bought materials – silk, velvet, brocade – and motley home-made fabrics were used for vests. The half-wool or wool fabric with small transverse or longitudinal pattern using twill, overshoot or combined weaving technique were woven for vests. The lining of the vests always was linen fabric of plain weave. The bought material of vests was the most often of bright colors, with large flowers or of one color.

The vests were often encircled with border strip of golden or silver threads (gallon). Metal hooks, buttons, ribbons were used for clasp, sometimes the front details of the vests were tied with metal chain or colorful strip (Figure 72).



Figure 8.51. Vests of Aukštaitija: 1 – KEM GEK 217; 2 – BKM GEK 18389

White aprons – two-harness of plain or rib weaves, linen, with strips of red *žičkai* at the bottom were the simplest. The other – four-, six-, eight-harness overshoot or damask – were more decorative (Figure 8.52). The stripes of red *žičkai* were interwoven into the same as background pattern of ones' aprons, the other patterns than of the main fabric were picked-up in the other aprons. Sometimes, the bottom of the aprons was decorated with fringes.



Figure 8.52. White aprons of Aukštaitija 1 – KEM GEK 168; 2 – KEM GEK 169; 3 – KEM GEK 177

White, linen rectangular or square shawls called *drobulės* woven in twill, overshot techniques or mock-leno weave were worn on the shoulders in the summer time by Aukštaitija women. *Drobulės* woven in plain weave were also worn (Figure 8.53). They usually were white. *Drobulės* were the most often sewn from two details by inserting a crocheted or embroidered *perdrobulis*, which was left visible when the *drobulė* was folded not fully in the middle.

Figure 8.53. *Drobulė* (Jurkuvienė, 2008)

Aukštaitija women wore wool or half-wool checkered multi-colored shawls in the cold season. Checks were highlighted with a few colorful threads or narrow colorful threads strips. The most liked colors were green, yellow, red, also black and white (Figure 75).



Figure 8.54. Woolen shawls: 1 – KEM GEK 10620; 2 – KEM GEK 10718.1; 3 – KEM GEK 10718.2

The waist of trousers was wrinkled with rope or fixed with sewn waist detail of 2.5–3 cm width. The triangle or square piece of material was sewn between the trouser legs in the older simplified model trousers to extend the step. Later, this cut became similar to common construction of trousers. The upper trousers were fastened in the middle with one metal, bony, leather or wooden button.

Holiday and everyday summer trousers were often white. They were woven using four or eight harnesses with twill, overshot and combined weaving technique. Woolen felted fabric called *milas* was used for sewing of winter trousers. Such fabrics were the most often woven with twill weave. Fabrics of darker tones or rarer motley were woven for summer trousers, which were sewn also from checkered, striped fabrics of muted colors (Figure 8.55). The fabrics of one color or with separate brighter threads were also used. The combinations of light colors – white and blue, red and black, brown and dark blue – were liked in some districts. Winter trousers from *milas* were woven of natural sheep colors in the middle of the 19th century. The most popular colors were grey, black, blue, brown.

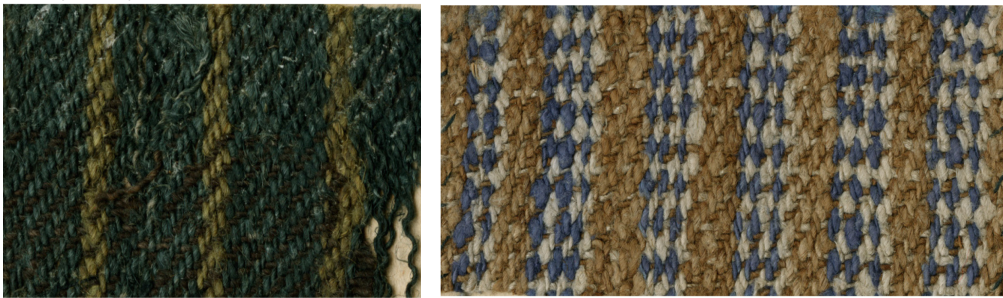


Figure 8.55. Material for striped trousers ČDM E 1622

Trinyčiai was everyday and holiday upper clothe from thick, dense linen fabric woven the most often using three- or four-harness twill weave (Figure 8.55). The width of *trinyčiai* was about 300–320 cm at the bottom, clasp was double-breasted. The length of *trinyčiai* was up to half of the calves or up to the knees. The older men wore the longer *trinyčiai*. They were sewn without lining or with lining up to waist. The predominant color of *trinyčiai* was white.

Figure 8.56. *Trinyčiai* NČDM Ng-19692

Sermėga is warm clothe sewn from thick woolen felted fabric *milas* worn on the shirts. Two types of *sermėgos* predominated in the 19th century: 1) with divided horizontally front and back details (called *durtinės*) and 2) with two seams joining front and back details (*dvisiūlės*) *sermėgos*. The majority of peasants sewed *sermėgos* from thinner *milas* or half-wool fabric.

The mostly liked colors of *sermėgos* were grey, black, white and brown (*rudinės*). The lining for *sermėgos* was sewn to the waist. The lining was from linen checkered fabric of plain weave, in which red color predominated. Blue, green, yellow, black, brown materials were also used.

The *sermėgos* were decorated with cotton or silk decorative strips of the most often brown, rare blue, yellowish or green color and with embroideries of contrast color. *Sermėgos* also were decorated with artificial fur strips of the 2–3 cm width called *baronėliai* and also with decorative strips of black or other color velvet (*mašastas*) or with the strips of other color, which were sewn on the collar and sleeve flaps. *Sermėga* collars, cuffs, clasp edges were decorated with colorful decorative strips (Figure 8.57).

Figure 8.57. *Sermėga* KEM GEK 119.768

The crowns, holiday headdresses of girls were sewn from multi-colored strips, ribbons, pick-up sashes. Beads, sequins, lace and a string of loose ribbons were sewn between the folds. Gallons were the other known kind of crowns in Aukštaitija (Figure 79). They were made from brocade ribbons of golden or silver color of various width. These ribbons were sewn on the solid red, rarer purple or flowering base. *Kalpokai* were the headdresses of bridesmaids in Aukštaitija. They were made from the cardboard and colorful ribbons, the top was decorated with artificial flowers. Kerchiefs were the everyday headdresses of girls and women. They were usually woven in plain or twill weaves. White kerchiefs of plain weave were often embroidered with white cotton threads in letterhead technique.

Figure 8.58. Headdresses of girls: 1 – gallon BKM GEK 1230; 2 – *kalpokas* KEM GEK 347; 3 – kerchief KEM GEK 274

Married women wore the hats until the end of the 19th century. They were sewn from linen, woolen, silk, velvet, sometimes even brocade fabric, rarer the hats crocheted from cotton threads were obtained. Winter hats were sewn from fur or wadding.

Antkakčiai were holiday headdresses covering forehead, which women wore together with kerchiefs (Figure 80). *Antkaktis* was a crown of 3–4 cm width decorating only front part of head at the forehead sewn from silk ribbons, laces, decorated with beads.

Figure 8.58. Kerchief with *antkaktis* BKM GEK 807-7

The wimple or *palmetis* was the oldest headdress of married women in Aukštaitija (Figure 8.59). The wimples were worn until the middle of the 20th century in some places of Aukštaitija. Fabric of everyday wimples was the most often of plain weave, and fabric of holiday wimples was patterned with four- or eight-harness overshot or damask techniques. Strips of red or red and blue *žičkai* were interwoven into the ends of the wimples.



Figure 8.59. Wimples: 1 – details KEM GEK 7652; 2 – KEM GEK 15787; 3 – methods of binding (Jurkuvienė, 2008)

The men wore felted hats with narrow brim and hemispherical felt caps with a peak (Figure 8.60). Hats were the most often of natural colors – black or brown, because the wool darkened from the moisture. The largest attention was paid to the additional decor of hats and caps with flowers, feathers, sashes, colorful kerchiefs formed from the fabric. Hats and caps also were decorated with leather belts with buckles of golden or silver color.



Figure 8.60. Felted hat BKM GEK 4217

Sashes used in Aukštaitija can be divided into braided, overshoot and pick-up sashes. The braided sashes were characteristic only for Aukštaitija, the pick-up sashes were less widespread in this region (Figure 83). The sashes were woven from woolen, later from bought woolen threads called *skaistgijos* with the patterns of firs, rakes, birch leaves, roses, cheese, clover, *panevala* and other quite compound floral and geometric patterns. The liked colors of braided sashes were green, red, purple, yellow, rarer black and white. The ornaments of red, green, blue wool or *skaistgijos* were picked-up in the pick-up sashes in Aukštaitija. All sashes were finished with ornamental fringes of thicker woolen yarn *lučkai*, ribbons or slips of colored materials.



Figure 8.61. Braided sashes: 1 – NČDM E 1179; 2 – NČDM E 1161; pick-up sashes: 3 – NČDM E 1124, 4 – NČDM E 1126

The bast shoes *vyžos* are braided shoes made of wood bark without heel. They were worn in the 19th century at all times of the year and on various occasions (Figure 8.62).



Figure 8.62. Bast shoes: 1 – KEM GEK 6623; 2 – KEM GEK 6624

Leather shoes called *naginės* were everyday and holiday footwear in Aukštaitija. *Naginės* as well as bast shoes were worn on the felt boots in the winter time that they are not get wet (Figure 8-63).



Figure 8.63. Naginės KEM GEK 1570

The shoes with wooden soles and leather top called *medpadžiai* were manufactured from wood and leather. Wood protect legs from the moisture, leather gives freedom for the legs. *Medpadžiai* for holidays were manufactured from the shoes with carried away soles. *Medpadžiai* with heel (without top of the boot) covering the top of the sole were worn for every day.

The leather footwear – high boots, low shoes – always were expensive and splendid footwear by Lithuanian peasants. The women wore everyday strung shoes with high tops of the shoes and with semi-high heels.

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Summary of of the combined findings about folk costume

Eglė Kumpikaitė and Audronė Ragaišienė

In terms of the materials used in national costumes, overall, there is a preference for linen, hemp and wool, which had its origin during the Neolithic. Later, also silk would enter, mainly, for decoration and later, only in the XIX, cotton, which turned out to be very adaptable and popular and started to replace the fabric used in some of the exterior garments. Nevertheless, there are also differences that can be found between regions.

There are two main types of women's traditional costumes in Greece: a sleeveless overgarment and a sleeved overgarment, which consist of shirts, mainly white, a sleeved or sleeveless overgarment, sashes/aprons, different headdresses and socks or shoes. Moreover, Queen Amalia designed costume of her own inspiration to establish national identity for the country's sovereignty in the middle of XIX century. The main components of this costumes, among others, are the following: long dress, an embroidered chemise, velvet jacket and red soft hat. Men in Greece also have two main types of traditional costumes: Fustanella and Vraka. Both consist of white shirt, bolero, sash, red hat with a tassel, and different shoes. Fustanella costumes also has waistcoat, and Vraka - dark/black colour loose baggy trousers and jacket.

The types of Bulgarian women's folk costumes are determined by the cut and the way of wearing of the outer garments. The main types are with two aprons, with one apron, sukman and saya (an outer garment, open in the front part). Sukman is the most common folk costume that has numerous regional and even local varieties in the type of textile, tunic cut and low neckline. Sukman consists of a low-cut sleeveless dress, skirt, short jacket, narrow and long belt, picturesque decorative apron. The types of Bulgarian men's folk costumes are determined by the shape and colours of the outer garments. The main types are: belodreshna costume (white-clothed costume) and chernodreshna costume (black-clothed costume). Both costumes include a tunic-like shirt, trousers and outerwear made of thick home-spun and woven woolen fabric and red belt. The artistic decoration of traditional costumes is one of Bulgarian most valuable national heritage, proof of the multifaceted spiritual life, high artistic potential and sense of beauty.

The Portuguese traditional costumes are generally comprised of a round skirt with an apron, a vest, and a white linen shirt. They are complemented with a patterned scarf, used by the chest, and a similar one tied to the head, both with a typical pattern, original from the 17th century. Another trend identified are clothes made from pattern cotton used at the end of the 19th century. Thirdly, some costumes were manufactured with wool. This was often complemented by the usage of a straw (by women) or felt (by men) hat. Five different types: monochromatic, striped, checkered, carved and patterned textiles were used in the fabrics of costumes.

Most of the German women's costumes usually consist of an underdress, blouses, low hem skirts or dresses and some form of head cover. Men's costumes in Germany tended to go with fashion, be less complex and were rarely used to transfer information about e.g., marital status. They consist of leather pants, stocking, leather shoes, shirt, vest and jacket. Elements of every variation (occasion and social status of the wearer) of Sorbian region of women's costumes are a shirt, petticoat, a long-skirt, a bodice, apron, nostrum, a pjelz (short, tight jacket) a jacket and headwear, when the Catholic costumes is characterised by long jackets, which are worn over ankle-length skirts. A staple in all Sorbian costumes is the unique headwear: a cap, a headband, a headscarf and the grief cap.

The main components of women folk costume from Aukštaitija region of Lithuania are: shirt, skirt, vest or jacket, apron, upper warm clothes (fur coats), sashes, different headdresses, jewelries and footwear. Men folk costume consists of shirts, trousers, trinyčiai (the upper clothe playing the role of a modern raincoat), coats, fur coats strapped with sashes or belts, headdresses, footwear. Women's and men's shirts were white, decorated with red interweaving in separate places (the bottom of the sleeves, cuffs, clasp, collar). White aprons are the distinctiveness of the women's costume of this region, as well as heat-wear that shows marriage status also. The crowns and gallons, holiday headdresses of girls were sewn from multi-colored (solid red, rarer purple or flowering base) strips, ribbons, pick-up sashes. Beads, sequins, lace and a string of loose ribbons were sewn between the folds. Kalpokai were the headdresses of bridesmaids in Aukštaitija. They were made from the cardboard and colorful ribbons; the top was decorated with artificial flowers. Kerchiefs were the everyday headdresses of girls and women.

9. Meaning of dance as an intangible cultural good

9.1 Greece

Kyriaki Kiskira, Georgios Nathanail, Sofia Plakantonaki, Georgios Priniotakis

According to the Oxford's Learners Dictionary (https://www.oxfordlearnersdictionaries.com/definition/english/dance_1), "dance is a series of movements and steps that are usually performed with music", while the Britannica encyclopedia (<https://www.britannica.com/art/dance>) refers to dance as "the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself".

Dance corresponds to one of the intangible cultural goods of a nation forming an integrated part of the life of its citizens. Dance is a non-verbal communication in a way not limited by words or the need for music or choreography; it reveals the desire to connect with others. As Gartzonika (2014) states, it is the movement of the body in a rhythmic way, contributes to self-expressing and combines music, words and movements. More specifically, by learning the traditional dances of different region, local cultural dissemination can be achieved, while dance can be both easily and pleasantly involved in training procedures.

According to the Greek Ministry of Culture (<https://ayla.culture.gr/en/orismos-apk/>), "since 2002... the Greek state adopted the term intangible cultural goods, to establish the safeguarding of the cultural heritage", while, by the Law 3028/2002 "On the Protections of Antiquities and Cultural Heritage in general", specifying these intangible goods, it, inter alia, includes dance among the testimonies of traditional folk. The UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003) (<https://ich.unesco.org/en/convention>) goes a step forward as far as the protection of the dance as a good of the cultural heritage.

Following Valeria Lo Iacono (2022), "the idea behind the creation of this convention reflects a major shift in the attitude towards cultural heritage, from one that is static and linked to monuments and material culture, to one that is more flexible and that takes into consideration practices, knowledge, traditions, skills, as well as material elements associated to these practices, such as spaces and artifacts". Moreover, Dr Alkis Raftis, the president of the Executive Committee (2022-2025) of the International Dance Council (CID) (<http://cid-world.org/>), the official umbrella organization for all forms of dance worldwide, which is a non-governmental organization within the UNESCO headquarters in Paris, has made a list of dances (https://cid-world.org/wp-content/uploads/2019/09/CID_themes-Heritage-List.pdf) recognized by the UNESCO as part of the Cultural Heritage of Humanity.

Dance can be traced since the days of Ancient Greece (Kapousi et al. 2007), and is mentioned in the Homeric poems, while each region, further to its local traditional costumes, has a variety of dances. Several Greek traditional dances are believed to have ancient roots and for that reason it appears as an intangible cultural good connecting the past, present and future of a certain local region. Such dances are for example "The Trata Dance" danced by Greek women from Megara (Attica region). S. Dan Paich at his paper «The public festival: A diachronic glimpse at its socio-economic and political role» (2007), exploring dances of healing and release traditionally danced by women, states that in a fresco of a Greek tomb in Ruvo di Puglia, in Southern Italy "...the dance,

illustrated in the fresco, still is practiced to this day in Megara, and is called “Trata...”. Another such dance is *the “Serra Dance”*, a war dance of the Pontic Greeks, living in Pontos region, until the last century, on the southern coast of Black Sea. The said dance has also its origins from the “Pyrrhic Dance”, a Greek Ancient Dance (Nathanail, 2018). Both dances are inscribed on the list of the National Inventory of the Intangible Cultural Heritage of Greece.



Figure 9.1. ©<https://pamemegara.gr/ethima-ke-paradosis/o-choros-tis-tratas/>



Figure 9.2. ©<https://www.mixanitouxronou.gr/pirrichios-o-polemikos-choros-ton-archeon-ellinon-pou-cholepsan-i-mithiki-demones-kourites-gia-na-sosoun-ton-neogennito-dia-apo-ta-cheria-tou-kronou-diasothike-apo-tous-pontious-pou-ton-chorevoun-o/>

By the proposing *Virtual Reality Experience* (VRE) digitized application, the selected traditional costumes made of “smart” textiles will “come to life” within their traditional settlement where young dancers will perform dances corresponding to the specific local region. Users – trainees will be able to better understand, through this realistic visualization, terms such as, inter alia, civilization, local heritage, customs and traditions, realize their national and local identity within the framework of the European Union and identify any similarities and differences from one country to the other.

The dances of Greece are a living expression of the heroism, courage, patriotism and self-sacrifice of the Greek people as well as the expression of their love, hope and happiness. All of these have been handed down through the centuries and give the dance of today their meaning, vitality and significance.

Dancing has traditionally been one of the most ancient forms of community entertainment and in most of Greece this still holds true. The people gather together at certain times during the year to celebrate important historical, national, social, religious or other cultural events in their yearly calendar with music and dancing. These dances cannot be separated from the every-day life of the Greeks for it is within the context of their lives that dances have meaning.

Consider the occasions associated with the dances: weddings, betrothals, baptisms, days honoring patron saints, pre-Lenten activities, Easter etc. It is on these occasions the Greek has an opportunity to physically express his emotions associated with the particular event. This was apparently true even with the ancient Greeks, “among the Greeks..... the dance was a social activity in the truest sense of the word. By means of in the Greek expressed his personal and communal emotions of joy and sorrow, marked all the great event of his own life and that of his city – and thoroughly enjoyed himself” (Lawler, 1985:121).

In modern Greece the association of the dance with the activities of the Greek Orthodox Church is not to be overlooked nor taken lightly. The majority of the associations for dancing are celebrations conducted either in or under the sponsorship of the church. Indeed, this religious association also appears to date from ancient, even Minoan, times. Referring to the ancient Cretans, Lawler states, “... dancing was of the highest importance, not only as an amusement and spectacle, but as an integral part of their religion” (op. cit. 29) Elsewhere she tells us “... the Greek drew no hard and fast line between religious and secular dancing; and many of the dances in which he engaged informally, to commemorate events in his own life or that of his family, or merely for enjoyment, were offered also to the gods.” (op. cit. 116)

This relationship between the church and the dance is very strong and may be difficult for the non-Greek to comprehend. In many Christian churches in western cultures dancing has long been forbidden on the grounds that is immoral even though in Psalm 150:4 we are exhorted to “Praise him with the timbrel and dance: praise him with stringed instruments and organs.” (KJV, 1978:685) Frescoes in many churches dating from byzantine times depict just activities.

The “dance” of the prophet Isaiah is included as part of the Greek Orthodox wedding ceremony, in which bride, groom, koumbaros (best man) and the priest circle the altar three times. Speaking of the koumbaros at a Sarakatsani wedding, Patrick Leigh Fermor (1966:10,11) writes, “Hand in hand, led by the priest under a fusillade of flung rice and sweets, he accompanied the thrice round the altar in a slow and dignified dance. More than any other stage in solemnization... this. Hieratic pavane hallows and confirms the sacrament.” This same “dance” is also part of the ordination service for priests as well as of the baptismal service.

At one time in the area of Iraklion, Crete, as soon as the bride and groom exited from the church the musicians began playing while the wedding guests sang *mantinades* (rhymed couplets) in praise of the newlyweds. At the same time bride, groom, koumbaros, *sympetheri* (parents and close relatives of the bride and groom) began to dance the *Siganos* in a *stavroto* or crossed handhold. After some time, other dances would also be performed – *Syrto*, *Maleviziotiko*, *Pentozali* – depending on the *kefi* and desires of the guests. All of this while still at the church before departing for the groom’s home to continue the celebration (Informant-Antonis Peristeris). Of course, in almost every area of Greece the bride is escorted to the church with music and

dancing and the wedding party is frequently escorted to the groom's house afterward with the same.

It is not uncommon to see the priest in a particular village lead the first dance at a community celebration. On Easter Monday, 1980 in the village of Athikia, near Corinth, the majority of the villagers piled into cars, trucks and any other available vehicle to drive up in the mountain to an ancient chapel dating from byzantine times. There, after a brief liturgical service, the priest circulated among the people tapping the traditional red eggs and saying "Christos anesti" (Christ is risen), eliciting the response, "Alithos anesti" (He is risen indeed) when he finished it was time for the music and the first dance. This is true several other areas of the country as well.

A typical paniyiri (celebration for a particular saint) on the island of Karpathos begins with the liturgy, after which a meal is served to the entire community. When it is finished the music and dancing begins. In many parts of the country such paniyiria are still celebrated with music and dance.

The dances of Greece are so many and varied that it is difficult to try to classify or group them. However, they do tend to have regional similarities and can be classified in such broad categories as mainland, island, plains, mountain and urban dances. Each of these groups has its own characteristics which are thought by some to reflect their particular geographical traits: the tall, majestic mountains are evident in the stately, proud bearing of the local inhabitants of mountainous villages as they move with simple steps combined with high lifts and leaps (for the men); dances of the plains regions seem to be more "earthy", with running steps, stamping and lifts not so far from the ground, "... leaps, whirling, and stamping on the earth are well known fertility motifs, the like of which are found among the wedding dances and agricultural rituals of primitive peoples in all ages." (Lawler *op. cit.*:45) Islanders tend to move in a way which reminds one of the seas, as their dances seem to flow and undulate in a lilting manner reminiscent of the waves.

These general characteristics are given with the understanding that the inevitable exceptions exist in almost every region. In spite of these regional differences, they are nevertheless bound together by a common thread which makes them identifiable as Greek.

They are some traditional costumes frequently referred to as dances, which in the strictest sense might not be considered as such. They include carnival celebrations such as the "goat dance" of Skyros, the "dance" of the tzamala in Thrace and Macedonia, the movements associated with the soil fertility celebrations, the "fire-dancing" of the Anastenaria and the rain-making rituals performed in many parts of Greece.

The majority of Greek dances are in an open circle moving counter-clockwise. These possibly date from ancient times when the circle was considered magical and impenetrable by evil. The circle has a leader who is usually free to improvise his or her own step variations within the framework of the dance and the local style. He or she is usually, but not always, one of the more capable or skilled dancers of the community.

Although the counter-clockwise moving open circle is the common formation of Greek dances, it is by no means the only one. There are dances performed in closed circles, open circle dances

moving clockwise, as well as couple and solo dances, serpentine forms and free-form dances where the dancers may be placed wherever they choose.

Many dances which are performed by both men and women today were at one time limited to one sex or the other, i.e., Fissouni (for women), Mennousis (for men). Other dances may have been performed by both sexes but in selerate lines or with the last man and first woman joined not by the hands but by a handkerchief. Today in most villages societies as well as in the urban areas it is usually accepted for both sexes to dance in the same line and for either men or woman to lead the dance. An interesting exception to this still exists in the village of 'Olympos, Karpathos, in the Dodecanese islands. There the dancing is always begun by the end of the village, with the women joining in later. Except at the very beginning of the dance (before the women join) the men do not dance next to each other; there is always a woman on either side of each man unless he is either the first or last in line. There may be many women, however, in between each man. The dance must be led by a man, and the last dancer must also be a man. In other villages on the same island only the Sousta may be led by a woman or danced without male participants.

The dances of Greece cannot be considered separately from the music played or sung for the dance. The one is an integral part of the other. The Greek word for dance, horos, comes from the ancient Greek and was used in the theater to denote a leader and a chorus. This can still be observed in many areas where a leader sings a line which is then repeated by the chorus, i.e., the rest of the villagers. "During the dance the leader song a couplet, perhaps improvised, which was then repeated by the rest of the dancers, who made up the chorus. The song was rendered in this call response fashion for the duration of the dance." (Capodilupo 1982:22) A great deal of older dance music was vocal. Speaking of a very ancient custom in Nestani, Peloponnesos, K. Kakouri writes, "all dances of that hallowed day are accompanied by local songs only, never by musical instruments." (1978:102) More recent innovations are the use of a singer who does not participate in the dance and the use of instrumental accompaniment. There has traditionally been a strong relationship between the dancer and the music and/or musicians.

Another strong influential factor on the dances in the past was the form of dress. The traditional costumes directly influenced the dances in that they denoted the wearer's position in the community (unmarried, betrothed, newly married, young, old, etc.) and, therefore, his position in the dance. In some cases, the construction of the costume dictated certain styles of dance as the either restricted the dancer's ability to jump, lift the leg, leap, etc., or allowed him the freedom of movement to perform such maneuvers. Although traditional dress is rarely worn in Greece today, the dance styles are still influenced by the dress of the past.

The dances have a personal significance for the people who dance them. The history of Greece and her people are written into them as well as the music and song. They have been perpetuated and preserved over the centuries because of the deep pride and spiritual attachment which every Greek feels toward his county. The bond between the Greek and his village is very strong no matter where he is living; it is the place which gives him his identity. His village dances, although they may not vary significantly from those of surrounding villages, are a vital and living element which help to reinforce and perpetuate this identity.

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10. Types and indicative characteristic data of representative traditional costumes

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10.1 Traditional dances cultural dissemination and training procedures

A distinctive characteristic of Cultural Heritage is its social dimension as Heritage is a social practice (Smith 2006; Byrne 2008) where people co-create, co-produce and participate in the heritage-making through everyday practices, ultimately passing them to the next generations. For this reason, the social dimension of Cultural Heritage is strong and it is an integral part of (traditional) dancing as well. Most of the times traditional dancing requires dancers to gather, where social interaction is an inherent part of the dancing practice itself. Thus, in such a way the social aspect of the intangible cultural heritage, that is folklore dancing in this particular case, is fundamental, where movements, customs and knowledge are co-created and co-produced by people through a social nexus of interactions. For this reason, cultural dissemination activities, as well as training procedures have to reflect that aspect, as well as empower people to participate in the heritage-making. Cultural Heritage is about people, their exchanges, their practices, norms and values. Surely, it is about historic places, assets and archaeological sites and how those places are being managed. However, without people's support, interest and their desire to retain or reuse these places and practices, they would not have survived throughout the centuries. The advent and prevalence of emerging technologies promised to lead the way for securing the preservation and accessibility of these practices through digital means. Yet, the question on how to disseminate and open up these practises, so that the general public can creatively re-use these types of data to meaningfully engage and to empower them to participate in the heritage-making, is still at stake. Indisputably, there have been attempts in recent years to bridge the gap of the digitization of these assets, between dancers and emerging technologies for capturing as well as analysing dancing movements through interdisciplinary projects bringing together various disciplines and interested parties for either manual or automatic dance annotation movement (Camurri et al. 2016; El Raheb et al. 2018). One of these projects was the WhoLoDancE: Whole-body Interaction Learning for Dance Education, a Horizon 2020 project which applied emerging technologies to dance learning for dance practitioners (Rizzo et al. 2018). The WhoLoDancE project developed a conceptual framework and toolkit for dance movement annotation for four dancing genres; flamenco, Greek folk, contemporary and

ballet (El Raheb et al. 2018). It also established the WhoLoDancE Movement library, through which the user can access and explore the dance motion repository in an interactive way with the capability of editing the annotations (El Raheb et al. 2022). The WhoLoDancE project offered a movement annotation framework, still it was addressed to dance experts and practitioners.

Opening up the audience spectrum, a game experience for annotating dance movements, the Motion Hollow game, addressed non-expert users as a way to motivate them to contribute to the annotation process of the movements (Kougioumtzian et al. 2022). The experience used the Laban Movement Analysis framework (Kougioumtzian et al. 2022). The gamification aspect of the experience offered interactive element for the users and all in all the experience aimed in “paving the way for creating user-generated annotation content in the field of dance movement.” (Kougioumtzian et al. 2022, 23) (Fig. 1).

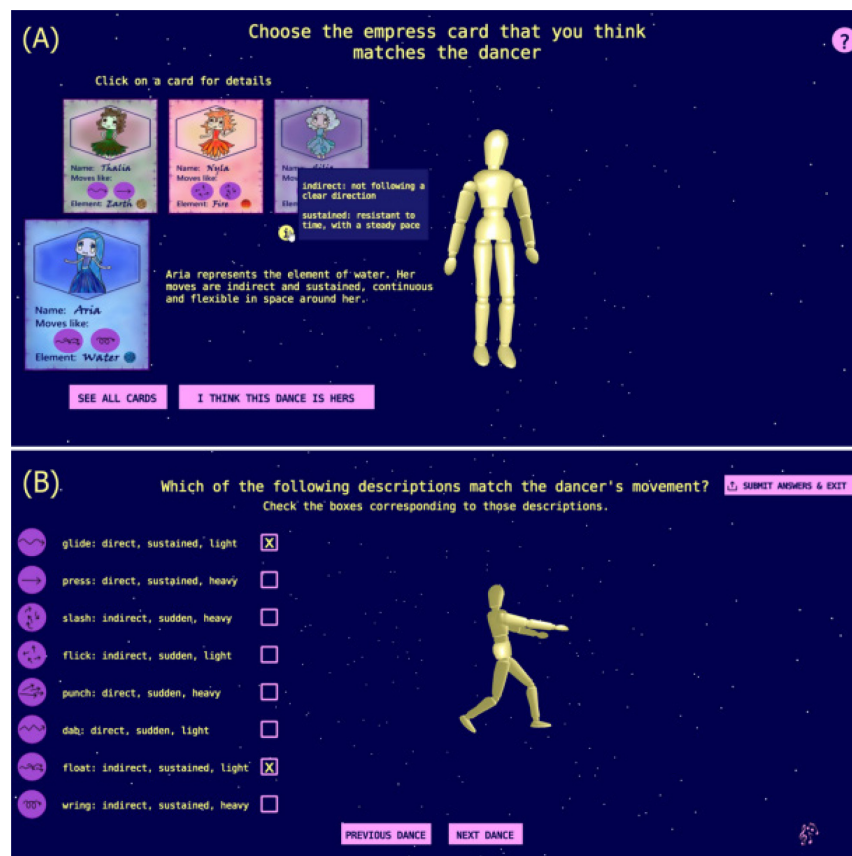


Figure 10.1: Screenshot from the annotation process. Image retrieved from Kougioumtzian, Lori, Katerina El Raheb, Akrivi Katifori, and Maria Roussou. 2022. Blazing fire or breezy wind? A story-driven playful experience for annotating dance movement. *Frontiers in Computer Science* 4. doi: 10.3389/fcomp.2022.957274. (CC License)

Although gamification has at times received critical remarks on education and cultural engagement (Dichev and Dicheva 2017), still holds a prominent position for being capable of enhancing cultural dissemination to non-experts, that is the general public. Moreover, there is a great potential in bottom-up, participatory approaches for generating content for heritage-making (Koch 2021). Tapping into the potential, participatory annotation of dance movement could further be explored for innovating and strengthening co-creation aspects. In addition, aiding to that element, it would be useful to explore the possibility of developing data sets that have been captured through the 4DCulture project, where they can be re-usable and useful to the users. In order to realize that, the data could abide to the FAIR (Findable, Accessible, Interoperable and Reusable) guiding principles (Wilkinson et al. 2016). By applying the FAIR guiding principles to the data sets the accessibility and re-usability of the assets could be amplified, which could ultimately strengthen user engagement and participation. One aspect of this, is high quality metadata, so that people can easily and reliably interact with the cultural sector. Cultural data that stand alone without its context could lack the ability to be interactive and thus, meaningful to the users. Furthermore, good and detailed documentation procedures on how the data was collected is significant in retaining transparent methods and openness in the processes both of collecting and also in analysing and visualizing the data. Additionally, to achieve an efficient dissemination of the project results and make them accessible, available and useful as much as possible, open licences could be used, such as Creative Commons licences could be used (Creative Commons 2022).

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11. Brief history of dance and relation with history

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Folk dances are one of the means by which the members of any given community may share in various social experiences. They are, indeed, one of the oldest forms of community entertainment. Therefore, one assumed a connection through them with the past. Especially when we are dealing with a country which has an ancient written history as Greece's, one tends to search for dances that may be ancient or even archaic.

That ancient Greeks danced cannot be denied. There are numerous references to dancing which have come down to us in the works of Homer, Plato, Socrates and others, as well as in the ancient theater. In some instances, even dance names have been included in a few theatrical works which have survived. Various dances are also depicted in a multitude of vase paintings. To assume, however, that the Greek dances of today are the same as the ancient dances would be folly. On the other hand, to say that there are no connections would also be inaccurate. Certainly, many of the dance occasions have remained the same: weddings, religious feast days, national holidays. In addition to dances which are only for men or those only for women just as dances for a specific sex existed in ancient Greece.

Many people search for a meaning, story or history behind each dance and/or movement. Without doubt there are dances which depict particular events in the life cycle of the people, but by no means should one have the impression that every dance tells a story. Quite often a dance song will tell a story of either a local happening or an historical event. This is true for all regions of the country. The best-known historical songs are the kleftika which describe many of the events and participants in the war for independence from The Turks. The majority of these songs are in syrto or tsamiko dance meter, but that does not necessarily mean that either one or both of these dances are acting out the events described.

There are dances or dance events (carnival, anastenaria, Kaloyeros, tzamala, etc.) which are usually for the purpose of ensuring fertility or abundance of crops. Describing an ancient Creta dance as depicted in scenes of the famous Harvester Vase, Lawler tell us "One of the men dancers stoops down and dances in a crouching position, striking the earth -as dancers do even today in Crete, during the village festivals to stir the earth to renewed production" (1985:36).

11.1 Greece

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11.2 Bulgaria

Zlatina Kazlacheva, Zlatin Zlatev, Stanka Baycheva

The national dance of the Bulgarians is the horo, in which dancing people, holding hands, form circles or rows. The horo dancing involves learning a sequence of steps and combining them with movements of the hands while a folk music is playing. Sometimes dancers hold each other by their waists or dance standing opposite each other. The horo is a collective name for the dozens of types of dances typical for the different regions of Bulgaria. Each of them has its own rhythm and other specifics, like the way people hold hands or the shapes they form while dancing. Some horo dances are slow, while others involve a lot of jumping and leg-crossing. (Angelova, 2018)

Figures 90 and 91 present scenes of horo dances from Pirin (Darik, 2022) and Shopska (Asenov, 2012) ethnographic areas.



Figure 11.1. A scene of a horo dance from Pirin ethnographic area (Darik, 2022)



Figure 11.2. A scene of a horo dance from Shopska ethnographic area (Asenov, 2012)

Pravo horo (Straight horo) is one of the most popular easiest and usually the first a person learns, since it has only four simple steps. (Angelova, 2018) It is popular in all areas of Bulgaria. Trakia pravo horo is presented in: [HYPERLINK "https://youtu.be/Wpncg8mHNCU"](https://youtu.be/Wpncg8mHNCU)<https://youtu.be/Wpncg8mHNCU>. (Bulg Folk)

Trite pati (The three times) is a typical Trakia horo, characteristic of the Yambol region and neighboring regions. Two variants of Trite pati are shown in: [HYPERLINK "https://youtu.be/4vz3Dyv2kmQ"](https://youtu.be/4vz3Dyv2kmQ)<https://youtu.be/4vz3Dyv2kmQ> and [HYPERLINK "https://youtu.be/ZiKJNAaJdZ4"](https://youtu.be/ZiKJNAaJdZ4)<https://youtu.be/ZiKJNAaJdZ4>. (Bulg Folk)

Rachenitsa is the other popular Bulgarian folk dance. Like the horo, it is spread all over Bulgaria. Trakia Rachenita is shown in: [HYPERLINK "https://youtu.be/h8MbocSXiVs"](https://youtu.be/h8MbocSXiVs)<https://youtu.be/h8MbocSXiVs>. (Bulg Folk)

A Christmas folk dance was born in Yambol and it is one of the symbols of the city. Actually, this folk dance was born in Kargon, the oldest district of town of Yambol. It is a unique dance, named Yambolski koledarski buenek (Yambol carol dance buenek).

Figure 92 presents a scene of authentic Yambolski koledarski buenek. (Darik, 2017) It is very interesting to see the development of the Bulgarian men's costume in towns after Bulgarian Renaissance, which is a mixture between traditional folk costume and European fashion.



Figure 11.3. A scene of authentic Yambolski koledarski buenek (Darik, 2017)

An authentic *Yambolski koledarski buenek*, danced by the men, citizens of Kargon, the oldest district in town of Yambol, is presented in: HYPERLINK "https://youtu.be/GI9Zd2U_qYQ"https://youtu.be/GI9Zd2U_qYQ.

Yambolski kolegarski buenek, presented by professional dancers from the National folk dancing ensemble "Bulgare" is shown in: HYPERLINK "<https://youtu.be/xK4sWkw7mkE>"<https://youtu.be/xK4sWkw7mkE> (the first dance) and HYPERLINK "<https://youtu.be/OBXIgRCYAkE>"<https://youtu.be/OBXIgRCYAkE> (the first dance). (Bulg Folk) Both videos present traditional folk dances and songs from Trakia ethnographic area in Bulgaria.

Brief history of dance and relation with history

The birth of Bulgarian folk dances has to be sought in the distant past, in all manifestations of the life of Bulgarians - in their daily activities, in their pagan beliefs and customs, in their traditions.

The ancient Bulgarians were mainly engaged in agriculture, animal husbandry and hunting. And when a certain tribe reached the seashore or the course of a large river, they also showed themselves as good sailors and fishermen. The degree of economic development has always been reflected in the Bulgarian way of life, customs and traditions. It can be seen that in the folk dances, as well as in the songs on which they are played, how the daily activities of the people are reflected: harvesting, mowing, digging, etc.

Bulgarian folk dances, as the fruit of the collective mind and experience of the people, have followed the general historical development. They have been enriched both in terms of subject matter, as well as in terms of rhythm and variety of steps and movements. They have gradually moved from simpler to more complex and advanced forms, variants and combinations.

The type, form, tact and set of dance steps in Bulgarian folk dances inevitably illustrate all aspects of folk life: various processes of the people's work, individual moments of domestic life, some superstitions, rites and holidays. (Taratanci)

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11.3 Portugal.

Sandra Cruz

The origin of dance was still in primitive civilizations. We can consider that sign language was an early form of communication between humans, appearing even before speech.

Before Christianity configured itself as the greatest power in the Western world and condemned dance as profane, this expression was, on the contrary, regarded as sacred by the peoples of antiquity.

The Middle Ages was a period when the Catholic Church dictated the rules of society. There was a strong moralizing sense and the dance, by using the body, was seen as an unholy manifestation, related to pagan and heretic culture.

Meanwhile, peasants continued to dance at popular festivals, usually in groups. Even in castles dance was practiced in celebrations, which would later give rise to court dances.

It was in the Renaissance period that the dance began to have more artistic prominence. This language, once rejected and seen as a heretic, gains space among the nobility and begins to configure itself as a symbol of social status.

Thus, dance professionals emerge and a greater systematization of this expression, with groups of scholars who are dedicated to creating gestures and standardized movements. It is at this moment that the ballet emerges.

The period of Romanticism, which emerged at the end of the 18th century, was very fertile for classical dance in Europe, more precisely for ballet. It is when this type of dance consolidates and becomes one of the most representative artistic expressions of the period, transmitting all the sentimentality, idealization and tendency to "run away from reality", typical of romantics.

One of the shows that stood out at the time was Giselle (or Les Willis), first performed in 1840 by the Paris National Opera.

Here is a video of Giselle's ballet:

<https://youtu.be/ql3o-1eSdbQ>

In the first half of the 20th century, when modern art emerges, bringing a new look at artistic creation in general, modern dance also appears in the USA and Europe.

Thus, we can call modern dance a set of expressions that sought to break with the rigidity of classical dance. For this, several techniques were elaborated in order to bring more fluidity and freedom to the gesture, investigating in depth the restlessness and human emotions.

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11.4 Germany

11.4.1 Traditional dances cultural dissemination and training procedures

The population recognised German folklore again around 1900. The bourgeois youth movement rediscovered the traditional rural dances. These dances were cultivated by South German folklore and costume groups and are thus one reason why they can still be used for folklore research. Beginning shortly before the First World War, the preservation of the dances began. Various dance movements were systematically collected and also described. The challenge here was to combine the orally transmitted information with the written ones (Oetke, Herbert, „Der deutsche Volkstanz“).

Since December 2015, the folk-dance movement as a cultural form has been part of the nationwide register of intangible cultural heritage (https://de.wikipedia.org/wiki/Volkstanz#T%C3%A4nze_im_deutschsprachigen_Raum).

Through the analysis of folklore dances, development about social structures can be undertaken via inferences about them. Typically, region by region is selected for analysis. Rudolf Voß, Albert Czerwinski, Frank Magnus Böhme and Herbert Oetke are among the authors who have studied folk dance. A common problem in the study of German folk dance is that information is not collected in one place. Information on dances can be found in various libraries or is privately owned. The book “Der deutsche Volkstanz” summarized different folklore books and refers to them to give a good overview and historical eingliederung (Oetke, Herbert, „Der deutsche Volkstanz“).

Today, still folklore dances are danced in specialized groups. In university folklore dance ensembles, folklore dance festivals or regional events the cultural heritage of folklore dancing is conducted and preserved.



Figure 11.4. Thea Maas folklore dance group dancing at a vineyard festival at Hoflößnitz in eastern Germany (<https://tu-te.de/auftritt-beim-diesjaehrigen-churfuerstlichen-weinbergfest-in-hofloessnitz/>)



Figure 11.4. Folklore dance ensemble "Richard Wossidlo" at a folklore dance festival
(<http://www.folklore-ribnitz.de/Folklore/index.html>)

11.4.2 Brief history of dance and relation with history.

Typical folklore dances are circle, row and chain dances. Similar to these dance forms are also the hoop and weapon dances, which differ only in the requisit and their function. Later, community dances have also been developed. They contain a higher degree of dance figures. In this respect, the couple dances are more characterised by improvisation. Other important dances are the women's and men's dances and dances for special occasions such as a wedding (Oetke, Herbert, „Der deutsche Volkstanz“).

One of the oldest known German folk dances is the "Kreistanz" (circle dance). Many dances are danced in a circle. Dances that are danced in summer or as a harvest dance, but also in the so-called ballad dances. As early as 1012, the Brothers Grimm wrote in their fairy tale "Die Bauern zu Kohlbeck" how 18 women and men danced a round dance in a churchyard (Oetke, Herbert, „Der deutsche Volkstanz“, <https://ihna.de/repertoire/tanzgeschichte/hintergrund/>).

In general, dance history can be divided into different stages. First, dances emerged from a primitive community. They are mostly religious and were danced at festivities such as harvest, hunting, solstice, birth, wedding or death. Despite being forbidden by the church, these dances were still practiced until the 18th century, especially by the peasants.

From the 10th century onwards, the dances of the original community developed into dances that were bound to customs and traditions. Over time, however, the peasant customs and traditions declined and industrialization in Germany intensified that these dances lost their connection to the customs.

In the next period, the dances gained more and more of a sociable character even without the awareness of their former meaning. For this reason, the folk-dance movement, which emerged primarily from the youth movement, especially cultivated the sociable dances. These dances are also called "youth dances". These are also the dances that are mainly danced in traditional costume groups, folk dance clubs and schools to this day. From the GDR onwards, a new development is to be noted. Traditional folk dances are further developed from traditional

traditions and transformed into artistic, dance-like works of art. This can be called the stage of choreographed stage dances (<https://ihna.de/repertoire/tanzgeschichtlicher-hintergrund/>).



Figure 11.5. Folklore dance of “Sorben” in Bautzen (<https://www.deutsche-digitale>) in the year of 1956

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11.5 Lithuania

Eglė Kumpikaitė and Audronė Ragaišienė

11.5.1 Traditional dances cultural dissemination and training procedures

Folk dances and singing games are more or less known since childhood in every Lithuanian family. The first acquaintance with this form of national heritage begins in kindergartens, primary schools, and attending children's folk dance groups. Folk dances are popularized in folk ensembles, traditional dance clubs, various festivals and celebrations in smaller towns and cities of Lithuania. In recent decades, the use of elements of Lithuanian choreographic folklore has become increasingly popular in the mass distribution of original stylized folk dance compositions created by choreographies and composers.

The three Baltic countries are jointly organizing the Gaudeamus Student Song and Dance Festival and the Baltica International Folklore Festival.

The biggest event for dissemination and popularization of Lithuanian dances is "Lietuvos dainų šventė" (Lithuanian Song Festival) – a traditional festival of songs and dances. The origins of the song and dance festival tradition go back to the middle of the 19th century in Central Western Europe. The first song festival was held on June 25 1843 in Switzerland, in the city square of Zurich. It was attended by 80 choirs and 2100 singers. The largest song festival in the world took place in 1928 in Austria, on the occasion of the 100th anniversary of the death of Franco Schubert. Then 200 thousand German choir singers from all over the world gathered in Vienna. Unfortunately, eventually, the tradition of song festivals in Western Europe faded.

The tradition of song festivals came to the Baltic countries through the Baltic Germans – first to Estonia (1869, Tartu), Latvia (1873, Riga), and later to Lithuania (1924, Kaunas). Mass gatherings of nations during the events of the Song and Dance Festival promoted a sense of community and unity of nations and created preconditions for the future separation of the Baltic nations from Russia and the creation (and restoration) of independent states. The road to the restoration of the independence of the Baltic States is often referred to as the "singing revolution". In 2003 UNESCO declared the tradition of song festivals a masterpiece of the oral and intangible cultural heritage.

Recently, folk dance nights and other social events of folk dances with live musicians have become popular in Lithuania. It is gratifying that such parties are also held in some schools. People of all ages gather to dance Lithuanian folk dances, characterized by simple choreography, for their own pleasure without a mandatory program of the event and wearing casual clothes instead of expensive national costumes. This gives great hope that Lithuanian folk dances will not be forgotten.

The traditional Lithuanian song festivals held every five years are an inexplicable phenomenon of popularity these days. As soon as one is over, the next one starts planning immediately. Many national groups count their lives from one this festival to another.

The upcoming Lietuvos Dainų šventė (Lithuanian Song Festival) in 2024 will commemorate her 100th anniversary. During this period, the event became more and more popular, bringing more and more people together. Today's Song Festival unites close to 40 thousand participants from Lithuania and Lithuanians from all over the world. According to organizers, the Lithuanian Song Festival is a universal national cultural phenomenon and a constant purposeful creative process, the spirit of which is equal to the old Greek Olympic Games.

11.5.2 Brief history of dance and relation with history.

The oldest written knowledge of ritual games of Baltic tribes reaches us from a variety of travelers in the beginning of the 10th century. It is believed that the oldest form of dance originated in ritual actions. It was movement in a circle, usually around a ritual object (tree, fire, field or other sacred place), as well as movement in a spiral, twisting in a "snake", jumping or tripping, moving according to the song being sung, using various symbolic related to the respective ritual (bread, drink, herbs etc.).

The sacrificial function itself constituted a religious dance. Over time, rites increasingly lost their religious meaning and became a pastime through customs. The nature of these dances was in keeping with the farmer's life cycle. Relevant dances were performed on the occasion of various work finishes, family life events, and celebrations.

Over time, traditional custom dances began to change under the influence of other nations' dances. However, the prevalence of foreign dance in Lithuania was reported back in the 17th century, although it may have started since the 14th century due to the openness of the country to international relations. Whilst in the 19th century the *quadrilles* became popular in many regions of Lithuania because of their similarity to some ancient Lithuanian dances, especially to singing games and *sutartinės* which included an opposite movement in couples, successive movement in contraposition, patterns of "a cross", couples changing places, etc. *Waltz* firstly was mentioned in

1862, and it became a traditional dance in Lithuania. However, it was not as popular as polka which was performed as early as the mid-19th century in the North Eastern Lithuanian rustic areas. Prior to the emergence of this *polka*, some *sutartinės* displayed the same way of dancing. Additionally, the motif of a spinning couple and the rhythm of polk is characteristic to other ancient Lithuanian dances and singing games. The majority of Lithuanian couple dances are based on the motives of polka.

At the beginning of the 20th century, with the strengthening of national consciousness and perception, there was a desire and affair to get rid of the influence of the outside world and appear with one's own authentic folklore. During the interwar years of independence, physical education teachers collected old folk dances, games, and songs, stylized them, and restored them.

In 1935 the Lithuanian folk dances "Kubilas", "Blezdینگėlė" and "Kepurinė" were danced at the international exhibition in London and caused extraordinary success.

In June 29, 1937 the festival organized by "Jaunoji Lietuva" in Kaunas is considered to be the first dance festival. 448 dancers, selected from various parts of Lithuania, danced several folk dances according to the general drawing of the square.

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11.6 Summary of the combined findings

Eglė Kumpikaitė and Audronė Ragaišienė

Dance corresponds to one of the intangible cultural goods of a nation forming an integrated part of the life of its citizens. Dance is a non-verbal communication in a way not limited by words or the need for music or choreography; it reveals the desire to connect with others. So, the movement of the body in a rhythmic way, contributes to self-expressing and combines music, words and movements.

Dancing has traditionally been one of the most ancient forms of community entertainment and in most of Greece this still holds true. The people gather at certain times during the year to celebrate important historical, national, social, religious or other cultural events in their yearly calendar with music and dancing. These dances cannot be separated from the every-day life of the Greeks for it is within the context of their lives that dances have meaning. There is strong relationship between the church and the traditional dance and may be difficult for the non-Greek to comprehend.

The dances of Greece do tend to have regional similarities and can be classified in such broad categories as mainland, island, plains, mountain and urban dances. Each of these groups has its own characteristics which are thought by some to reflect their particular geographical traits: the tall, majestic mountains are evident in the stately, proud bearing of the local inhabitants of mountainous villages as they move with simple steps combined with high lifts and leaps (for the men); dances of the plains regions seem to be more “earthy”, with running steps, stamping and lifts not so far from the ground; landers tend to move in a way which reminds one of the sea, as their dances seem to flow and undulate in a lilting manner reminiscent of the waves. The majority of Greek dances are in an open circle moving counter-clockwise, also dances could be performed in closed circles, as well as couple and solo dances, serpentine forms and free-form dances where the dancers may be placed wherever they choose.

The dances of Greece cannot be considered separately from the music played or sung for the dance, as well as form of dress. The traditional costumes directly influenced the dances in that they denoted the wearer’s position in the community (unmarried, betrothed, newly married, young, old, etc.) and, therefore, his position in the dance. In some cases, the construction of the costume dictated certain styles of dance as the either restricted the dancer’s ability to jump, lift the leg, leap, etc., or allowed him the freedom of movement to perform such maneuvers. Although traditional dress is rarely worn in Greece today, the dance styles are still influenced by the dress of the past.

The birth of Bulgarian folk dances has to be sought in the distant past, in all manifestations of the life of Bulgarians - in their daily activities, in their pagan beliefs and customs, in their traditions. The national dance of the Bulgarians is the horo, in which dancing people, holding hands, form circles or rows. Sometimes dancers hold each other by their waists or dance standing opposite each other. The horo is a collective name for the dozens of types of dances typical for the different

regions of Bulgaria. Each of them has its own rhythm and other specifics. Some horo dances are slow, while others involve a lot of jumping and leg-crossing.

Typical folklore German dances are circle, row and chain dances. One of the oldest known folk dances is the "Kreistanz" (circle dance). Similar to these dance forms are also the hoop and weapon dances, which differ only in the requisite and their function. Later, community dances have also been developed. They contain a higher degree of dance figures. In this respect, the couple dances are more characterized by improvisation. Other important dances are the women's and men's dances and dances for special occasions such as a wedding.

It is believed that the oldest form of dance in Lithuania originated in ritual actions. It was movement in a circle, usually around a ritual object (tree, fire, field or other sacred place), as well as movement in a spiral, twisting in a "snake", jumping or tripping, moving according to the song being sung, using various symbolic related to the respective ritual (bread, drink, herbs etc.). In the 19th century the quadrilles and polka became popular in many regions of Lithuania because of their similarity to some ancient Lithuanian dances.

The biggest event for dissemination and popularization of Lithuanian dances is "Lietuvos Dainų šventė" (Lithuanian Song Festival) – a traditional festival of songs and dances. ". In 2003 UNESCO declared the tradition of song festivals a masterpiece of the oral and intangible cultural heritage. The upcoming Lietuvos Dainų šventė (Lithuanian Song Festival) in 2024 will commemorate her 100th anniversary. Today's Song Festival unites close to 40 thousand participants from Lithuania and Lithuanians from all over the world.

There are dances which depict particular events in the life cycle of the people, but by no means should one have the impression that every dance tells a story. Quite often a dance song will tell a story of either a local happening or an historical event. The type, form, tact and set of dance steps in them inevitably illustrate all aspects of folk life: various processes of the people's work, individual moments of domestic life, some superstitions, rites and holidays. This is true for all regions and for all countries.

Today, still folklore dances are danced in kindergartens, primary schools, children's folk dances groups, in specialized groups, in university folklore dance ensembles, folklore dance festivals or regional events the cultural heritage of folklore dancing is conducted and preserved.

In recent years interdisciplinary projects or digital games are bringing together various disciplines and interested parties for either manual or automatic dance annotation movement. They help to answer the question on how to disseminate and open practices, where public can creatively re-use many types of data to meaningfully engage and to participate in the heritage-making. Indisputably, there are attempting to bridge the gap of the digitization of these assets, between dancers and emerging technologies for capturing as well as analysing dancing movements. By applying the FAIR (Findable, Accessible, Interoperable and Reusable) guiding principles to the data sets the accessibility and re-usability of the assets could be amplified, which could ultimately strengthen user engagement and participation.

12. Overall conclusions

Eglė Kumpikaitė and Audronė Ragaišienė

1. Project “4D Culture” and this book represent how traditional costumes can be used as “educators”, by teaching groups of people local history and dance. The social aspect of the intangible cultural heritage, that is folklore dancing, is fundamental, where movements, customs and knowledge are co-created and co-produced by people through a social nexus of interactions.
2. Heritage and culture are in close relay with traditional clothing, dress and/or costume, as well as with national dances. Clothing/clothes are worn on the body and can protect from different rough surfaces, cold or hot and other injuries, at the same time showing our identity or individualism. „Dress” is a generalized term for clothing connected to identity or activity, while “Costume” is a narrower meaning of “dress” to a particular style establishing specific features of social status, occupation or ethnicity. Within its social function, the costume appears as a means of communication, providing information codes among individuals.
3. Urban and rural costumes are the means of communication offering “signs” and “messages” (communication codes) among people such as age, social status, profession capacity, etc. Moreover, dress characteristics such as shape, colour, decoration, techniques, technology related to fabric materials or complexity express the identity of a person related to ethnicity, religion, age, social class etc. Many assumptions are made when observing clothing styles, including social, physical or biological factors and individual identity.
4. The informal traditional costume, made from inferior, faster-wearing, cheap, worse raw materials, was used every day working the everyday works and was therefore simpler, sober and more practical. Formal traditional costume, made from better, higher quality, more expensive and durable raw materials, was worn, when going to church and during different solemn occasions – weddings, funerals, christening, etc.
5. In terms of the materials used in national costumes, overall, there is a preference for linen, hemp and wool, which had its origin during the Neolithic. Later, also silk would enter, mainly, for decoration and later, only in the 19th century, cotton, which turned out to be very adaptable and popular and started to replace the fabric used in some of the exterior garments. Nevertheless, there are also differences that can be found between regions.
6. There are two main types of women’s traditional costumes in Greece: a sleeveless overgarment and a sleeved overgarment, which consist of shirts, mainly white, a sleeved or sleeveless overgarment, sashes/aprons, different headdresses and shocks or shoes. The main components of Queen Amalia costumes, among others, are the following: long dress, an embroidered chemise, velvet jacket and red soft hat. Mans in Greece also have two main types of traditional costumes: Fustanella and Vraka. Both consist of white shirt, bolero, sash, red hat with a tassel, and different shoes. Fustanella costumes also has waistcoat, and Vraka - dark/black colour loosing baggy trousers and jacket.
7. The main types of Bulgarian women’s folk costumes are with two aprons, with one apron, sukman and saya (an outer garment, open in the front part). Sukman is the most common folk costume that has numerous regional and even local varieties in the type of textile, tunic

cut and low neckline. The main types of Bulgarian men's folk costumes are: belodreshna costume (white-clothed costume) and chernodreshna costume (black-clothed costume). Both costumes include a tunic-like shirt, trousers and outerwear made of thick home-spun and woven woolen fabric and red belt.

8. The Portuguese traditional costumes are generally comprised of a round skirt with an apron, a vest, and a white linen shirt. They are complemented with a patterned scarf, used by the chest, and a similar one tied to the head, both with a typical pattern, original from the 17th century. Another trend identified are clothes made from pattern cotton used at the end of the 19th century. Thirdly, some costumes were manufactured with wool. This was often complemented by the usage of a straw (by women) or felt (by men) hat. Five different types: monochromatic, striped, checkered, carved and patterned textiles were used in the fabrics of costumes.
9. Men's costumes in Germany consist of leather pants, stocking, leather shoes, shirt, vest and jacket. Elements of every variation (occasion and social status of the wearer) of Sorbian region of women's costumes are a shirt, petticoat, a long skirt, a bodice, apron, nostrum, a pjelz (short, tight jacket) a jacket and headwear, when the Catholic costumes is characterised by long jackets, which are worn over ankle-length skirts. A staple in all Sorbian costumes is the unique headwear: a cap, a headband, a headscarf and the grief cap.
10. Women's and men's shirts in Lithuanian Aukštaitija costume were white, decorated with red interweaving in separate places (the bottom of the sleeves, cuffs, clasp, collar). White aprons are the distinctiveness of the women's costume of this region, as well as headdress that shows marriage status also. The crowns and gallons, holiday headdresses of girls were sewn from multi-colored strips, ribbons, pick-up sashes. Kalpokai, the headdresses of bridesmaids in Aukštaitija, were made from the cardboard and colorful ribbons; the top was decorated with artificial flowers. Kerchiefs were the everyday headdresses of girls and women. The main headdress of married women were the wimples in Aukštaitija.
11. Dancing has traditionally been one of the most ancient forms of community entertainment and in most of Greece this still holds true. The people gather at certain times during the year to celebrate important historical, national, social, religious or other cultural events in their yearly calendar with music and dancing. These dances cannot be separated from the every-day life of the Greeks for it is within the context of their lives that dances have meaning. There is strong relationship between the church and the traditional dance and may be difficult for the non-Greek to comprehend.
12. The dances of Greece do tend to have regional similarities and can be classified in such broad categories as mainland, island, plains, mountain and urban dances. Each of these groups has its own characteristics which are thought by some to reflect their particular geographical traits. The majority of Greek dances are in an open circle moving counter-clockwise, also dances could be performed in closed circles, as well as couple and solo dances, serpentine forms and free-form dances where the dancers may be placed wherever they choose.
13. The traditional costumes directly influenced the dances in that they denoted the wearer's position in the community (unmarried, betrothed, newly married, young, old, etc.) and, therefore, his position in the dance. In some cases, the construction of the costume dictated certain styles of dance as the either restricted the dancer's ability to jump, lift the leg, leap,

etc., or allowed him the freedom of movement to perform such maneuvers. Although traditional dress is rarely worn in Greece today, the dance styles are still influenced by the dress of the past.

14. The national dance of the Bulgarians is the horo, in which dancing people, holding hands, form circles or rows. Sometimes dancers hold each other by their waists or dance standing opposite each other. The horo is a collective name for the dozens of types of dances typical for the different regions of Bulgaria. Each of them has its own rhythm and other specifics. Some horo dances are slow, while others involve a lot of jumping and leg-crossing.
15. Typical folklore German dances are circle, row and chain dances. One of the oldest known folk dances is the "Kreistanz" (circle dance). Similar to these dance forms are also the hoop and weapon dances, which differ only in the requisite and their function. Later, community dances have also been developed. They contain a higher degree of dance figures. In this respect, the couple dances are more characterized by improvisation. Other important dances are the women's and men's dances and dances for special occasions such as a wedding.
16. It is believed that the oldest form of dance in Lithuania originated in ritual actions. It was movement in a circle, usually around a ritual object (tree, fire, field or other sacred place), as well as movement in a spiral, twisting in a "snake", jumping or tripping, moving according to the song being sung, using various symbolic related to the respective ritual (bread, drink, herbs etc.). In the 19th century the quadrilles and polka became popular in many regions of Lithuania because of their similarity to some ancient Lithuanian dances.
17. The biggest event for dissemination and popularization of Lithuanian dances is "Lietuvos Dainų šventė" (Lithuanian Song Festival) – a traditional festival of songs and dances. ". In 2003 UNESCO declared the tradition of song festivals a masterpiece of the oral and intangible cultural heritage. The upcoming Lietuvos Dainų šventė (Lithuanian Song Festival) in 2024 will commemorate her 100th anniversary. Today's Song Festival unites close to 40 thousand participants from Lithuania and Lithuanians from all over the world.
18. There are dances which depict particular events in the life cycle of the people, but by no means should one have the impression that every dance tells a story. Quite often a dance song will tell a story of either a local happening or an historical event. The type, form, tact and set of dance steps in them inevitably illustrate all aspects of folk life: various processes of the people's work, individual moments of domestic life, some superstitions, rites and holidays. This is true for all regions and for all countries.
19. In recent years, interdisciplinary projects or digital games are bringing together various disciplines and interested parties for either manual or automatic dance annotation movement. They help to answer the question on how to disseminate and open practises, where public can creatively re-use many types of data to meaningfully engage and to participate in the heritage-making. Indisputably, there are attempting to bridge the gap of the digitization of these assets, between dancers and emerging technologies for capturing as well as analysing dancing movements. By applying the FAIR (Findable, Accessible, Interoperable and Reusable) guiding principles to the data sets the accessibility and re-usability of the assets could be amplified, which could ultimately strengthen user engagement and participation.

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