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υποβαθμίζουν τις βαλκανικές σπουδές ή διστάζουν να μεταφράσουν στα ελληνικά τη λογοτεχνική παραγωγή των γειτόνων τους. Το κενό αυτό γεφυρώνεται το τελευταίο διάστημα με τις φιλότιμες προσπάθειες ορισμένων (λίγων) πανεπιστημιακών και άλλων διανοούμενων που δεν διστάζουν να έρθουν αντιμέτωποι με όλα τα παραπάνω αρνητικά στερεότυπα.

Συνοψίζοντας θα έλεγα ότι προς αυτή την κατεύθυνση συμβάλλει σημαντικά και το βιβλίο του Πέτρου Μαραζόπουλου, ο οποίος παρά το νεαρό της ηλικίας του προσφέρει μια ευφυή και καλά τεκμηριωμένη προσέγγιση που αναδεικνύει τις πολυπλοκότητες των ιδεολογικών και πολιτισμικών παραγόντων που διαμόρφωσαν την αντίληψη της Ελλάδας για την περιοχή των Βαλκανίων. Αυτή η εργασία αποτελεί μια μοναδική συνεισφορά στην κατανόηση της σύνθετης σχέσης ανάμεσα στην Ελλάδα και τα Βαλκάνια και στην ανάπτυξη της νεοελληνικής ταυτότητας, η οποία, όπως ο ίδιος σημειώνει «φαίνεται πως παρέμεινε διχασμένη ανάμεσα σε δύο κόσμους: έναν γεωγραφικό και έναν φανταστικό, ευρισκόμενη με το σώμα στη Βαλκανική και το πνεύμα στη Δύση».

Tudor Dinu. Μόδα και Πολυτέλεια στη Βλαχία της Ελληνικής Επανάστασης. Μετάφραση Ελισάβετ Κελπερή. Αθήνα: Εκδόσεις Ακρίτας, 2021, 284 σελ. ISBN 978-618-85042-5-7.

Nadia Macha-Bizoumi | <https://doi.org/10.5817/NGB2023-23-12>

The book *Fashion and Luxury in Wallachia during the Greek Revolution* by Tudor Dinu, Professor of Modern Greek Studies at the University of Bucharest and *doctor emeritus* of the Department of History and Ethnology of the Democritus University of Thrace, is, to date, the most important contribution to the research, recording, study and analysis of the cultural phenomenon of fashion through the attire of the world of Greek Wallachia in the 1800s.

Defining from the outset the spatiotemporal and historical context of his research object, Prof. Dinu proceeds in a methodical and inductive way from one section to the next (twelve in all), drawing information from all the available sources, written (e.g., travellers' journals) and illustrated (garments kept in museums and private collections, portable portraits, and votive portraits in churches) so as to ensure, by triangulation, the validity and reliability of his research results. He thus manages, thanks to a penetrating and perceptive gaze, to bridle uncharted sartorial material while offering an anthropological reading

of the dress choices of the Danubian Principality's ruling class during the first half of the 19th century. The author recognises the capacity of garments to synthesise the multiple expressions of local costume culture, in both its Ottoman and Western-style forms, as well as to reveal social structures and confirm the system of socially acceptable relations between individuals and among groups.¹

Thus, based on material from travel journals about Wallachia, the Romanian principality appears as a transitional space where East and West coexist and, which is why Western-style garments coexist – but also converse – with the established Ottoman dress standards. Indeed, the almost six-year presence of the Czar's officers in Bucharest encouraged some of the younger noblewomen to adopt Western dress, reverently following the Paris and Vienna fashions. But this gendered practice did not mean that Western dress styles were universally adopted or imitated, as women of a certain age and the spouses of third-state boyars remained faithful to the Phanariote costume.

For their part, the men accepted this choice depending on their social class: the young noblewomen's husbands accepted it while maintaining a critical stance, whereas the men of the popular classes were harshly critical and condemned the new dress style of Bucharest's elite, which resulted from a dialectical struggle between modernity and tradition, with white Western-style gowns being worn together with stamped traditional headscarves and Levantine mule shoes. As for the boyars, they would remain attached to their Ottoman dress code until the end of the Phanariote period (1716–1821), with ankle-length caf-tans, *anterí* robes, fur-trimmed *tzoubès* (winter overcoats) and brimless kalpak hats. This choice stemmed from its link to their social class but highlights the function of garments as a means of communication and a code of information about individuals' identity within a community. Younger men from the ranks of the emerging social classes, such as merchants, had no such attachment to Levantine dress and replaced it with great ease.

In the section on “Costumes that miraculously escaped destruction”, Prof. Dinu explains the particular significance he attributes to travellers' accounts of costume, as they fill in the gap caused by the scarcity of preserved 19th-century garments which, being consumables, were not replaced when out of fashion.

The change of dress codes in 19th-century Wallachia led to the disappearance of dress types symbolically associated with the Phanariote “era of decline”, as it was considered during modern Romania's nationhood-building. Indeed, as for ideological reasons the popular democratic regime after World

1 See indicatively Lurie (2000), Perkins Gilman (2002), Baumgarten (2002), Barthes (2006: 98–102) and Barthes (2010).

War II condemned bourgeois elegance, the boyars' costumes were re-signified and acquired a new symbolism. In the 1950s–1960s, the Museum of the City of Bucharest and the National Museum of Art bought Ottoman-style costumes from now-impooverished urban families, thus preserving them, but this painstakingly-saved material remains in storage, without any documentation permitting its display and acquaintance by the local and international scientific community.

As by the mid-19th century few Western-style garments survived, the author therefore turns to the illustrated documentation offered by the portable portraits commissioned by Wallachia's elite, which also allow him to cross-reference the information contained in the travellers' descriptions. In the portraits, the depicted garments convey information about their bearers' personal and social identity, their wealth and social status, and, in fine, reflect the person themself and their interplay with others.²

The author also draws prime costume material from his meticulous research in Wallachia's churches, "an unusual place for a fashion parade", as he himself observes, whose founders and members of their family are presented in votive paintings, which feature around 1,100 adult figures and 400 children (of lesser interest as their clothing clumsily mirrors that of the adults). This source provides spherical costume knowledge about the period, as these are of full-length figures and thus be used to reconstruct the overall picture of the Wallachian elite's attire during the first half of the 19th century.

The careful inventorying of the material collected from the votive paintings thus leads Prof. Dinu to interesting conclusions about the variety of dress of the boyars, merchants and wealthy citizens, the materials they were made of, their ornamentation, and the social dimension of their use. This material confirms that traditional male clothing was dominated by the Ottoman-style *anteri*, even though the church frescoes also depict men in "Frankish" garb (shirt, waistcoat, trousers, elegant shoes), including tailcoats, and that outside Bucharest and large urban centres, the Western influence on women's attire is limited, confirming foreign travellers' impressions of a largely Oriental look. There is also information on military dress, which "moves between civilian or military Oriental clothing and Western-inspired uniforms", and on that of the clergy thanks to the depiction of 120 Church functionaries, from bishops to monks and nuns, and going from the luxurious clothing of prelates to the humble garments of the lower clergy.

2 See, for example, Roach - Eicher (1973), Hollander (1978) and DeLong - Salusso-Deonier - Lartzt (1983).

For costume historians and folklorists, the rich photographic material of supralocal garments makes this volume a valuable guide on whose basis to identify a large number of Ottoman-style garments preserved in Greek museum collections and which were collectively termed Greek or of the wider Balkan area. Indeed, the volume comprises photographs with abundant costume documentation from private and public archives and museum collections, an extensive bibliography, a glossary and maps, individual aspects that the author condenses into an anthropological reading of Wallachia's costume culture.

Fashion and Luxury in Wallachia during the Greek Revolution comes as the continuation of another book by the same author, *The Phanariotes of Wallachia and Moldavia (Οι Φαναριώτες στη Βλαχία και τη Μολδαβία, Athens 2017)*, which received an Academy of Athens award and with which it contributes to an overall picture of daily life in the Danubian Principalities.

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Σωτήρης Ε. Σπαθάρης. Τα απομνημονεύματά μου. Ανέκδοτα αυτοβιογραφικά κείμενα του λαϊκού καλλιτέχνη με εισαγωγή, επιμέλεια και επεξηγηματικά σχόλια του Γιάννη Κόκκωνα. Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης, 2020, 712 σελ. ISBN 978-960-524-596-2.

Μαρία Γ. Μόσχου | <https://doi.org/10.5817/NGB2023-23-13>

Τα Απομνημονεύματα του Σωτήρη Σπαθάρη (1887–1974) που κυκλοφορούν από το 1960 θεωρήθηκαν αυθεντική έκφραση της «λαϊκής» ψυχής του «αγράμματος»