



Preliminary schedule for CTR meetings and lectures autumn 2024

Every other Tuesday at CTR, we have administrative meetings running through the semester, followed by a scientific presentation, either by a CTR member or an invited scholar. We kindly invite everyone interested to join these lectures.

Lecture, 14:00-15:00

The weekly lecture will start at 14:00 and will be followed by a free discussion amongst all participants. Please see the program below. You are more than welcome to join us in person at CTR, University of Copenhagen South Campus, room **11B-1-05**.

If dates are still open for lectures in the calendar, you are more than welcome to write to us with suggestions for speakers.

Meeting, ca. 15:15-16:00

The last hour, ca. 15:15-16:00, is mainly reserved for CTR members, yet if anyone would like to join, they are welcome. The meeting consists of general administrative and CTR related news and information as well as “News around the table”, where everyone gives a short update on their projects. Anyone participating in the meeting is expected to join this, also if you are not a member of CTR.

Zoom Link:

It is possible to join us via zoom if you are not able to be here at the center. In that case, simply follow this link:

<https://ucph-ku.zoom.us/j/61575683394?pwd=3sFQsT6JLgDgUrSt4ab3td8m63PS57.1>

Meeting ID: 615 7568 3394

Passcode: 276988

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We expect everybody to turn on the camera and have your name as the “name tag”. It will be possible to join the discussion but until personally addressed, we ask all participants to be muted.

Lecture calendar (Abstracts below)

- 4 September 2024**
14:00-15:00
"How did the Greek gods dress?" by **Alberto Barnabé**, Universidad Complutense de Madrid, Departamento de Filología Griega y Lingüística Indoeuropea.
This lecture is organized in partnership with the Saxo Ancient History Seminars.
- 18 September 2024**
14:00-15:00
"Sailing textiles - Textiles for sea travels in Late Iron and Viking Age Scandinavia" by **Eva Andersson Strand**, CTR.
- 2 October 2024**
14:00-15:00
No meeting or lecture will be held on this day exceptionally.
- 9 October 2023**
14:00-15:00
"Textile and animal skin research on the et-Tereif mummies. Three cases out of one thousands" by **Elsa Yvanez, Lucy Skinner, Laura Vinas Caron, and Magdalena Wozniak**, CTR.
- 23 October 2024**
14:00-15:00
"Female clothing, female make-up, female speech: The expression of femininity and femininity in Aristophanes' women's comedies" lecture by **Mark Janse**, Emeritus Research Professor in Ancient & Asia Minor Greek, Ghent University.
- 6 November 2024**
14:00-15:00
"Kejserens nye klæder: Life and Adventures of a MSC Fellow at CTR, UCPH" by **Rachele Pierini**, CTR.
- 20 November 2024**
14:00-15:00
*"Save the loom - report on the pilot project *The danish loom from the 17th to 20th century*"* by **Katrine Brandstrup**, CTR.
- 4 December 2024**
14:00-15:00
"Lost and found: textile materialities in conflict Cambodia (1970-80s)", by **Magali An Berthon**, CTR and American University in Paris.
- 18 December 2024**
14:00-15:00
"Sea Silk Studies", by **Maja Lund**, MA in European Ethnology and textile artist.

Updates to this schedule will continue to be announced and shared.

Abstract for lectures at CTR autumn 2024

4 September 2024

How did the Greek gods dress?

Alberto Bernabé

The purpose of the lecture is to share some considerations about the way in which the Greeks mostly represented in texts and images how their gods dressed. Starting from the criticism of Xenophanes that mortals imagine that the gods dress and the statement of the same poet-philosopher that all Greeks had learned from Homer, I will examine some Homeric references to the gods' dress, as well as representations of the divine models in some archaic vessels such as the Dinos of Sophilos or the François Vase.

Other aspects of the question are then examined: the offering of garments to the gods in literature (the Iliad) or in known rites (the Peplum of the Panathenaeas or the Veil of Licosura), as well as the description and meaning of the garments worn by the Sun god in a rite described in a hymn preserved in Macrobius. After the first observation of the special luxury attributed to divine clothing, other aspects of the question are pointed out, such as functionality (the adaptation of divine clothing to the function of the gods themselves), or the function of identification (features of the clothing to immediately identify the god who wears it). Finally, reference is made to the importance of dress in the disguises and metamorphoses of the gods.

18 September 2024

Sailing textiles

Textiles for sea travels in Late Iron and Viking Age Scandinavia

Eva Andersson Strand

Late Iron Age and early Viking Age are periods for which textile research clearly indicates a new and increasing need and consumption of sail cloth and a change in quality by the textiles made. The production of the sails is well researched and the results presented in several articles and publications (e.g. Andersson 2003; Bender Jørgensen 2012, Ravn et al. 2016, Andersson Strand 2021) Further, several reconstructions of sails have been made and tested. The results clearly demonstrate a large need for textiles and a great demand of textile resources but the research focus generally on the production of sail cloth even if there has also been a demand of other textiles used on sea, for example, different types of waterproof warm garments (Andersson Strand 2021).

When sailing on the North Sea, even in the summer, the weather can be ruff, cold and wet and to survive it is important to dress well. What types of garments were used in the Viking Age? What type of raw materials and textile qualities could meet these demands? Have special qualities been produced? These questions will be discussed in the presentation. Finds of Viking Age textiles are limited though textiles from the harbor area in Hedeby and new finds from the

harbor area in Birka will be presented. New reconstructions of Viking Age textiles have given new insights which will be included in the discussion (Andersson Strand and Demant 2023). Additionally, information from ethnographic sources as well as early medieval texts will be used to get new perspective on the need of maritime textiles in Viking Age Scandinavia.

9 October 2024

Textile and animal skin research on the et-Tereif mummies. Three cases out of one thousands

Elsa Yvanez, Lucy Skinner, Laura Vinas Caron and Magdalena Wozniak

Archaeological sites along the Fourth Cataract of the Nile have been excavated during the 2000s as part of an international rescue effort coordinated by the Sudanese National Corporation for Antiquities and Museums. Near and on Mis Island, at et-Tereif, cemeteries dated to the Medieval period (c. 6th to 15th century CE) have been excavated by a team of the Sudan Archaeological Research Society. Thanks to hyper arid conditions, archaeologists discovered many well preserved human inhumations, whose remains are now housed in the British Museum. The deceased were not interred alone but wrapped in textiles and animal skins. These artefacts have been preserved *in situ* around the bodies thanks to the passive conservation approach developed at the British Museum by Barbara Wills. Within the folds of these fragile items, a whole array of new information emerges, documenting daily practices such as clothing and craft, and showing how bodies were cared for in death. This lecture will present the interdisciplinary research that is currently conducted in collaboration with the British Museum at the University of Copenhagen – Centre for Textile Research, by the team of the *Fashioning Sudan* project (ERC 101039416). Together, we are using different methods to study the wrappings found around three naturally mummified bodies, with the goal to learn more about them as individual people and reveal various aspects of their society.

23 October 2024

Female Clothing, Female Make-Up, Female Speech. The Expression of Femininity and Effemininity in Aristophanes' Women's Comedies

Mark Janse

In my talk, I discuss the distinctive features of female clothing and female speech in Classical Athens on the basis of their representation in the three women's comedies by Aristophanes — a male playwright writing for male actors and a probably predominantly male audience. Not surprisingly, Athenian women not only dressed differently from Athenian men, they also spoke differently. Whereas *Lysistrata* provides informal data about female clothing, female

make-up and female speech from the perspective of the Athenian women, the other comedies offer fascinating insights in these matters from two opposing perspectives. In *Ecclesiazusae*, the women swipe their husbands' clothes and practice (more or less successfully) male speech to attend the men-only Assembly undetected. In *Thesmophoriazusae*, Euripides' anonymous Kinsman borrows the effeminate tragic playwright Agathon's clothes and practices (more or less successfully) female speech to infiltrate the women-only Thesmophoria festival undetected. Agathon wears the distinctively feminine *krokotos* used by the women in *Lysistrata* to seduce their husbands, but also associated with Dionysus, who is called an "effeminate stranger" by Pentheus in Euripides' *Bacchae*. I present a material and iconographical analysis of typically female garments and a (socio)linguistic analysis of the identifiable features of female speech, with a little excursion into Aristophanes' obscene wordplay on particular textiles.

20 November 2024

Save the loom - report on the pilot project *The danish loom from the 17th to 20th century*

Katrine Brandstrup

Fifty old looms from six museum collections have been registered and described typologically. What stories about hand weaving and the development of the traditional weaving craft in Denmark can we deduce from this first pilot project?

4 December 2024

Lost and found: textile materialities in conflict Cambodia (1970-80s)

Magali An Berthon

This presentation summarises two and half year of research as part of TEX-KR, Marie Skłodowska-Curie Action – European Union Project project. TEX-KR investigates textiles and dress as cultural practices, heritage and production in Cambodia from the early 1970s to the early 1980s, especially examining the years of the Khmer Rouge regime. This project centred around two Cambodian institutions: the National Museum of Cambodia and the Tuol Sleng Genocide Museum. In the aftermath of the Khmer Rouge regime, three-quarters of the textiles from the National Museum of Cambodia's collection, all of them acquired in the first half of the twentieth century, were missing and most likely looted. On the other hand, the Tuol Sleng Genocide Museum was established on the secret Khmer Rouge prison and torture centre S-21, in which about 18,000 prisoners died. Approximately three thousand garments

and textile fragments belonging to the victims were found after the regime's collapse and were recently reintegrated into the museum's archive. The paper will explore how these two textile and clothing collections – one lost, one found – are by-products of the Khmer Rouge atrocities and inform the cultural, social and artistic damages of this traumatic period for Cambodia and Cambodian people.

18th December 2024

Sea silk studies

Maja Lund

“Sea silk” is a textile material that originates from mussel filaments, also known as “byssus”, from the Mediterranean mussel *Pinna nobilis*. The filaments are processed into textile fibres by combing, spinning and knitting or weaving threads into textile objects. There is scientific evidence of sea silk cultures existing since ancient times in the coastal areas of the Mediterranean Sea but the material is related to many myths today because of different linguistic entanglements and the culture's story of origin is still debated. The mussels are now an endangered species and it is illegal to harvest the fibers and because of that also the culture and textile practices around the material are threatened. This talk will discuss the research project I have conducted about sea silk over the past 3 years, including a recent fieldwork in Sardinia in Italy, where the last known surviving artisans of the sea silk culture lives. The study's central questions revolve around what we can learn from these textile materials, crafts and cultural practices, and what this knowledge can do in relation to human participation, valuing and caring for nature. The study suggests that the artisans and their work with different methods, materials and approaches can be understood as actors in assemblages of vibrant matter, and that these assemblages have the possibility, through their ecological collaborations, to influence the way humans generally understand and become-with landscapes. The overall idea of the sea silk studies is to weave together an academic, an artistic and an artisanal practice, through studying and working with materials, crafts and textile practices in different contexts.