

should have received fuller treatment. The interactions between the Great Powers of Great Britain, France, Russia, and Austro-Hungarian Empire are brilliantly elucidated and the total context of European history is rightly held in its proper perspective.

*The Balkans 1815-1914* is an excellent, though brief, objective introduction to the subject and deserves wide circulation and attention.

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Katerina I. Kakouri, *Διονυσιακά* [Dionysiaka]. Athens 1963, pp. 244.

This notable work is a doctoral dissertation accepted by the Faculty of Arts of Athens University and has also carried the award for Folk-lore research of the Greek National Academy.

According to a statement by the author herself in the preface, this volume forms only part of a much larger study on magical rites of the popular religion of contemporary Hellenism and is the fruit of a long and careful investigation of this special type of Thracian customs. It is based on her own personal experiences as an eye-witness of the customs and ceremonies, but also much use was made by her of unpublished material from the Athens Folk-lore Archives. The book is enriched by several photographs of the customs' performances; this is an advantage which greatly adds to the value of the book as a reliable source.

The starting point of her enquiry, as the author states, was originally a communication made by her before the Athens National Academy in 1952, which was seconded by Academician Prof. K. Romaios. In that communication for the first time the connexion between the two customs *Anastenaria* and *Calogheros* was made known to scholars and also their survival to the present day.

The first part of the present work contains a full and, indeed, very minute description of the feast of *Anastenaria* together with the custom of fire-walking which takes place on May 21st, St. Constantine's day. The *Anastenaria* was a native popular enthusiastic cult of the villages of N. E. Thrace and southern Bulgaria.

Another equally detailed description of the custom of *Calogheros* of the Thracian village Costi follows, which has survived to-date in the village Hagia Eleni of Serres, observed yearly by Greek refugees from Costi after their expatriation by the Bulgarians. It would be useful to folk-lorists and other readers interested in the subject if we

stated very briefly and only in rough outline the content of these very interesting customs from the lengthy account of the author.

Preparation of the Anastenaria festival (p. 9 sq.) opens with a ritual animal sacrifice; this is followed by the appearance of the first ecstatic phenomena on the part of the initiated, who begin to take hold of the "anastenaric" icons of St. Constantine and St. Helen. This gradually leads them into sacred frenzy and in this state of ecstatic trance they perform the fire-walking; lastly the fire-walkers repair to the mountains running in the same frenzied state.

The performers of the Anastenaria are members of a kind of holy brotherhood which one might justly compare, as the author thinks, with the sacred *thiasoi* of the dionysiac religion. It is noteworthy that these Thracian groups of people, although officially accepting Christianity as their proper religion, in essence they are separated from the body of the Church. They seldom attend Church services, but hold their own religious meetings in private shrines; the latter are usually called *konakia*, but they also have some open-air ones in groves and these are called *agiasmata*. These singular Christians hold foremost in their reverence the "anastenaric" icon of the *saint*. The "anastenaric" icons, as a rule have on them a handle, bells and sacred knots. Highest in hierarchy in the sacred group is the Chief Anastenaris; he must be a man of blameless repute, leading more or less a saintly life. Therefore he is selected among those in the community who enjoy a reputation of this kind and this view is confirmed by statements of present-day peasants. This peculiar chief priest has many and varied duties to perform; he is a seer, an exorcist, a healer, a rain-maker and his blessing is sought on all occasions, even in the founding of churches and of homes. He is the man who inaugurates the Anastenaria festival at the end of spring and the feast of Calogheros at the end of winter.

We consider useful to give here another brief summary as well of the spring custom of Calogheros from the authors' detailed account (p. 31sq).

On the morning of Cheese Monday (Tyrine Deutera), when the sun is well up in the sky, the Chief Anastenaris and some selected Anastenaria men, who are also musicians, gather to the Konaki, the headquarters of the Anastenaria group. In the Konaki there is a sacred drum and a stand of icons which has upon it the "podies," or covers of the anastenaric icons, and the sacred kerchiefs called "amanetia." In front they place a vessel containing grains of wheat and in this candles are stuck (psychokeria) in remembrance of the departed. The chief Ana-

stenaris first kisses the hand of the genarch of the Anastenaria-men and then in dancing movements lights the incense-burner. He moves it repeatedly towards the empty icon-stand, then towards the old genarch and before the rest of the Anastenaria men present. While the initiated make the sign of the cross the chief Anastenari with rhythmic movements of prayer takes from the icon-case two sacred *amanetia* to hand them later to two of the persons of the company of mime: the King and the Prince (Basileus and Basilopoulon).

All ceremonies in this private shrine are accomplished by the sounds of music; the sacred cymbal and the lyre play only the special rhythms and melodies of "anastenaria" which are performed exclusively in the two festivals of the year, *the Anastenaria* and the *Calogheros*. The Chief Anastenari prays before the icon-case holding the sacred utensils, but his prayer is accompanied by dancing movements of himself following the rhythm of music. He seems eager to receive quickly the message of the saint's will. At a certain moment he becomes pale, he begins to shake, to sweat abundantly and to pull out wild shrieks. This is the sign of the saint's message, that he is willing to grant approval for the custom's holding. Without the sign of this approval the performance of the rite must be put off for the next year. At this point the old man Dragoulis, genarch of the Anastenaria men, approaches and calms down the starting ecstatic mania of the performer, for he must take over duties as a supervisor of all phases of the ceremonies.

The private ceremony at the Anastenaria shrine is followed by another, public ceremony. The Anastenaria men, accompanied by their musicians, come out of the Konaki and make their way towards the market place. There the villagers assemble and await the arrival of the persons participating in the rite of Calogheros. At the head of the parade come the musicians, next the Chief Anastenari and then the general public. As they go on they meet at a cross-roads the leading man of the custom, the Calogheros, and then they all come to the market place with the Calogheros now leading the procession. He advances with dancing movements, even before assuming the special dress he will wear later.

In the meantime the company of mime, who will act the mummers' play, is preparing itself. The mummers are: The King, the Prince, the Bride, the Old Woman, who carries a prematurely born baby (eftaminitiko), four calves (men disguised as animals) that will drag along the plough, and their owner, who pretends to take great pains to keep them under control. There are also certain men attendants dressed as

gypsies and leading a bear; they appear charged with keeping the order among the general public.

The king's chariot, decked in a red carpet, is first driven in and some ropes are fetched for a game of tug-of-war that will take place forthwith. A plough is also brought forward to be used in the performance of the ceremonial ploughing of the earth that will come next.

The tug-of-war is the first phase of the customs and takes place by the king's chariot. On the chariot thick ropes are fastened and while on the one side the group of the married men are ranged, the unmarried hold the other side. The game lasts about half an hour. For the sake of good luck the more mature men usually concede the victory to the younger group and finally the younger men get hold of the chariot and drag it triumphantly with the king in it to the market-place, where the ceremonial ploughing and sowing will be performed. The young victors of the tug-of-war bring a real plough to the market square. The place of beasts under the yoke is taken by four young men called "oxen." In present times they are dressed in the ordinary local costume, but in former times they came in covered in animal skins. From this point forward various comic and burlesque scenes succeed rapidly one another and in their midst the chariot is upset and the king falls to the ground. The acting is accompanied by obscene jokes and comic remarks. The driver of the "oxen," who keeps stumbling and falling down all the time tries at a certain moment in a most idiotic way to set them back on their feet and incenses them with manure. Behind the plough comes the ploughman, who is the Calogheros himself. Three times he performs the sacred ploughing. This done, he hands over in a mock ceremonial way to the king a sift containing seeds of all agricultural products which the land produces. The king lifts up the sift in the same ceremonial way and crosses himself looking in the direction of the setting sun. Thrice having crossed himself he scatters the grain on the freshly ploughed earth and prays to the patron of Anastenaria men, St. Constantine, to St. Helen, to the Holy Virgin and to the anastenaric icons. A mass recital of spells and prayers concludes the ceremony, which is really *magic* intended for the promotion of the fertility in the fields, for it is mingled, in a genuinely primitive way, with obscene words, expressions and metaphors. Obscene symbols are openly exhibited throughout the rite but the sacredness of the moments does not, somehow, seem to be disturbed. This phase of the ceremony closes with the ceremonial deposition of the *phallus* on the ploughed earth.

At Costi there was one more act in the performances (p. 44). The

Calogheros comes and sits on a stool in the middle of the freshly ploughed field. Before him another stool is placed and on it three basic kinds of the food of local use are arrayed: bread, cheese and olives. The chief Anastenari offers a little of each kind of food to the Calogheros. The latter eats it having first crossed himself. No sooner this is done the king and the mummers' company throw him abruptly on the ground and he appears as killed. Then they lift the body up and, crossing the square, carry it to the village water-depository and throw it into it. At this point the author quotes the words of the chief of Anastenaria, who has told her: "We dip him three times up to the knees in the water to have the waters blessed for the seed." The resurrection of the Calogheros comes next for, falling in the water, he becomes resuscitated, takes off his mask and headcover and reappears on the scene. On the announcement of the resurrection the mummers' company starts a circular dance around the sowed earth with the king leading the dance. The performance ends with banqueting, feasting and rejoicing of the whole community up to the morning hours. Such, very briefly, is the custom of Calogheros which Mme Kakouri describes at considerable length and in fullest detail.

The second part of the work, entitled "Commentary," (p. 49 sq.) discusses the connexions between the Anastenaria cult and the custom of Calogheros. The connexion between these two, which in the past was strongly contested, is now proved through the personal investigation of the author herself. Indeed, former eye-witness reporters of the custom, Bizyenos and Dawkins, as well as Chourmouziadis, had failed to see the connexion between the two, which is that both customs are organized and performed by the Anastenaria group. This is an essential datum for the reconstruction of the different phases of this Thracian popular cult.

Relying on the insufficient evidence of Bizyenos and Chourmouziadis, N. Politis had come to the wrong conclusion that there is nothing in common between the Anastenaria and the custom of Calogheros in the Carnival (p. 104 sq.) and later inquirers fell unwittingly in the same mistake, among these being K. Romaios and G. Megas (p. 105) who, naturally, did not know that basically both customs were related. The same happened with Wace who had published a description of the custom from Orestias, not as an eye-witness, but basing his own account on a report of the British consul of Adrianople (p. 102). Information as to the custom had been also recorded by D. Petropou-

los but, unfortunately, having to rely on one witness only, he was able only scenes of the custom to preserve (p. 99).

The historic evidence on the past of these customs does not, of course, go back to highest antiquity, but the view of the author is that the existence itself of enthusiastic worship in Thrace, the land where the cult of Dionysus has had its original home, is not a fact to be overlooked; almost surely we are dealing with survivals, most probably perpetuated through the medium of Thracian heretic Christians of the Middle Ages, who revered the fire as a means of purification.

This strange Anastenaria cult is also reported from the village Urgari in South Bulgaria and its holding appears to be absolutely identical with that of its Greek counterpart; thus, apart from Greek scholars, the book will, naturally, prove of interest to students of Bulgarian folk-lore.

The work generally impresses the reader with the care and conscientiousness put in by the author in the collection of her material, her insight when dealing with popular customs, beliefs and their history, the correct setting of the problems generally, the right judging of values of different types of information and, lastly, the precious comments.

For every new study of agricultural fertility rites as well as of any phenomena of popular enthusiastic cults, ancient or modern, Greek, Bulgarian or other, this excellent study will prove of basic assistance.

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Eleni E. Koukkou, *Ἰωάννης Καποδιστριας. Ὁ ἄνθρωπος. Ὁ ἀγωνιστής.*  
[John Capodistrias. The Man-The Fighter]. Athens, 1962, 77pp.

A notable aspect of recent historical study in Greece has been the growing body of literature by Greek scholars devoted to a reexamination of John Capodistrias. Admittedly a controversial figure throughout his life and certainly little appreciated by his contemporaries, Capodistrias is finally receiving the fair-minded reappraisal which he deserves. Although no definitive study exists on his life the present generation of scholars in Greece has helped to clear much of the mist surrounding his figure. Recent studies by Sp. D. Loukatos, Alexander Despotopoulos, D.G. Seremetis, Eleni E. Koukkou, and others, have emphasized Capodistrias's devotion to Greece and his practical achievements against insurmountable obstacles. All of these works, some with a little exaggeration, pass favorable judgment on Capodistrias and place him among Greece's revered modern statesmen.