

**Foreign influences in the Greek language. Cultural and linguistic interconnections and interferences**

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## Foreign influences in the Greek language. Cultural and linguistic interconnections and interferences

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### ABSTRACT

This paper aims to present the evolution of the image of Silenus and the satyrs, to underline their dramatic importance and their survival through the centuries. At the same time, using these characters, remarks will be made on the influences in the Greek language from other languages in the Balkan Peninsula, and also the interconnections between the different mythologies. These characters, as members of the Dionysian thiasos, are related to many fertility rites, especially in the ancient Greek religion and mythology, that have survived to the present day and have evolved into a series of creatures, protagonists of the modern fertility rites of the earth that take place all over Europe, and in Greece, in particular, have become the main characters of the so-called “Dromena”.

### KEY WORDS

Silenus, Dionysian rites, Carnival, fertility rites, *Dromena*.

### Introduction

Silenus, who is at the same time leader of the chorus of satyrs and also an independent character, is usually represented as an old satyr, with equine features instead of those of a goat, with a long beard, bald head and hairy body, dressed in leopard skin. This feature of Silenus is one of the elements with the greatest impact in the Carnival rites during the festive period of Christmas (the so called *Δρώμενα*) and highlights, in many of the rites, through a monstrous zoomorphic-dress, the aim to give the character the aspect of a mythological old man. This is also reflected in the names that currently many of the characters receive in the *Δρώμενα*: *καλόγεροι, μπαμπούγεροι, μωμόγεροι, κουκούγεροι...*

As a member of the thiasos of satyrs and maenads, Silenus is related to the fertility rites of the earth and, therefore, to Dionysus and Great Mother Cybele. According to the *Iconographic Lexicon of Classical Mythology* "they are childish, naive, lubricious, clumsy, useless, foolish, untrustworthy, thieves, drunkards, curious, fearful, boastful but docile and cowardly" (LIMC, vol. vii, 1994).<sup>1</sup> From the first literary mention in the *Homeric Hymn to Aphrodite* (Appendix, Text 1), Sileni and satyrs are associated with nymphs and wildlife in the mountains. Likewise, they are related to dance and wine, elements that are very present in the Dionysian procession and fertility rites. This is observed, for example, in the *Cyclops* of Euripides, where Silenus appears, as father and ringleader of the satyrs. In this passage he complains about his

distressing situation, because he finds himself in a strange land deprived of wine, dance and sex (Appendix, Text 2); with the exception of the brief “encounter” he has with the Cyclops who, drunk, considers him a Ganymede. Moreover, he is not only deprived, along with his children, of these pleasures pertaining to their participation in the courtship of Dionysus, but also, as Jiménez Justicia (2015) points out, they have been relegated from their role in the procession to shepherds of the herds of Polyphemus, an activity strikingly opposed to the happiness of the Dionysian cult; and also opposed to its role as triggers that they are of the fertility of the earth and regeneration of nature.

Following Griffith (2002), the Satyr Play, with its predilection for the rustic and exotic elements, with its erect phalluses and its close relationship with Dionysus, aims to be a dramatization of certain rituals of fertility that are still taking place in many areas of European geography:

- Alpine Area: *Krampus* (Bruce, 1958; Honigmann, 1977; Tongue, 1958), *Percht*<sup>2</sup> (Natko, 2014), *Pehta*, *Perchta*, *Berchta*, *Berchte*, *Fasnacht*, *Frau Berchta* o *Frau Faste* (Natko, 2014), *Quatemberca*, *Fronfastenweiber* (Grimm, 1888), *Quantembermann* (Grimm, 1888).
- Bulgaria: *Kukeri* (Sheffler, 1984; Bakalova, 2009), *Karakondjul* o *Karakondjol*, *Surva* o *Survakari*<sup>2</sup>.
- Croatia: *Kurents* and *Zvončari*<sup>2</sup>.
- Greece (Galanis 2013): *Αραπήδες* (Αρμεν, 2012), *Γιανίτσαροι* (Μπάιτσης, 2001; Babali, 2012), *Εμπουσάριοι*, *Καλόγεροι* (Dawkins, 1906; Δρανδάκη, 1979 & 1994; Αικατερινίδης, 1997 & 1999), *Καπιταναραίοι*, *Κούκεροι* (Bakalova, 2009), *Μπαμπόγεροι*, *Μπαμπουσαραίοι*, *Μωμόγεροι* (Αθανασιάδης, 1953), *Ρογκατσάρια* (Αικατερινίδης, 1975 & 1997).
- Hungary: *Busójárás*<sup>2</sup>.
- Ireland: *Wren day*.
- Italy: *Badalisc* (Barozzi & Varini, 2001), *Martino*, *Mamuthones*, *Issohadore*.
- Lithuania: *Uzgavenes* (*Užgavėnės*).
- Romania: *Capra/Brezaia*.
- Russia: *Malanka*.
- Serbia: *Karakondža* o *Karakandža* o *Karapandža*, *Koledars*.
- Slovenia: *Kurents* o *Kurentovanje*<sup>2</sup>.
- Spain: *Vijanera*<sup>2</sup>, *Carantoñas*<sup>2</sup>, *Peliqueiros*, *Zanpantzar*, *Botarga*, *Morrache*, *Guirrio*, *Sidro*, *Trangas*<sup>2</sup>, *Zamarrón* o *Zamarraco*.
- Turkey: *Karakoncolos*.
- United Kingdom: *Beltane Bash*, *Green Man*, *Straw Bear*, *Mummers Play* (Squillace, 1986).

All these fertility rites have a number of common characteristics, and they possibly also share a common Indo-European or pan-European origin. It is therefore the so-called “masquerades” or “rite-theatrical” performances that take place during the festive winter cycle in many European rural societies. In these, the elements of the mask and the costume play a fundamental and defining role, as well as the dressing-up with a zoomorphic appearance. Thus it is observed in very diverse places, some so remote among them as the “Altamira Cave” or the “Castillo cave” in Puente Viesgo, in Cantabria (Spain), and the “Letreros Cave” in Vélez Blanco, in Almería (Spain), where this zoomorphic dressing-up is reflected by figures who have been identified as shamans or sorcerers (Alcalde del Río, 1906; Alcalde del Río, Breuil & Sierra, 1911; Martínez García, 1988 & 2002).

From this, it is inferred that there is a need from part of the humans to manipulate the elements and participate in some physical phenomena that do not respond to their will. In this way, shamans or sorcerers, by adopting a zoomorphic appearance, try to invoke the force of the animal or the nature through the empathic magic. Thus, the adoption of the appearance of certain beings provides humans with certain forces and characteristics, which, on the other hand, will lead to the creation of hybrid or monstrous beings that will also need to be subjected by a series of natural or supernatural forces, acquired through certain rituals. We are, therefore, in the anteroom of the myth or legend that generates a ritual and the creation of rites of passage.

Although, all rituals become part of a religion, in which they develop and begin to make sense. Sometimes this same ritual is detached from that religion and survives it. According to Styan (1981: 145), "ritual is an act of solemn ceremonial. It is usually an organized expression of prescribed customs of religious belief or social behavior". Thus, the supplicant allows the manipulation, in a certain way, of the elements within his/her reach, acting or speaking outside the established myth, in turn altering the natural state of the individual and the community. In other words, through this type of acts, humans can intervene in the divine propitiating that the will of the divinity becomes in their favor.

Through the use of magic words, songs, clothes or sacrifices humans manifest the will to imitate the supernatural force and its strength, in order to manipulate the elements and subdue them. On the other hand, as Munn (1973: 580) affirms, it would also be a means of social interaction that allows the individuals of a community to construct a series of messages through symbols or icons that are important for the development of the community and its evolution:

"I define ritual as a generalized medium of social interaction in which the vehicles for constructing messages are iconic symbols (acts, words or things) that convert the load of significance or complex sociocultural meanings embedded in and generated by the ongoing processes of social existence into a communication currency. In other words, shared sociocultural meanings constitute the utilities that are symbolically transacted through the medium of ritual action".

In this sense it is where the ritual acquires its maximum approximation with the theater and where this type of festivities develops from religious manifestations that lose their origins in the past. In this manipulation of the rites, the participants play with tradition and with the present religion, involving in the development of the ritual the elements that allow them to gain the attention of the divinity. In this context of tradition, myth, pagan rituals and religions, the festivals of the agrarian carnival are framed, as festivities that summon the return of the spring and the fertility of the earth.

However, as mentioned above, the main objective of the present study is not to reveal this pan-European character, but rather its intention is to note the presence of similar festivities throughout Europe, at least in a testimonial or schematic form, which will also allow us to understand the possible influence that some festivities may have on others. As can be seen, it is a series of festivities that enjoy a great geographical extension and contain a number of common characteristics: the participants are mostly men with differentiated roles for married men and for single men; the costumes have a monstrous-animal character or represent archetypal characters of the society where they are developed, although in some of them the character of the vegetation has an important role; it is possible to find the element of noise by using different instruments (drums, horns, etc.), although the element of the bell or cowbell composes a basic element predominant in many of them; the different elements of courtship and dressing-up have a marked character and symbology; the mask and the dance are predominant and one of the most representative elements in all of them; they are related to the underworld and the return of the spirits of the deceased, or other beings, to this world during a short period of time; and finally, all are related to a mythology linked to the resurgence of the fertility of nature with the arrival of spring after winter.

In the Greek area we find from Antiquity similar festivities that are celebrated during certain days of the year and in some places that, by their character of meeting space, propitiate all this type of rites. There are lands that, either because they are isolated geographically or because they suffer from harsh winters, are propitious to maintain and nourish this type of rites in a less alienated way.

There are many festivities that take place in very different areas of Greece during the festive period of Christmas (*Δωδεκαήμερο*), from December 24 to January 6; during the triduum of

Theophany, from January 6 to 8; and from this date until the end of February or early March, beginning of the spring period, where one finds another series of festivities. It is a stage of preparation in the Christian world for the vigil and fasting that will come later; a preparation for the great mysteries of Easter.

The rites of the festive period of Christmas are part of both the Christian calendar and the Greco-Roman calendar and a mixture of religious practices and ancient traditions and the Christian faith. Compiling all these celebrations is an arduous task since, on the one hand, they receive different names along their extension, both geographic and temporal; and, on the other hand, they differ in different nuances as regards the “performance” or realization. However, they keep some common features, which are the ones that define them in a clearer way. In Greece, we could highlight the *μωμόγεροι, μπαμπούγεροι, γενίτσαροι, αραπήδες* that will be developed in one way or another depending on the combination of the different elements and festivities.

### **The rites during Antiquity: A brief review**

In this way, Seaford (1981) postulates the existence of Dionysian brotherhoods that periodically represented a ritual drama incorporating the ancestors, often in a totemic way during the Classical era. These rituals are related to both the New Year festivities and the change of season (over winter to spring) as the return of the souls to the living world, as it was held during the *Anthesteria*. At the end of the festivities, with the formula *θύραζε κῆρες* or *θύραζε Κᾶρες*<sup>3</sup> the souls were deported from the city.

Within the mythological iconography, satyrs and Sileni are usually represented as characters with a grotesque appearance, with animalistic characteristics, goat legs, erect phalluses, shaggy beard, etc. Thus writes Lucianus in *Deorum concilium* (Appendix, Text 3), where the author describes the appearance of both the satyrs and Silenus, and the god Pan.

These elements will be used by the theater to characterize these characters on stage: a mask with exaggerated features, with big eyes and mouth and a big beard falling on the actor’s chest, a *chiton* or furry belt, the hanging an erect phallus, which emphasizes the lubricious and animalistic nature of these characters. Dionysius of Halicarnassus, in the 1<sup>st</sup> century B.C., relates a parade organized in Rome where characters can be seen dressed in the Greek way. The clothes of both satyrs and Sileni, made with skins, acquire a series of names depending on skin type or the characteristics (Appendix, Text 4). This, for example, can also be seen on the *Pronomos Vase* at the National Archaeological Museum of Naples, made some centuries before Dionysius of Halicarnassus. The actors dressed as satyrs wore loincloths or a type of

belt and goatskin (*περιζώματα καὶ δοραὶ τράγων*), while those who were dressed as Sileni wore furry garments called chitons *chortaioi* (*χορταίοι*). In both cases, the use of the mask is essential as characterization of the character. In later sources it is also possible to find references to *chortaios* as the typical clothing of Silenus (Appendix, Text 5).

About the existence of such rites and these characters there is clear evidence in the sources, from the Classical period to the Byzantine era, like John Chrysostom (Appendix, Text 6), the story of the Martyrdom of St. Dacius (Appendix, Text 7) or Theodoret of Cyrus (Appendix, Text 8). They speak about people walking in the streets and the squares of the city dressed in skins, during the celebration of the Kalends of January.

Therefore, three elements that represent more strongly this evolution of the characters can be observed:

- 1) The use of skins or furry clothing (*chortaios*) to give an appearance of an ugly old man (predominant images in depictions of Silenus from the Classical to the Byzantine period). In the representations of the *Dromena* this clothing made with animal skins is still used, especially goat, to cover the whole body and give whoever wears it a zoomorphic appearance.
- 2) The mask is characterized by showing hideous features and a long beard falling on the chest of the wearer. This mask, now called *μπαρμούτα* or *μπαρμπότα*, is made with skins and gets its name from the *barbuta*, an Italian helmet of medieval times. It also depicts exaggerated and monstrous features and falls on the chest of the wearer as a big beard. Nicodemus the Hagiorite describes it in his work, *Pedalion*, in an explanation to the sixty second canon of the Quinisext Council in Trullo, about the celebration of these rites during the pre-Lenten period and the Byzantine Kalends (Appendix, Text 9).
- 3) The phallic element, typical of these characters, is replaced by cowbells. These “instruments” have a dual relationship with the ancient world. On the one hand, the bronze is related to the instruments of the processions of Dionysus, and on the other hand its sound helps awaken the nature of its winter dormancy. Cowbells are an element that causes the desired earth fertility; like the phallic processions in ancient times, with the intention of attracting fertility to fields, the livestock and to the whole community.

### **The rites today: a crisis of peoples, mythologies, traditions and languages**

This hybrid and monstrous image is mixed with the fear of the souls of the dead and the monsters and demons of the night and dark; so these monstrous-looking characters relate to

others in the Greco-Roman mythology with similar characteristics (but also with others from other mythologies).

All this leads to the appearance of the *kalikantzaroi*, characters with the appearance of satyrs and demons; hybrid and mischievous characters who live in the underworld trying to bring down the tree of life, but during the festive Christmas period coming up to the earth to torture humans with their pranks. They have names such as *τραγοπόδαροι*, *πλανητάροι*, *κωλοβελόνηδες*, *λωκοκαντζαραῖοι*, etc. The current *Dromena* rites intend, on the one hand, to expel them (as happened during the *Antheateria*), but, on the other hand, also to earn their benevolence.

This kind of rituals with its procession through the streets of the town, invading squares and public spaces, and representing different pantomimes such as bride kidnapping, satiric wedding, death and resurrection of the main character, and a symbolic planting (episodes that seek fun to the attendants, ward off evil spirits and restore fertility to the earth), advertise thus the new regenerator Dionysus bringing the liberation of the spirit and countless goods to the community that receives it.

As can be seen, rites today still have great similarities with the ancient rites and festivities, but they have been influenced by the cultures of the many peoples who have inhabited the Balkan Peninsula. Thus, both Silenus and satyrs, with their skins, their cowbells and masks, also receive the names of:

- *Αραπήδες* (because of their appearance), from *Αραβία* and *Άραβας*. In a metaphorical use it is used as a character that causes fear to young children, or as a good, playful and chthonic character in some places and, also, as a guardian of hidden treasures. This character is shown to be either of zoomorphic-monstrous appearance, dressed in black skins and loaded with other skins and cowbells, or a character with black face or coated with ash.
- *Γιανίτσαροι*, from *yeniçeri* (Turkish), that refers to the young infantry soldier that belongs to an Ottoman army. These were, in general, young Christians who had been converted to Islam. In reference to the festivities of the festive period of Christmas, this character is characterized by being dressed with the traditional clothes of the place, with a white mask and loaded with coins and metal objects on his garments.
- *Εμπουσάριοι*, from Empusa (ghost or specter of the retinue of Hecate, pertaining to the underworld, that cause nocturnal terrors and can present or display all sorts of forms). It is related to other terms like: *Μπαμπουσαράιοι* or *μπομπουσάρια* (see below).
- *Καπιταναράιοι*, from *Capetanio* (Italian), an old tradition of carnival that has its maximum exponent in Veria (Βέροια). It is a representation that combines dance and theater and has its roots in Classical Antiquity. Nevertheless, the tradition of the *Καπεταναράιοι* takes its present

form in the years of the Ottoman domination and disappeared after the Greco-Italian War of 1940 (being revived in different places of the region).

- *Κούκερος*, from *Κούκουρος* + *γέρος*. With this name, it is better known in Bulgaria and, especially, in Bulgarian Thrace, whereas the name of *καλόγερος* is more usual in Greek Thrace. It is also sometimes called *χούχουτος*.
- *Μπαμπόγερος* and *Μπαμπουσαράιοι*, from the word *baba/babo* (Slavic word): the term is related to *μπάμπω*, used to refer to old women. This term comes from the Proto-Slavic root \*baba, which designates an elderly woman and relates to the character of Baba Yaga, a ferocious-looking old woman from Slavic mythology.
- *Μωμόγεροι*, related to *mammurium* (Latin); and this one from *μώμος* (Greek). *Μωμόγεροι* < *Μωμόεροι* < *μαμούερος*. The term *Μαμούερος* derives from the Latin term *Mammurium* (*Μαμούριον*, in Greek). It refers to festivities that, according to John of Lydia in *De mensibus* IV.49, took place in the Roman world, in which a man dressed in animal skins was beaten, in a ritual manner, with sticks. There are two possible etymologies for this term: *Mammurium* or *Momus* (from the Greek term *Μώμος*, representation of mockery and criticism).
- *Ρογκατσάρια*, from the Proto-Slavic root \*rogъ (horn). The *ρογκατσάρια* wear good quality clothes and their faces are painted with ash. When they dance, they lead the Ali (a kind of leader) who carries a club, a knife and a sack full of ash that he throws at the spectators.

But there are also other secondary characters such as:

- Female characters:
  - *Νύφη* (from *νύμφη*): *μπόυλλα* (from *Булка*, in Bulgarian), *Καντίνα* (from *cadina*, in Turkish), *Μπέηνας* (from *bey*, in Turkish), *ρογκατσαρίνα* (from *ρογκατσάριος*), *Κουκερίνα* (from *κούκερος*), *Ντάμα* (from *dama*, in Italian), *Κορέλλα* (Italian diminutive of *κόρη*).
  - *Μπάμπω* ← from \*baba (proto-Slavic root) that refers to the old woman, and related to Baba Yaga, as mentioned above.
- Male characters:
  - *Zaptiedes*, from *zaptiye* or *zabtieh/zaptieh* (jailer or police in Turkish).
  - *Κουρουτζήδες*, from *korucu* (veteran janissary, guardian of the village, in Turkish).
  - *Κατσιβέλλοι*, from *cacivel* (proto-Romanian word, with the following etymology: *cacivel* ← *captivellus* ← *captivus* (captive or slave in Latin). In general, the term refers to the Roma people.

These rites of the traditional carnival are a reflection of its historical evolution throughout the centuries and they show, evidently, the traits and elements that they have been adopting in its historical development. They reflect both elements in practice and in the lexicon, with terms adopted from the many languages and cultures that have come into contact with the Greek language and its millennial history. Roman, Slavic, Turkish, Italian, and Frankish influences can be seen, which have shaped the various characters involved in the ritual and its dramatic plot.

Finally, we can conclude that we are, therefore, in a cycle where it is difficult to find the origin of these elements, as originating from each other, within the ritual and religious space. Or certain rituals were derived in a mythology accompanied by rites that have crossed borders, which has led to their assimilation and dissimilation with other festivities of similar cut, with which the elements in scene would derive of certain religious practices. Or it is a question of rituals already existing in the first European civilizations which, with their many influences and recreations, and due to the brushstrokes of Greek culture and language, managed to transcend the limits of time and cultures to stay alive today, highlighting the many bonds of union that still exist among the many peoples who inhabit the continent. Although it is ancient pan-European festivities that were acquiring the appearance of Greco-Roman culture as its influence expanded, to take on different nuances and to re-influence the one of the other.

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## Footnotes

1. Silenus. In: *Lexicon Iconographicum Mythologiae Classicae (LIMC)*, vol. VII, Zürich: Artemis & Winkler Verlag, 1994.
2. For some of the rites the following webpages can be consulted where detailed information is offered:
  - a. *Perchtenläufe: Salzburg's Pagan Heritage*. <http://www.visit-salzburg.net/travel/perchten.htm> [25/10/2015].
  - b. Page of the Official Tourism Agency of Bulgaria: [http://bulgariatravel.org/en/object/129/Festival\\_na\\_maskaradnite\\_igri\\_Surva\\_Pernik](http://bulgariatravel.org/en/object/129/Festival_na_maskaradnite_igri_Surva_Pernik) [30/07/2016].
  - c. Official UNESCO website with information about the event and its inclusion as Intangible Cultural Heritage of Humanity: <http://www.unesco.org/culture/ich/index.php?pg=00011&RL=00243> [30/07/2015] / Official webpage of the Tourist Board of the city of Rijeka in Croatia with information and description of the festival: <http://www.rijECKi-karneval.hr/> [30/07/2015].
  - d. Official page of the Communication Office of Slovenia with description of the event: <http://www.slovenia.si/culture/tradition/kurents/> [30/07/2015]
  - e. Page of "Cultural Association Amigos de la Vijanera", with description of the event: <http://www.vijanera.com/> [26/09/2015].
  - f. Description available at: <http://www.alexTur.net/Senderos/numero9/carantonas/carantonas.htm> [15/02/2016].
  - g. Official webpage of the Carnival of Bielsa: [http://carnavaldebielsa.com/tranga.php#xx/tranga/tranga\\_01.jpg](http://carnavaldebielsa.com/tranga.php#xx/tranga/tranga_01.jpg) [15/02/2016].
  - h. Official UNESCO website with information on the event and its inclusion as Intangible Cultural Heritage of Humanity: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00252> [30/07/2015].
3. Paus.Gr. Θ, 20; Sud. *Lexicon*, Θ. 598. However, according to other versions (Diogenian. *Paroemiae*, 5.23; Zen. 4. 33; Paus.Gr. Θ, 20; Hsch. A, 5126; Phot. *Lexicon*, Θ, 276; *Et.Gen.* A, 888; Sud. *Lexicon*, Θ, 598), who were expelled were the Carians, the slaves, since during the *Anthesteria* the differences between lord and master were suppressed.

## Appendix

### Text 1: *Homeric Hymn to Aphrodite and translation.*

Νύμφαι μιν θρέψουσιν ὄρεσκόῳι βαθύκολποι, / αἶ τόδε καιετάουσιν ὄρος μέγα τε ζάθεόν τε: / αἶ  
ῥ' οὔτε θνητοῖς οὔτ' ἀθανάτοισιν ἔπονται. / δηρὸν μὲν ζώουσι καὶ ἄμβροτον εἶδαρ ἔδουσι / καὶ τε  
μετ' ἀθανάτοισι καλὸν χορὸν ἐρρώσαντο. / τῆσι δὲ Σειληνοὶ καὶ εὐσκοπὸς Ἄργειφόντης / μίσγοντ'  
ἐν φιλότῃι μυχῶ σπειῶν ἐροέντων. / τῆσι δ' ἄμ' ἡ ἐλάται ἠὲ δρύες ὑμικάρηνοι / γεινομένησιν  
ἔφυσαν ἐπὶ χθονὶ βωτιανείρη, / καλαί, τηλεθάουσαι, ἐν οὔρεσιν ὑψηλοῖσιν. (h. Ven. 257-266)

Nymphs who inhabit this great and holy mountain shall bring him up. They rank neither with mortals nor with immortals: long indeed do they live, eating heavenly food and treading the lovely dance among the immortals, and with them the Sileni and the sharp-eyed Slayer of Argus mate in the depths of pleasant caves; but at their birth pines or high-topped oaks spring up with them upon the fruitful earth, beautiful, flourishing trees, towering high upon the lofty mountains.

### Text 2: *The Cyclops of Euripides and translation.*

Ὀδυσσεύς: Βρομίου δὲ πῶμ' ἔχουσιν, ἀμπέλου ροάς;  
Σιληνός: ἦκιστα: τοιγὰρ ἄχορον οἰκοῦσι χθόνα. (E. Cyc. 123-124)

Odysseus: Do they possess Dionysus' drink that flows from the vine?  
Silenus: Not at all! Hence the land they dwell in knows no dancing.

Σιληνός: ὡς ὅς γε πίνων μὴ γέγηθε μαίνεται: / ἴν' ἔστι τουτί τ' ὀρθὸν ἐξανιστάναι / μαστοῦ τε  
δραγμὸς καὶ παρεσκευασμένον / ψαῦσαι χεροῖν λειμῶνος ὀρχηστὺς θ' ἄμα / κακῶν τε λῆστις. εἴτ'  
ἐγὼ <οὐ> κυνήσομαι / τοιόνδε πῶμα, τὴν Κύκλωπος ἀμαθίαν / κλαίειν κελεύων καὶ τὸν ὀφθαλμὸν  
μέσον; (E. Cyc. 168-174)

Silenus: The man who does not enjoy drinking is mad: in drink one can raise this to a stand, catch a handful of breast and look forward to stroking her bosom, there's dancing and forgetfulness of cares. Shall I not kiss such a drink and tell the bone-head Cyclops—and the eye in the middle of his head, too—to go hang?

### Text 3: Lucian of Samosata. *Deorum concilium*, 4.

ὁ δὲ καὶ ὄλην φατρίαν ἐσεποίησεν ἡμῖν καὶ τὸν χορὸν ἐπαγόμενος πάρεστι καὶ θεοὺς ἀπέφηνε τὸν  
**Πᾶνα** καὶ τὸν **Σιληνὸν** καὶ **Σατύρους**, ἀγροίκους τινὰς καὶ αἰπόλους τοὺς πολλοὺς, σκιρτητικούς  
ἀνθρώπους καὶ τὰς **μορφὰς ἀλλοκότους**. ὧν ὁ μὲν **κέρατα** ἔχων καὶ ὅσον ἐξ ἡμισείας ἐς τὸ κάτω  
**αἰγὶ** εἰκῶς καὶ γένειον βαθὺ καθεμιμένος ὀλίγον **τράγου** διαφέρων ἐστίν, ὁ δὲ φαλακρὸς γέρον,  
σιμὸς τὴν ῥίνα, ἐπὶ ὄνου τὰ πολλὰ ὀχούμενος, Λυδὸς οὗτος, οἱ δὲ Σάτυροι **ὄξεις τὰ ὄτα**, καὶ αὐτοὶ  
φαλακροί, κεράσται, οἷα τοῖς **ἄρτι** γεννηθεῖσιν ἐρίφοις τὰ **κέρατα** ὑποφύεται, Φρύγες τινὲς ὄντες.  
ἔχουσι δὲ καὶ **οὐράς** ἅπαντες. (Luc. *Deorum concilium*, 4)

*But we are indebted to him for the presence of a whole tribe of his followers, whom he has introduced into our midst under the title of Gods. Such are Pan, Silenus, and the Satyrs; coarse persons, of frisky tendencies and eccentric appearance, drawn chiefly from the goat-herd class. The first-mentioned of these, besides being horned, has the hind-quarters of a goat, and his enormous beard is not unlike that of the same animal. Silenus is an old man with a bald head and a snub nose, who is generally to be seen*

*riding on a donkey; he is of Lydian extraction. The Satyrs are Phrygians; they too are bald, and have pointed ears, and sprouting horns, like those of young kids.*<sup>1</sup>

Text 4: Dionysius of Halicarnassus. *Antiquitates Romanae*.

μετὰ γὰρ τοὺς ἐνοπλίους χοροὺς οἱ τῶν σατυριστῶν ἐπόμευον χοροὶ τὴν Ἑλληνικὴν εἰδοφοροῦντες σίκιννιν. σκευαὶ δ' αὐτοῖς ἦσαν τοῖς μὲν εἰς Σιληνοὺς εἰκασθεῖσι μαλλωτοὶ χιτῶνες, οὓς ἔνιοι χορταίους καλοῦσι, καὶ περιβόλαια ἐκ παντὸς ἄνθους· τοῖς δ' εἰς Σατύρους περιζώματα καὶ δοραὶ τράγων καὶ ὀρθότριχες ἐπὶ ταῖς κεφαλαῖς φόβαι καὶ ὅσα τούτοις ὅμοια. οὗτοι κατέσκωπτόν τε καὶ κατεμμοῦντο τὰς σπουδαίας κινήσεις ἐπὶ τὰ γελοιότερα μεταφέροντες.

(D.H. *Antiquitates Romanae*, VII.72.10)

For after the armed dancers others marched in procession impersonating satyrs and portraying the p371Greek dance called *sicinnis*. Those who represented Sileni were dressed in shaggy tunics, called by some *chortaioi*, and in mantles of flowers of every sort; and those who represented satyrs wore girdles and goatskins, and on their heads manes that stood upright, with other things of like nature. These mocked and mimicked the serious movements of the others, turning them into laughter-provoking performances.<sup>2</sup>

Text 5: Julius Pollux, Aelius Dionysius, Pausanias Grammaticus, Hesychius, the Suda, the Etymologicum Gudianum and Eustathius of Thessalonica.

ἡ δὲ σατυρική ἐσθῆς **νεβρίς**, **αἰγῆ**, ἦν καὶ **ἰζαλῆν** ἐκάλουν καὶ **τραγῆν**, καὶ πον καὶ παρδαλῆ ὑφασμένη, καὶ τὸ θήραιον τὸ Διονυσιακόν, καὶ χλανὶς ἀνθινή, καὶ φοινικοῦν ἰμάτιον, καὶ **χορταῖος**, χιτῶν δασύς, ὃν οἱ Σειληνοὶ φοροῦσιν. (Julius Pollux. *Onomasticon*, IV.118)

**χορταῖος**· ὁ δασὺς καὶ μαλλωτὸς χιτῶν. (Ael.Dion. *Ἀττικὰ ὀνόματα*, X.15)

**χορταῖος**· χιτῶν ποδῆρης ἔχων χειρῖδας. (Paus.Gr. *Ἀττικῶν ὀνομάτων συναγωγή*, X.15)

**χορταῖος**· δασὺς χιτῶν, οἷος τῶν Σειληνῶν. / **χορταῖόβαμος**· ὁ Σειληνός. / **χορταῖοβάμων**· χορταῖον τὸ ἔνδυμα τοῦ Σειληνοῦ. (Hsch. *Lexicon*, X.649)

**Χορταῖος**· ὁ δασὺς καὶ μαλλωτὸς χιτῶν. (Sud. *Lexicon*, X.413)

**Χορταῖος**, ὁ δασὺς χιτῶν, ᾧ χρῶνται αἱ παρθέναι αὐλῆς ἐν χόρτωπι· καὶ χορτοὶ οἱ τριχοὶ, ὡς Εὐριπίδης ἐν δροπωθ'. συγχορταναίῳ πεδία· ταῖς δ' ἐλευθέραις· καὶ ἐν Ἀνδρομάχῃ ὁμοίως. (Et.Gud. X.568)

ταῦτα Αἴλιος Διονύσιος, παρ' ᾧ καὶ ὅτι **χορταῖος** ὁ δασὺς καὶ μαλλωτὸς χιτῶν. καὶ πάλιν· **χορταῖος**· χιτῶν ποδῆρης, ἔχων χειρῖδας. (Eust. *Comentarii ad Iliadam*, IV. p. 270)

Texts 6: John Chrysostom. *In Kalendas*.

As the war began already for us, not with the arrival of the Amalekites, as then, or with some other barbarians who invade, but with demons processioning through the *agora*. Because the diabolic amusements that last all night that and take place today, and the provocations and taunts, and the night dances, and that mocking comedy, captivated our city in a worse way than any enemy...

(Chrys. *In Kalendas*. M48.954)

<sup>1</sup> Translation from: <http://www.sacred-texts.com/cla/luc/w14/w1430.htm>

<sup>2</sup> Translation from: [http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Dionysius\\_of\\_Halicarnassus/7C\\*.html](http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Dionysius_of_Halicarnassus/7C*.html)

Text 7: *Martyrdom of St Dacius.*

On the day of the calends of January impious people who follow the custom of the Greeks, called Christians afterwards, go out in huge processions changing their own nature and in the manner and form of the devil they dress. Wrapped in goatskins... (Mart.Das. 3.2)

Text 8: Theodoret of Cyrus. *Historia Religiosa.*

...and after carrying out the rites of Dionysus, they ran with the goatskins, dispersing the dogs and maddened and in Bacchic delirium and performing other things that reveal the punishment of the master. (Thdt. H.Rel. 317)

Text 9: Nicodemus the Hagiorite. *Pedalion:*

Ταῦτα τὰ ἴδια κάμνονν καὶ τὴν σήμερον οἱ Χριστιανοὶ, καὶ πολλάκις καὶ Ἰερωμένοι, καὶ Κληρικοὶ, κατὰ τὰς ἑβδομάδας τῆς Ἀποκρέω, καὶ τῆς Τυρινῆς, καὶ εἰς ἄλλους πολλοὺς τόπους, μάλιστα δὲ εἰς τὰ νησία, ὅπου κατικοῦσι Λατῖνοι· λέγω δὴ προσωπίδας, καὶ **μπαρπούτας** διαφόρους φοροῦντες, καὶ γυναικεῖα φορέματα φοροῦντες οἱ ἄνδρες, μερικαῖς φοραῖς δὲ καὶ γυναικεῖς ἀνδρῖκια φοροῦσαι, καὶ δημοσίως χορεύοντες. (Nicodemus the Hagiorite, *Pedalion*, p. 158, n. 1)

These same things Christians do today, many times also the priests, and also the clergy, during the weeks of Lent and fasting, and in many other places, even in the islands, where the Latins lived. I mean wearing masks and different *barbutas*; men wearing female dressing, and sometimes also women men's clothing; Dancing in public.

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