save his ships and people, make repairs, and
make for his destination. First he wondered if he could
make for Italy, though he had pretty well decided that Italy was his
destination. Then he was to be his own com-
mander. The command to go on comes to him from his piety and his religion. He
must obey, and hope for Dido an under-
standing beyond her passions and her
moralistic dogma. That hope he was soon
to learn was vain: and in the Fields of
Mourning, where dwell the broken-heart-
ed dead, she still can not forgive nor un-
derstand, finding what happiness she can
with Sychaeus in this region of sorrow.

Notes that only women are listed by
Vergil as properly in the Mourning Fields, and wonders if Sychaeus is there for ar-

tistic reasons only.) As for Aeneas, the
love of a good man for a woman is sweet,
and hers for him delightful: broken love
can make a good man sad, but love can
not command his first devotion.

"A SNUB-NOSED HAND"
IN THE GREEK DANCE
A CONDEMNATION OF A PAPER
By LILLIAN B. LAWLER
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THE STUDENT of the Greek
dance is confronted with many
ved problems, most of them
involving the interpretation of
vague or scanty bits of information
in ancient authors. In some cases it would
seem a hopeless task to endeavor to deter-
mine just what our sources mean or sug-
gest: however, when even a little light
can be thrown upon the interpretation of
a phrase, or sometimes of a word, the
resultant implications are frequently sig-
nificant for a wider area of the Greek
dance than might at first appear evident.
For that reason, one who would study
the dance must give much close attention
to small details.

Among the small details of possibly
great significance are the innumerable schenmas, or figures, of the various dances.
In many cases the ancient authors merely
mention these by name, often in a most
casual manner, with the assumption that
their readers are, of course, quite familiar
with the figures mentioned. Fortunately,
the names of most of these schenmas are
intended, at least, to be descriptive; and
a careful scrutiny of pertinent linguistic,
literary, and archaeological evidence some-
times proves illuminating.

Among the schenmas of which we have
definite record is one called their sine, Our
sources for it are Pollux (iv. 105) and
Hesychius, s.v. sine laeris, both of whom say it is a schema of the tragic dance.
and Athenaeus (xiv. 630 a), who merely lists it as a dance schema.

Commentators have treated the expression, for the most part, with the utmost brevity. Scaliger (De Commedia et Tragodia 1524 D) lists it as one of the figures "quarum multas praeter nomen eum" (the ancient writers on the dance) "equidem suspicio ignorsae." Meurinus (Orchestra s.v. cheir sima) translates "curva manus." Salmasius expressed it as his opinion that cheir sima and cheir kataprenes were "constraria schemata." (Cheir kataprenes seems to have been a gesture of slapping with the open palm.) Festu saw in cheir sima a survival to classical times of a very primitive gesture of the wounding off of danger or evil. Séchan interpreted cheir sima as "the hand turned palm to the spectator," and cheir kataprenes as "the hand turned palm to the ground." He called attention to the wide use of the two schemata, in this sense, on vases representing the dances of satyrs and silenes. And thought both schemata were favorites in the aithrhna, the dance of the satyr play. Chase in his new translation of Athenaeus (Harvard University Press 1930-37, vi, 397), renders the expression as "hand-slaunting."

The word simos means, literally, "snub-nosed." And what is a "snub-nosed hand?" When applied to things other than a face, the adjective seems to denote "bent upwards." Surely this must imply, then, in our schema, not necessarily "a hand turned to the spectator." But rather a hand held in such a way that there is tension in it, and the fingers, out at full length, curve up, back, and away from the palm. This gesture could be seen in a hand held in many positions—palm down, palm to the ground—toward the dancer's body, palm away from the dancer's body, hand before the dancer's face, hand behind the dancer's back, etc. It would seem to be then, something not unlike the characteristic hand gesture of the Cambodian ritual dances, as seen to-day, but without the excessive, abnormal tension of the fingers which long professional training in those dances has given to the Oriental performers.

Is such an interpretation borne out by Greek representations of dancing figures? Even a casual inspection of the Greek vases and figurines in any fairly large collection, or a glance through any published collection of reproductions of vase paintings and terra cottas, will show innumerable representations of just such a gesture as we have posited. Etruscan dancers, too, seem to have made use of a gesture of the same sort, probably borrowed from the Greeks. The funeral dances portrayed in the tombs at Tarquinia, for example, make frequent use of the gesture. In the funeral dances illustrated in Prentice Duell's "The Tomba del Triclinio at Tarquinia" (Memoirs of the American Academic

In Rome vi, 1927, 5-68), three dancers on the east wall and four on the west wall show such a gesture clearly.

A careful study of several hundred representations of the tensed, open hand indicates beyond a shadow of a doubt that although the gesture is frequently shown in Dionysiac dances, yet it is confined to no one type of dance; and that it has many uses, depending upon circumstances. Among other things, it is used to express:

1. Mere muscular tension. With no mimetic significance.

Often this use of the gesture is for balance. On a Paris cylix (Cab. Med. 697) a Maenad leaps in the dance, and her left hand assumes the gesture to help balance her turned head.

2. Rapidity of motion.

In a very rapid dance, as the dancer whirls or rushes through the figures, the arms naturally swing out and up; and with increasing rush of air against them, the hands tend to bend back at the wrists. In the Metropolitan Museum in New York City the gesture is seen in a whirling catalchusis dancer depicted in a fourth-century terra cotta (.06.1111): rushing satyrs on fifth-century craters (24.97.25 and .06.1021.152); and a rushing Maenad on a fifth-century bell crater (.07.286.85).

3. Worship or deference.

The use of the gesture to denote deference is obviously an outgrowth of the Greek custom of turning the palms to a deity, his image, or his altar, in the act of worship. If the dancer or worshipper is close to a low image or altar, the gesture of worship would necessitate a backward bend of the hand at the wrist. In the Metropolitan Museum the gesture may be seen in the case of dancing women deferring to an image of Dionysus, on a black-figured lekythos (G.R. 559): of several dancing figures who defer to a dier on a couch, on a late sixth-century amphora (26.60.29), etc. In the same museum, the gesture is shown by two non-dancing women on a black-figured cylix (.06.1097), who show deference to the new-born Athenia, standing doll-like in the lap of Zeus: and by Leto, who, on a sixth-century amphora, uses the gesture as she watches Apollo playing his lyre (G.R. 547).

4. Surprise.

In a Dionysiac rout on a fifth-century bell crater in the Metropolitan Museum (.07.286.85), two satyrs use the gesture to show surprise as a Maenad stops suddenly and faces them, grasping her thyrsus. On a Boston scyphus (01.8032) attributed to the Penthesilea painter, as Kore rises from the earth a "goat-headed male being..." in great astonishment, uses the gesture with his left hand.

5. Marked admiration.

From its use to denote surprise probably develops the connotation of admiration. On a Brygos cylix in the British Museum, a reclining youth uses the gesture with his right hand as he watches a courtesan dance.

6. Pointing.

Occasionally, especially in the excitement of a Bacchic rout, a dancer stops and directs the attention of others to something, with his arm straight, the palm up, and the hand bent back and down at the wrist. Examples are to be seen on a Berlin cylix (2290), on a black-figured lekythos (31.11.10) in the Metropolitan Museum, etc. Non-dancing figures use the gesture also.

7. Mimetic carrying of an imaginary object on the palm of the hand.

On a red-figured vase of the fourth century, illustrated in Maurice Emmanuel's Essai sur l'orchestique grecque antique (Paris, Hachette, 1895), fig. 165, a satyr balances an imaginary jar or other object at the level of his forehead, on the palm of the left hand, while he braces himself with his thyrsus to offset the supposed weight of his burden.

8. Abandon.

The gesture is repeatedly used to indicate abandon in komatic and Dionysiac dances. A satyr uses it with both hands on a sixth-century crater in the Metropolitan Museum (31.11.11). A characteristic variant of it is seen on a famous Berlin cylix (2290): here the arm is curved up and in towards the head, by the ear, the hand with palm up, in front of the face or forehead. Etruscan paintings made under Greek influence also show the gesture with this significance.


The use of the gesture to deter another dancer is often found in a crowded scene. On an Ionic black-figured deinos in Boston (13.205), in a group of dancers moving closely together, a dancer occasionally lifts a hand in our gesture, obviously to keep a neighbor from colliding with him. The same significance may be noted in a komatic dance on a sixth-century psycter in the Louvre (190). One of the best examples of the gesture in this significance is an Athenian skyrphos of the middle of the fifth century, in the Metropolitan Museum (22.139.29), upon which a Maenad wields a club threateningly against a satyr, and he wands off the blow with a strong cheir sima gesture of the left hand.

10. Caution or stealth.

From the significance of deterrence probably develops the significance of caution. On a fifth-century column crater in the Metropolitan Museum (.06.1021.152) a satyr steps forward with great caution, a wine-skin in his right hand, and the left hand stretched to the rear in our
gesture, the whole figure the very essence of caution.

11. Conversation.

Quite evidently the gesture was used also in ordinary conversation, and in representations intended to show persons conversing. The exact significance of the gesture as so used is not clear; but it may have some connection with the pointing significance. On an Athenian pyxis of the fifth century in the Metropolitan Museum (06.1117), depicting women working with wool, one woman uses the gesture, very definitely in conversation.

Among all of these uses of the gesture, the "deterrence" significance is probably the most important. It is found very frequently in Dionysiac settings; and Festa may perhaps be right in seeing in it a very primitive apotropaic gesture which came to be characteristic of the aikinos, the dance of the satyr play. From the evidence of the large number of vase paintings which show the use of the gesture in Dionysiac connotations, I believe that in time this gesture became highly stylized and conventionalized in the satyr play, with an almost complete loss of its original significance. The conventionalized version of the gesture is, I believe, shown well on many vase paintings, particularly on a calyx (E 75) in the British Museum.

In this connection it is interesting to note that in a record in Greek literature and art of an important example of this gesture in a non-dancing figure—that of Marsyas, who in Myron's bronze group warded off from his eyes the blow of Athenas's spear (cf. Pausansias i. 24, 1). Pollux (iv. 105) specifically says that their sima was a schema of the tragic dance. Here we must bear in mind the fact that ancient writers on the dance repeatedly used tragoia of the satyr play as of tragedy. Accordingly, Pollux may be referring to the aikinos rather than to the dance of tragedy proper. However, I believe that Pollux may be interpreted literally, even in this connection. I believe that their sima appeared in tragedy as a schema of the dance, and also as a characteristic gesture used by choros and actors alike. (We must not forget that to a Greek the gestures of actors were regarded as "dances.")

Greek tragedy, of course, abounds in horrible or terrifying episodes, and also in accounts of such episodes, related by messengers or others. Naturally the observers or listeners in these cases would react to the horror or terror of the situation: and how more naturally than with what we may call the Marsyas form of the gesture?—with tensed hand held before the face, palm out. Such a gesture could be used in all plays in which a horrible sight is revealed, on the enclycema or otherwise: in which a dying person or a dead body is carried in: or in which a blinded person enters. The gesture could be used also to express terror and surprise upon the apparition of a deus ex machina, or of the Eumenides, or of Medea's winged chariot; also, at Evadne's self-immolation; or at the crashing of thunder. It could also serve to avert a threatened blow, to ward off a terrible thought, or to show horror or revulsion. Opportunity for this use of the gesture occurs in every Greek tragedy which we possess. As a Dionysiac gesture, of course, it could have been used in every tragedy with a Dionysiac theme.

Since tragic themes made up the subject matter of the later dances of the pantomimi, it seems logical that our gesture would pass to those dancers as well. We hear of a dancer "dancing" Ajax, or Medea, or Niobe, for instance, and somewhere in these performances any of the Greek tragic gestures might find a place. Especially in view of the fact that most of the pantomimi were Greeks.

In all instances of the use of our gesture, the greater the emotion, the greater the tension of the hand. Accordingly, it is easy to see how the gesture could have come to be considered a highly appropriate one for the tragic dance.

I believe, then, that what the Greeks call their sima was a gesture of a tensed hand, with the fingers drawn back, strain, from the flat palm. Such a gesture is seen in representations of komicastic dances, funeral dances, and ritual dances of various sorts. It seems to have been especially common in Dionysiac dances, in the satyr play, and in tragedy.

ANOTHER INSCRIPTION
Contributed by Brother Augustine, F.S.C.
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The article on inscriptions in a recent issue of The Classical Outlook reminded me of an inscription that appears on a very beautiful stone wall near our property. It may interest other teachers of Latin. It reads as follows:

HVNC.MVRVM
JOSIAH.HOVSE
EX.FVNDAMENTIS.EREXIT
QVEM.SIBI.MONVMENTVM.POSVIT
JUST.AS.IT.STANDS
WITH.HIS.OWN.HANDS
HE.QUARRIED.AND.HE.CUTEM
WHEN.HE.IS.GONE
MAY.EVERY STONE
STAY.WHERE.JOSIAH.PUTEM
1880-1888

The dates seem to indicate the years taken to build the wall. I have not been able to trace the cause of the broken Latin-English, but it has always "stopped" my Latin classes for a few moments, especially when I present it to them with no space between the words.

CICERO AS SEMANTICIST

by Dorothea Clinton Woodworth
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Contemporary linguists, in so far as they concern themselves at all with that borderline and hardly to be recognized branch of their science which has come to be called semantics, are divided into two classes: those who are content to follow the lead of the great nineteenth century theorists, Wundt, Paul, Bréal, and Darmester; and those who prefer to derive their theory from Ogden and Richards, and even, among the more extreme, from the logical positivists and their immediate predecessors, Russell, Wittgenstein, Carnap, and Ayer.

The first group refrain, perhaps wisely, from speculation about the nature of meaning, willingly referring all problems of the relation of the symbol to the thing symbolized to the philosophers and psychologists: they confine their investigations to the classification of the changes of meaning from generation to generation and language to language. The second group disdain to trace the history of meanings from the Indo-European root to modern Cockney usage, and are absorbed in the consideration of the linguistic aspects of the problems. "How do words have meanings?" and "What are the kinds of meanings?"

However, both classes, with the exception of Hayakawa in his recent book, have almost completely ignored one of the most striking phenomena of linguistic meaning, the fact of emotion in language. One would think in pursuing the slender semantic literature that language had only one function, to enable human beings to communicate concerning the outside world and their thoughts about it, by means of word-labels which stand for or refer to things, relations, and concepts. The facts warrant no such assumption. One does not need to listen to political speeches, nor read impressionistic poetry, to realize that great quantities of language have very little reference to things or thoughts about things. As often as not language is employed to move or persuade or compel, rather than to explain and describe.

It is true that the nineteenth century linguists and their present-day followers have recognized what I have elsewhere called "affective meanings." At least they offer a classification of change of meaning in emotional words into "pejorative" and "ampliative." It is also true that some of the other writers on the subject, following perhaps Ogden and Richards, recognize emotional values, only to dismiss them as irrelevant on the grounds that they are accidental accretions playing no part in symbolization.

The present writer has ventured to dis-

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