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“Dancing Herds of Animals”

IN A FRAGMENT of a dithyramb by Pindar, preserved in damaged form among the Oxyrhynchus papyri (Loeb ed., p. 560), we find these words: “Lightly comes the lonely-roaming Artemis, who has yoked in Bacchic revel-dances the race of fierce lions for Bromius; and he is delighted, too, by dancing herds of animals.” The same author, in the Tenth Pythian Ode, lines 34–36, describing the festal gatherings of the Hyperboreans (whom we might call super-Greeks), says that Apollo “laughs to see the spirited prancing of monsters walking upright.”

A few years ago¹ I demonstrated (to my own satisfaction, at least!) that both of these passages refer ultimately to something real—to very old animal dances, performed in the rituals of deities of animal fertility, by human beings wearing masks or skins; in other words, that they are highly poetized records of animal mummery in the worship of a divinity who is a Master or Mistress of Animals.

But Pindar is not the only one of the great writers of Greek literature to refer in delicate imagery to such rituals. We may recall, for instance, certain passages in the *Odyssey* which concern Circe (10.212–219; 239–240). Around Circe’s dwelling, says the poet, are wolves, lions, and swine who had once been men; they “wag their long tails,” and are kept under Circe’s control with a magic wand and with “sweet song” (10.221, 254, 293, 388–390). Representations in art—e.g., on a kantharos in the Metropolitan Museum, a kylix in Boston, a manuscript in the Vatican,² etc.—show the comrades of Odysseus, victims of Circe’s art, with the heads of horses, asses, swine, stags, lions, and even a goose. There can be no doubt that Circe was at one time a lesser deity of the “Mistress of Animals” type; in one passage of the *Odyssey* (10.540) she is called *potnia Kirke*—a title suggestive, at least, of *potnia thērôn*. And her attendant “animals” with human bodies would have been, originally, worshippers wearing animal masks, and moving rhythmically to music.

In the *Alkestis* of Euripides there is a choral ode of great interest (575–585). The chorus sing of how in former days Apollo sojourned with Admetus, served as a shepherd, and at pastoral festivals evoked beautiful strains from the *syrix* and the *kithara*. “And in joy at thy songs,” they continue, addressing Apollo, “even spotted lynxes herded with the flocks; and the blood-flecked troop of lions came stepping, leaving the dell of Othrys. And around thy lyre, Phoebus, danced (*choreuse*) the dapple-skinned fawn, coming from over against the tall-tressed pines—danced with light ankle, rejoicing in thy merry song.” Here, again, it is entirely possible that we have not merely figurative language, but actually a reminiscence of animal dances in honor of Apollo.

The legend of Orpheus is very significant in this connection. Euripides (*Bacch.* 561–4), Simonides (frag. 16 Smyth, 51 Loeb), Apollonius of Rhodes (1.569–79), Pausanias (9.30.3–4), Theodoretus (3.767), Philostratus the Younger (6), and Callistratus (7), among others, show us Orpheus playing heavenly music on his lyre and followed by wild animals, birds, and even fishes in the rivers beside him. It is known that animal mummery, with the participants wearing animal skins, was common in ancient Thrace. It is an arresting thought that the legend of the Thracian Orpheus may be a poetic record of this mummery, with the masked and skin-clad performers following a musician. We may recall that Vergil (*Georg.* 4, 453) speaks of Orpheus as a *numen*, a divinity. Orpheus would seem to have been originally a Thracian lyre-playing deity, a Master of Animals, even as was Apollo among the Greeks. Like Apollo, he is the antithesis and adversary of Death (cf. the prologue to Euripides’ *Alkestis*)—the personification of life and music.

In all the lands around the Mediterranean there is archaeological and other evidence from earliest times of ritualistic animal dances or mummery. Greece, notwithstanding the heights to which her culture attained, was no

exception to this rule. In fact, beneath much that is ideally beautiful in the literature and religion of the Great Age in Greece lies, deeply imbedded, this same prehistoric animal mummery; and much of her dancing is, in the last analysis, an imitation of animals.

Primitive man is always very conscious of animals, and very observant of their actions. They are of vital importance to him. They can furnish him with food and clothing—or they can wound and kill him. Some of them are terrifying or uncanny to him; others delight and amuse him. Some he associates with his gods in one way or another—either as fitting sacrifices to them, or as their favored animals, to be kept sacred and safe from harm. Some he actually worships as gods in their own right or as temporary incarnations of gods. Sometimes he believes that his clan is descended from an animal; in this case he takes his name from the sacred animal, or wears skins or representations of the totem animal, and honors it with mimetic dances.

The Greeks, like other ancient peoples, were aware that some animals do actually dance. Birds of all sorts dance in both solo and group formation, in courtship, to attract prey, and sometimes apparently for their own amusement. Apes, elephants, the cat-animals, kangaroos, dolphins, bees, bears, and other animals dance in a wild state. Accordingly, it would be natural for the early Greek to imitate the actual dance of an animal, and then, by an easy transition, to imitate further movements of that and other animals in a dance of his own.

Among primitive peoples animal dances are undertaken for a variety of purposes, all of them more or less vital to the community. Some of these purposes are: to honor a totem or animal ancestor; to appease a theriomorphic deity; to secure communion with an animal god; to worship a sacred animal; to invoke or win the support of a deity to whom the animal in question is sacred. Primitive man may seek by an animal dance to lay the ghost of an animal which he has slain, so that it may not haunt him. On the other hand, he may perform an animal dance to secure, by sym-

pathetic magic, success in hunting. Or he may dance to induce fertility in the animal imitated, whether it be a domestic animal or an animal hunted for food; or to induce fertility in man, by the imitation of a fertile animal. He may dance to avert possible injury or death which might be caused by the animal. (This is particularly true of snake dances.) He may perform a dance to secure to himself some characteristic of the animal imitated (a lion dance, for example, that he may be strong and brave). He may dance in imitation of an animal which he thinks has power to avert the "evil eye." He may dance to bring about a change in the weather, which certain animals are believed to control. He may perform an animal dance, wearing a mask, to disguise rough revelry in which he and his companions utter coarse jests at the expense of others in the community. Or he may perform an animal dance purely for fun.

It is clear that by their very nature some animal dances are solemn and ritualistic, while others are in the nature of riotous buffoonery (cf. our own word *horseplay*). Roistering animal mummeries develop spontaneously among most peoples early in their history. They amuse the community and supposedly the gods as well. Two forms of animal dance are recognizable, then, in primitive societies—the serious and the comic. They are distinguished carefully, and unseemly mirth is excluded from the more solemn type.

Usually, as a people moves from savagery into civilization, the original significance of the solemn animal dances is forgotten, and the dances have a tendency to be burlesqued and to become merely entertainment for the community. One notable exception to this general rule is to be seen in mystery cults. If the ritualistic animal dance is protected by the secrecy, mystic atmosphere, and rigorous prescription of detail to be found in such cults, it can survive unchanged for centuries.

Frequently animal dances of the serious type are characterized by the phenomenon known as "possession." In other words, as the dancer performs he suddenly becomes

slightly crazed, and actually believes he is the animal which he is imitating. His eyes roll wildly, he utters animal cries, he breaks away from the circle of dancers, and sometimes he even crawls on all fours. His companions look upon him with reverence; for the sacred animal, or the god to whom the animal is sacred, is believed to be "within him." If he speaks, his incoherent words are listened to with awe and respect, for it is thought that a god is prophesying through his lips. If he repeatedly enters this state of "possession," he is looked upon as hallowed and is set apart as prophet or priest.

The mask plays a large part in the animal dance; however, many animal dances are performed without masks. Sometimes the skin of a real animal is used instead of a mask; it is usually worn upon the head and down over the back. An animal's skin worn by a human being in this manner is always believed to possess strong magical properties. It is frequently used by worshippers who wish to secure to themselves some of the powers of the animal. When it appears in art it is almost always ritually significant.

Many scholars today, following Evans and Cook, believe that there were animal dances in Greece and Crete in Minoan-Mycenaean times. On Minoan and Mycenaean rings and other art objects there are frequently depicted creatures which are sometimes called "daemons." They look like strange animals, walking erect and wearing the skins of other animals over their heads and upon their backs. Frequently the skin so worn ends in a long tail. Many of these composite figures have human hands and feet, and all of them wear girdles, which seem to hold the skin which is worn upon the back. These facts have led several distinguished writers to believe that some at least of these figures are really masked dancers. Their association with religious ritual seems certain. They would seem to be votaries, performing in a processional dance, perhaps in connection with the ceremonial tending of a sacred tree. Similar figures are to be found in Assyrian and Babylonian art. Again, moulds for seals have

been found, on many of which appears a bird-headed, winged woman, apparently engaged in a vigorous dance step. Other moulds show what appear to be bird-masks. It is probable that these representations portray a real cult dance, performed in hood-like masks and elaborately "winged" costumes.

The best evidence for animal dances in the Geometric period comes from the island of Cyprus. Terracotta figurines found there portray a masked dancer pulling a bull-mask from his head; a dancer wearing a bear-mask; one removing a stag-mask (his own hair and right ear showing beneath it); a dancer in a shaggy garment, who has just taken off a horned animal mask of some kind and holds it in his left hand. Other terracottas of the same period are replicas of bull-masks or of fox-masks. All of the figurines were found in shrines and temples.³

The Greeks of the classical period had animal dances of all the types which we have mentioned. They had serious animal dances, comical animal dances, animal dances in mystery cults; they had dances with animal masks, animal dances without masks, dances with animal skins or imitations of them. They had complete animal dances, and animal figures in other dances—some of which became conventionalized with the passage of time and ceased to be recognized as of animal origin.

Among the Greeks ritualistic animal mummery takes two forms—viz., one in which all the participants portray the same type of animal, and another, a sort of rout, in which various animals are imitated by the several dancers. An outstanding portrayal of the latter type is the procession depicted on the piece of marble drapery found in the shrine of Despoina at Lycosura.⁴ This carving, although of Hellenistic date, seems to be a faithful reproduction of actual embroidered drapery offered to Despoina from primitive times, and to portray very old cult practices. On the relief are eleven dancing women, moving with rapid step, some carrying lyres and double flutes, and each one wearing an animal mask. The animals represented include

the pig, ram, donkey, fox, horse, bear, and, perhaps, a dog, a wolf, and a lioness. Despoina of course is a Mistress of Animals, having close connections with Artemis. Another example of the animal rout may be found in the late mystery cult of Mithras. Here, according to Porphyry,⁵ the doctrine of the transmigration of souls was, as it were, dramatized by means of animal disguises and dances. Certain of the votaries were called "Lions" or "Lionesses," others "Ravens," "Eagles," "Hawks," and "Griffins." The mystery rites themselves were sometimes called the "lion-rites"—*ta leontika*. Evidently in the rituals there was much roaring, twittering, flapping of wings, and lumbering about, as the dignified members of the cult went through their mimetic portrayal of the sacred animals in sober earnest.

Athenian drama may have preserved in classical times a poetized relic of the "mixed" type of animal mummery in honor of Dionysus, in the chorus of such plays as the *Thêria* of Crates (which had a chorus of animals of varying species), even as it preserved a memory at least of the other type of mummery in the satyr plays, and in such comedies as the *Swine* of Cephisodorus, the *Bees* of Diocles, and the *Birds* of Aristophanes and of Magnes.

Very old among the Greek animal dances are those in which the dancers portray the flight, descent, walk, and other actions of birds. Birds were sacred to several of the Greek divinities—particularly goddesses who were, in part at least, adaptations of the Great Goddess of the Cretans; presumably bird dances in their honor were performed to invoke the deities.

At Dodona, the seat of one of the oldest oracles in Greece, prophecies were said to have been uttered by three priestesses called Peleïades, or "Doves." Philostratus (*Imag.* 2.33) describes a dance of priestesses at Dodona, around a golden dove on a sacred tree. In a much discussed and not too well preserved fragment of the seventh-century poet Alcman (frag. 23 Bergk) Spartan maidens, engaged in a choral song and dance at the festival of the Thosteria, in honor of the

goddess Orthia, apparently speak of some of their number as Peleïades, "Doves." Orthia, a goddess especially honored in southern Greece, was a very ancient divinity of fertility, fused in classical times with Artemis; her connection with the great Cretan goddess is obvious. A scrutiny of the rest of the fragmentary poem gives us further information on the dance. It was performed by maidens, and the goddess herself, as we know, was called "the Maiden"—Parthenos. During the dance the singers and dancers uttered cries. With the dance went a presentation of a robe to the goddess. The singers and dancers seem to have formed separate groups. The meter attests a swift tempo, which would fit in well with a "flying" dance. The poem is written in strophes, and suggests the use of changing and recurring dance *motifs*—perhaps a procession, interrupted at regular intervals by a circle formation. There is a hint of competitive dancing. The dance was apparently performed at night, and was accordingly a chthonic ceremony. Many editors of Alcman's poem think that some of the dancers mentioned in it were costumed as doves; another fragment of the same poet (frag. 19 Edmonds) mentions somebody as being "garbed in the skins of beasts."

On the island of Corcyra, at the site of a shrine of Artemis as Mistress of Animals, there was found a large deposit of terracotta statuettes of the divinity, all of the archaic period.⁶ Many of the figures show the goddess holding a dove. Sometimes a dancing votary or priestess is portrayed in relief on the lower part of the garment of the goddess—on a small scale, so that the human figure may be differentiated from that of her divine mistress. With arms up and out from the shoulders, and with head turned in the strong movement of her ritual dance, the young woman moves swiftly, apparently around the goddess. The feeling of motion and of speed is unmistakable; and the position of the arms is definitely suggestive of the wings of a bird.

There is a link between the worship of the primitive Artemis, fertility and animal goddess, and Dionysus, fertility and wine god.

In Greek representations of Dionysiac dances, women dancers often appear with arms outspread in a winglike manner, and with one or both hands covered by, or twisted into, the garment. This "wing-sleeved dancer," indeed, is one of the most characteristic features of the Dionysiac dance, puzzling as that fact may seem. The pose may reflect a ritualistic covering of the hands; or it may be a reminder that the Dionysiac dances often took place outdoors in winter. There is a possibility, however, that it may rather attest a borrowing by Dionysiac priestesses of a bird dance formerly a part of the worship of Artemis. Some of the more important of the Dionysiac dances took place near Delphi; and, by an odd coincidence, Euripides speaks of the sacred birds at Delphi as a "chorus of doves" (*Ion* 1197). The same author in three passages (*Bacch.* 748, 957-8, 1090-1) likens women Dionysiac dancers to doves or to birds in general.

There is clear evidence for a cock dance in Greece. It was evidently very old even in the fifth century, when we have mention of it in the *Wasps* of Aristophanes (1479, 1490). It had been used in the drama by Phrynichus, and apparently by the half-legendary Thespis as well. One form of it seems to be portrayed on a vase in the British Museum.⁷ It seems to have been strongly mimetic; also, we are informed (*Wasps* 1490) that in it a crouching *schema*, or figure, was characteristic.

On the island of Rhodes there was featured annually, in the fall, the famous Rhodian swallow procession. The participants, apparently disguised as birds, went from house to house, singing, demanding food, and threatening to steal it if it were not given them freely (*Athenaeus* 8.360b). The whole ritual reminds us of the antics of our own small Hallowe'en maskers, going from door to door seeking "treats."

There are several different owl dances among the Greeks, and at least one "dance of the cuckoo."⁸ Also, there was a dance figure called the *podismos*,⁹ which seems to have been originally a hop, with both feet held closely together, in imitation of the hopping of a bird. This is one of the dance figures in

which the animal origin had been completely forgotten by the classical period.

As old as bird dances, and certainly as important, are snake dances of various sorts. It is highly probable that the Minoans had a winding maze dance in which the line of dancers represented the crawling of a huge serpent—as in our own modern "snake dances" and rhumba lines, and as in the Chinese dragon dance at the New Year. Recently I have shown that the famous *geranos* dance of Delos was apparently a winding dance of this same type.¹⁰ Also, the Greeks of the Geometric period performed, at funeral pyres and tombs, encircling dances which retained the serpentine choreography of very primitive dances.

The *geranos* dance continued to be performed all through the classical period. It remained a solemn nocturnal ritual, executed at festivals in the flickering light of torches, lamps, and bonfires. Sometimes a group of the *geranos* dancers carried a long, snake-like rope. Later these ropes seem to have, on occasion, been replaced with garlands. The *geranos* type of dance seems to have had a tremendous influence on other dances of the Greeks. It continued down through the Roman, mediaeval, and Renaissance periods, and is to be seen in all parts of Greece even to this day.

More spectacular than snake-line dances are snake-handling dances. These terrible rituals are attested for Minoan Crete. We are told repeatedly in Greek literature that similar dances were a feature of the worship of the Thraco-Phrygian fertility and vegetation deity, Dionysus, both before and after he was brought into Greece. The tradition persists that the introduction of the cult was opposed determinedly by many Greek rulers, but that it spread with devastating speed over all the Greek lands. Women in particular fell under the spell of the sensational new ritual. Drugged with liquor and narcotics, they danced wildly over mountain-tops in the dead of night, brandishing their *thyrsi*, and allowing living snakes to crawl around their arms or necks and to lick their cheeks. On occasion they tore the snakes to pieces. As time

went on, the Dionysiac rituals were considerably toned down; but others of the same type came in from the East and the Northeast. In the fourth century, Demosthenes (*Crown* 260) speaks of his rival Aeschines, who with his mother participated in a dance in honor of Rhea-Cybele, rushing through the streets, shrieking and "squeezing big-cheeked snakes." In many mystery cults initiates seem to have been compelled to carry live snakes in their hands. As late as the third century after Christ, we have a record of some sort of "snake mysteries" in honor of Athena, on the Acropolis at Athens. St. Cyprian tells¹¹ how, at the age of ten, he took part in these rites. They must have consisted of snake-handling dances. Athena as we know, was in one of her aspects originally a snake, and she is sometimes addressed as a snake in the Orphic Hymns.

Other types of snake dance which the Greeks may have had are those in which snakes made of dough were carried in procession; those in which barley meal was placed on the floor in the form of a snake, and the dancer danced around it; and those in which the dancer lay on the ground and writhed in serpent fashion.

The most common of the mimetic snake dances and figures is one in which the dancer twists or wriggles the body, particularly the hips, in imitation of the writhing of a snake; and this the Greeks most certainly had from early times. It is a type of movement which easily develops into lascivious contortions. It is the forerunner of all the *danses du ventre* of modern times, and of the jerking motifs so characteristic of the rumba. We may note even the slang term, "snake-hips."

The Greeks had several words for dances and figures of this sort: *apokinos*, *makêr*, *maktrismos*, *aposeisis*, *lygizein*, *lygismos* (writhing, wriggling), *rhiknousthai*, *diarrhiknousthai*, *gastrizesthai*. The three latter terms are always cited as distinctive figures of the *kordax*, the dance of comedy. It is entirely possible that the *kordax* was originally actually a snake dance.¹² It is noteworthy that the related word *kordylos* designates a type of

water-lizard. It is interesting also that Pausanias tells us (6.22.1) that at a shrine in Elis Artemis was surnamed Kordaka, and that in her honor the *kordax* was performed. Here again we have a linking of Artemis and Dionysus as divinities of animal fertility.

There is yet another type of snake dance which is found in Greece. Down to the Greco-Roman period, the slaying of the Python by Apollo was commemorated at Delphi with a festival, the Stepterion, at which there was a portrayal of the combat between the god and the serpent in mimetic dance (Plutarch, *Graec. Quaest.* 12; *De defect. orac.* 417f and schol. ad loc.; Strabo 9.3.10; Pollux 4.84). Parallels are found in the ritual dramas of the ancient Near East in honor of various serpent-slaying divinities.

We have incontestable literary evidence that in Athens, even in the fifth century, there were very old bear dances in honor of Artemis Brauronia (Aristophanes, *Lys.* 645 and schol.; Euripides, frag. 767 Nauck). This bear mummery was performed by maidens between the ages of five and ten years, wearing shaggy yellow costumes suggestive of bears' hides. The maidens were actually called "bears," as Artemis herself was called both a maiden and a bear. In Arcadia, Artemis was believed to have changed Callisto and her son Arcas into bears; such a legend of transformation into an animal is almost always evidence of a previous totemistic or animal cult. In cults of this nature there are almost invariably mimetic animal dances. We have noted that one of the Cyprus terracotta figurines wears a bear-mask. An interesting lead figure from the sanctuary of Artemis in Sparta shows a female dancer wearing a bear-mask; one of the "dancing beasts" on the Lycosura drapery is a woman with a bear-mask; and in Constantinople there is a limestone relief showing a bear-masked dancer.

In like manner, there is evidence for deer or stag mummery. We have noted the figures with stags' masks found on Cyprus. Also, among the scholia on Theocritus there is a lengthy presentation of various theories of the origin of pastoral poetry; and the theory

which is designated the “true account” derives bucolic verse from a rustic *komos* at Syracuse in honor of Artemis Lyaia. In this masque, singers and dancers wearing “stags’ horns on their heads” carried skins of wine and huge loaves of bread stamped with the figures of animals of various sorts, and took part in some form of contest (apparently in singing and dancing), the winner in which “took the bread of the loser.” Stag or deer mummery of this general type survived in New Year’s processions, carnivals, and revels in Western Europe down to a late date. Again we note a similarity between the cult of Artemis and that of Dionysus. It is quite clear that a fawn skin, *nebris*, or a conventionalized representation of one, was frequently worn by dancers, both men and women, in rituals of Dionysus. Dionysiac dancers are sometimes called “fawns;” and the verb *nebrizein*, “to play the fawn,” becomes a technical term for participation in the mysteries of Dionysus.

Fox mummery also was important in the cult of Dionysus, particularly in Thrace. Women who participated in the Bacchic dances there were called foxes (*bassarai*), wore garments of fox-skins, and sometimes were tattooed with the representation of a fox. Also, in the lists of specific names of Greek dances which have come down to us is one called “the fox” or “the foxes” (Hesychius, s.v. *alôpêx*). On the famous Bacchic inscription in the Metropolitan Museum, dating from the second century of the Christian era, certain high-ranking members of a Dionysiac thiasos are called officially “Chief Foxes”—*archibassaroi*.

In all of Europe goat mummery was associated with deities of animal fertility from early times; there is, in fact, evidence of goat dances in Southern Europe as early as the Palaeolithic Age on a carved horn. In Crete goat mummery may have been associated with the son-consort of the Great Goddess. The satyrs of the Dionysiac cult may have been suggested by this very primitive goat mummery; and the importance of the satyr in the development of Greek drama does not need to be pointed out to the readers of THE

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Whether the legend of the Minotaur of Crete was actually inspired by the practice of bull mummery or not, certainly the bull and the cow were of tremendous ritualistic importance in Greek lands from prehistoric times to the Hellenistic period; and such mummery would be entirely within the realm of probability. Gems and sealstones of the Minoan-Mycenaean period apparently portray bull dances. A recently discovered ring from a Mycenaean tomb in Athens shows a bull-headed man leading two women by means of cords. In Spain there was found an odd representation on a vase—two men dancing, with bulls’ horns on their hands and bulls’ hoofs on their feet. A fine black-figured hydria in the British Museum shows three spirited dancers wearing bull-masks, hoof-like coverings on their hands, and bulls’ tails. Zeus, Poseidon, and Dionysus are sometimes spoken of as sacred bulls; and in the ritual of Dionysus there are officials known as “Ox-tenders”—*boukoloi*. In early times the priestesses of Hera at the Argive Heraeum were called “Cows,” and in their rites wore horns. And we do not forget that Hera was really “cow-faced”—*boöpis*.

There is sure evidence in Greek literature and art for lion mummery, usually in cults of goddesses of fertility, from the Minoan-Mycenaean age down through the classical period to the Hellenistic Age.¹³ We may recall the savage lion, roaring and twisting its neck, which a Greek poet says (*Anth. Pal.* 6.218) had “taught itself the dance of Rhea.”

Other animals which we know were imitated by the Greeks in dances or mummery are pigs; fish; wolves; horses (particularly in the cult of Dionysus and that of Demeter of Phigaleia); colts (the name “colts” is given technically to priestesses of Demeter and Persephone, to Spartan maidens taking part in the procession in honor of the Leucippidae, and to women dancers in the rites of Dionysus); donkeys; rams (particularly in the cult of Despoina); even ants, wasps, and bees (priestesses of Demeter, Persephone, Apollo, Artemis, and Cybele were called *Melissai*,

"Bees," or even "Holy Bees;" and the same name was applied to women celebrating the mysteries of Demeter; also, the chief priest of Artemis at Ephesus was called a bee.) Fantastic composite creatures, such as griffins, sphinxes, "horse-roosters," "goat-stags," etc., seem also to have been portrayed.

In Pollux (4.103) and Athenaeus (14.629f) there is mention of a dance called the *morphasmos*. This, originally a dance in which the performer portrayed many concepts one after the other, became an "imitation of all sorts of animals."¹⁴ In its early form the dance seems to have been accompanied by ecstasy and spiritual "possession," during which the dancer was believed able to prophesy; by the time of Pollux and Athenaeus it had become a burlesque, performed by professional entertainers and buffoons to amuse their patrons.

As the power of the Christian church grew in the Roman empire, pagan dances declined or were transmuted into folk dances. Professional dancers withdrew from the cities to the country districts; and their successors ultimately became the strolling entertainers of the Middle Ages. It is an interesting fact that animal masks were common among mummers throughout the whole of the Middle Ages. They were assuredly a heritage from antiquity.

As a matter of fact, animal dances and mummeries have never died out. Traces of them are to be found in most parts of the civilized world today—in folk dances, ball-room dances, children's games, in carnivals and masquerades, in Hallowe'en revelry. In burlesque form, they still have a place in the modern theater and circus and, above all, in motion picture "cartoons." But the great differences between our mummery and that of the Greek of the classical period lies in the fact that even at the time of his greatest achievement in literature, philosophy, and art, animal mummery played a large part in the serious practice of his religion.

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NOTES

¹ Lillian B. Lawler, "Pindar and Some Animal Dances," CP 41, 155-159.

² Ernst Buschor, *Greek Vase Painting* (London, 1921), Plate L, Fig. 92, facing page 100; Paul Wolters, "Kirke," *Ath. Mitth.* 55, 1930, 209-236; G. Körte, "Vasenbilder mit dem Abenteuer des Odysseus bei Kirke," *Arch. Zeit.* 34, 1876, 189-191, Plates 14 and 15; S. Reinach, *Répertoire des Vases Peints* (Paris, 1922), I, p. 94, Fig. 3, and p. 142, Fig. 2.

³ John L. Myres, *Handbook of the Cesnola Collection of Antiquities from Cyprus* (New York, 1914), Nos. 1029-1031, 2046, 2071-2075, 2077.

⁴ Guy Dickens, "Damonion of Messene," BSA 13 (1906-7), 392-395 and Plate 14; Charles Normand, *Lycosure—second livre du corpus des monuments grecs* (Paris, n.d.), 26-28 and Plate 11.

⁵ *De abstin.* 4.16; cf. Ps.-Augustinus, *Quaest. Vet. et Novi Test.* 114.

⁶ Henri Lechat, "Terres cuites de Corcyre," BCH 15 (1891) 69-72 and Plate 7, No. 2.

⁷ Roy C. Flickinger, *The Greek Theater and Its Drama* (Chicago, 1936), Fig. 12, facing p. 31, and Fig. 13, facing p. 38.

⁸ Lillian B. Lawler, "The Dance of the Owl," TAPA 70 (1939), 482-502; "Periekokkasa," AJP 72 (1951), 300-307.

⁹ Pollux 4.99; cf. Lillian B. Lawler, "Diple, Dipodia, Dipodismos in the Greek Dance," TAPA 76 (1945), 59-73.

¹⁰ Lillian B. Lawler, "The Geranos Dance," TAPA 77 (1946), 112-130.

¹¹ *Confess.* 1; cf. Eudocia, *De S. Cyprian.* 2.20-21.

¹² I expect to treat of this subject more fully at a later time.

¹³ Cf. Lillian B. Lawler, "A Lion among Ladies," TAPA 78 (1947), 88-98.

¹⁴ Lillian B. Lawler, "Proteus is a Dancer," CW 36 (1943), 116-117.

NOTES ON STYLE

THE PRESENT editorial staff has pretty well exhausted the great backlog of inherited manuscripts except for a group of articles which contain difficulties of a nature to delay publication. THE CLASSICAL JOURNAL, therefore, is ready to attempt to follow more closely than heretofore the quasi-uniform "style sheet" now employed by most other American classical periodicals.

Contributors should hereafter, accordingly, conform as closely as possible to the sheet as outlined in "Notes for Contributors," AJA 54 (1950) 268-272, offprints of which have received wide circulation. "The MLA Style Sheet," compiled by William Riley Parker, PMLA 66 (1951) 3-31 and H. M. Silver's "Putting it on Paper"