Ladies, Tubs, and the Greek Dance
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time Umbrian has no examples of accusative of extent which might conflict with the construction here suggested for anderevomu. The whole sentence then would be translated: "He shall sit during the interval until he shall have prayed when (the grain) has been ground."

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LADLES, TUBS, AND THE GREEK DANCE.

There is in Athenaeus, IV, 157 A, a δπαξ λεγόμενον which has furnished some trouble to readers and editors. The passage in question mentions the entrance of two courtesans, Melissa and Nicion. Athenaeus calls Nicion a "dog-fly," κυνάμωμα, and Melissa a θεατροτορφίνη. It is the latter epithet to which I should like to direct attention in this note.

The epithets are evidently bestowed in jest, and they have been translated in similar vein by various editors. Gulick, for instance, renders θεατροτορφίνη as "stage-thumper," and comments to the effect that the reference is to Melissa’s clumsy dancing.1 Yonge 2 renders the word "spoon of the theater," without comment. The new Liddell-Scott Greek lexicon, s. v., translates the epithet as "stage-pounder."

A τορφίνη is a ladle (Aristophanes, Birds, 78, 79). The word is related to τορφύς, τορφύς, "stir," as of liquids in a pot. There are in the technical terminology of the Greek dance a great many words of similar significance. Recently 3 I discussed the dance known as the ἔρημος, ἔρημος, or ἔρημος, the "grinding, pounding" or "mortar" dance, the names of which are derived from *γυδίκως. This was a dance of a lascivious nature, common to courtesans. In it the performer rotated the hips and jerked the body in a manner reminiscent of the motion of a pestle being used to grind food in a trough or mortar. Often coupled with

2 C. D. Yonge, The Deipnosophists, or Banquet of the Learned (Bohn, 1853-4), I, p. 253.
this dance is a figure called the λύγιμα, λυγιμίς, λυγιστικών, or
λυγίζουν; "writhing, twisting, as a willow wand."

Another dance or figure sometimes performed by women of
low repute is called μακτρή (Hesychius, s. v.) or μακτρισμός. The
name is derived from μάκτρα, a "kneading-trough, tub." (Cf.
Aristophanes, Frogs, 1159.) But the figure is by no means a
"folk dance" using "work rhythms," as some present-day
writers on the history of the dance have remarked innocently!
Nor is there any kinship with our idiom in "tub-thumping."
Pollux (IV, 101) specifically groups the μακτρισμός with the
γαλάς and other dances of a lewd nature—notably the ἀπόκυνος
and ἀπόσειως—and says it was characterized by a swaying rota-
tion of the hips.

We might note here a passage in the Metamorphoses of
Apuleius (II, 117), in which the girl Fotis, stirring a pot on the
fire, and attracting a young man's attention at the same time,
sways her shoulders and hips rhythmically: "... illud cibarium
vasculum floridis palmulis rotabat in circulum; et in orbis flexi-
bus crebri succutiens, et simul membra sua leniter illubricans,
lumbis sensim vibrantis, spinam mobilem quatiens placide,
decenter undabat." (Cf. Priapea XVIII, ed. Buecheler.)

I should like to suggest, then, that the epithet in Athenaeus
should not be translated "stage-thumper." There is implicit in
the epithet no reference to clumsiness on the part of the dancer.
Rather, the skilled dancer Melissa, with her lewd contortions,
resembles a ladle "stirring" something in a pot. There may
also be a double entendre in the word—some metaphorical con-
notation of "stirring up" the spectators (θεατρον) with the
wantonness of the dancer's movements. The dance implied
might or might not be performed in an actual theater. I should
translate the epithet θεατροτορύη either as "skilled in the
stirring-dance of the theater," or as "stirrer-up of the spec-
tators."

Closely associated with the dances which we have been con-
sidering is, I believe, another dance, usually classed as one of the
"unknowns." In Hesychius appears a lemma δρόη, universally
emended to δροή, and glossed πέλας, σκάφη, and "a kind of
dance." The word δροή denotes a wooden tub, bath-tub, cradle.

* Suidas, s. vv. Ίγη, Ίγησμα; Schol. Aristoph. Wasps 1487; Et. Mag.,
s. v. Ίγη.
Similarly, πῦξελος is a trough, vat, tub, bath-tub. One of Hesychius’ glosses of the word μακτήρ, which we have already noted as the name of a lewd dance, is πυκλίς—certainly to be emended πῦξελος. The word σκάφη denotes a tub, bowl, trough, kneading-trough, boat. Pollux (X, 102, 114) lists μάκτρα and σκάφη together as cooking and baking utensils. It is evident that all these words form a cluster, as it were, of terms denoting wooden utensils of one short or another, in each of which, under certain conditions, a ladle or pestle may be used with a revolving, stirring motion. Accordingly, it seems clear that we may see in δρωῖτη, when it is the name of a dance, another example of the ἴγη—μακτρισμός group, in which the characteristic motion is a rhythmical and voluptuous rotation of the hips, suggestive of “stirring” or “grinding.”