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IX.—*Phora, Schêma, Deixis* in the Greek Dance

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Many modern writers on the Greek dance state that the three essential parts or constituent elements of the dance were those designated by the words *phora*, *schêma*, and *deixis*. These three words they take as technical terms; but there has been no unanimity as to the precise significance of each of the three. It is the purpose of this paper to scrutinize the three words and their usage, and, in the process, if possible, to shed some new light upon their meaning, so far as they concern the dance.

The three words are presented to us in this connotation in but one passage in ancient literature — in the last Problem (15) of the ninth book of Plutarch's *Quaestiones Convivales* (747A–748E). The essay begins with an account of a dancing contest for boys, for the prize of a cake, at a dinner party. When the contest becomes more exuberant (*prothymoteron*) than artistic, somebody proposes that only the best dancers perform, and that they dance *phoran para phoran*. At this point Thrasybulus asks what the word *phora* means; and Ammonius the philosopher proceeds then and there to a discourse on the dance.

He says that there are three elements in the dance — *phora*, *schêma*, *deixis*. He compares dancing to song, and says that the former consists of *kinêseis* and *scheseis* as the latter does of sounds and intervals. In dancing, however, he says, pauses (*monai*) are the “ends” (*perata*) of movements. The movements (*kinêseis*), he says, are called *phorai*. The holds (*scheseis*) and poses (*dialtheseis*), in which the movements finish, are called *schêmata* — as, for instance, when the dancers stand still briefly in characteristic representations of Apollo, Pan, or a Bacchant. The third element, *deixis*, is definitely not mimetic, but is demonstrative (*dêlôtikon*) of the subject. He uses poetry as a parallel — indeed makes a very interesting and rather extended comparison between poetry and the dance. If a poet writes *deiktikôs*, says the author, he uses ordinary words (*kyria onomata*) to identify things immediately understood by the common man, such as “earth,” “sky,” etc.; but if he desires vividness and *mimêsis*, he uses onomatopoeia and

metaphor, which are similar in function to *phora* and *schêma*. *Schêma*, he says, is imitative of form (*morphê*) and outward appearance (*idea*), while *phora* is expressive of some feeling or act or power. By means of *deixis*, on the other hand, the dancers indicate directly (*kyriôs dêlousi*) real objects — “sky,” “earth,” even “the bystanders.”¹ The dancer must use *deixis* with order and proportion; it must have persuasiveness and charm, together with dignity and simplicity. Ammonius cites many parallels between poetry and the dance, with particular emphasis upon the close relationship of the two arts in the *hyporchêma*, in which the dance achieves *mimêsis* by means of *schêmata*, and the poetry through words, simultaneously. He concludes with a lament on the debased condition of dancing in his own day.

This account, quite obviously philosophical, presents numerous difficulties. Warnecke, Emmanuel, Wright, Weege, Wilamowitz, Séchan, and other modern writers² have expressed varying opinions as to just what the technical significance of the three terms was. Wilamowitz (*loc. cit.*) points up the general disagreement on *deixis*, at least, by saying that it is not clear just what the dancers did at this point. Further, modern scholars have not been in agreement as to whether Plutarch is here treating of the pantomimic Greco-Roman dance, or is using a source which dealt with the Greek dance of a much earlier age, or is endeavoring to combine the two types of dance in one discussion.

In an effort to gain perspective upon Plutarch's statements it would seem appropriate to scrutinize the uses of the three words, and of related words, by Greek writers of different periods, in both orchestric and non-orchestic connotations. We may turn first to *phora*, since Plutarch puts it first.

¹ The referee to whom this paper was submitted has made the excellent suggestion that this “comparison between *kyria onomata* in poetry written *deiktikôs*, and *deixeis* of dancers who *kyriôs dêlousi* things” is probably largely responsible for Plutarch's use of the word *deixis* in this passage. The grammatical terminology of the whole essay is interesting. The writer of this paper wishes to express her indebtedness to the referee for this and other constructive criticisms and helpful suggestions, which have been adopted in the revision of the paper.

² References in this paragraph are to the following: E. Warnecke, *RE* s.v. “Tanzkunst”; Maurice Emmanuel, *La danse grecque antique* (Paris 1895); F. A. Wright, *The Arts in Greece* (London 1923) 27; Fritz Weege, *Der Tanz in der Antike* (Halle 1926) 162; Ulrich von Wilamowitz-Moellendorff, *Pindaros* (Berlin 1922) 502-5; Louis Séchan, *La danse grecque antique* (Paris 1930) 64, 79-80. For the text of Plutarch see C. Hubert's Teubner edition of the *Moralia* (Leipzig 1925-1938), vol. 4.

The word *phora*, of course, is from *pherô*, "carry." Greek writers speak of the *phora* of heavenly bodies through the sky, of the wind, of a javelin or other missile thrown at a mark, of the waves of the sea. The word is found frequently in the works of Plato and of Aristotle; the latter defines it as *kinêsis kata topon* (*Phys.* 243A.8), and the former writer often couples it with the same word — cf. *phora kai kinêsis* (*Crat.* 434c). In passages referring to the dance we find a variety of usages. The word is usually applied to movements of the feet, or of the whole body. In Athenaeus (14.631B), for example, the youths engaged in the gymnopaedic dance are spoken of as executing "certain rhythmic *phorai*"; and later in the same sentence the expression is equated with "moving the feet rhythmically." However, Libanius (*Pro salt.* 57; cf. Hippocrates, *Progn.* 4) uses the word of the dancer's hands — *phora cheirôn* — a usage suggestive of the French *port de bras*. In connection with the word *phora*, rhythm is almost invariably emphasized.

The underlying idea of *phora* would seem to be "carriage." It denotes the way in which a dancer carries himself, moves from place to place — a combination, in fact, of our "step" and "movement." It would include such steps or movements as rhythmic walking, running, leaping, twisting or bending the body (Pollux 4.95–98 *passim*), writhing, staggering, stooping, hopping, skipping, limping (cf. Scaliger, *De Com. et Trag.* 1523c), or a boastful strut (*Et. Mag.* s.v. *μωθωρία*).

A compound of *phora*, *periphora*, appears rather frequently. It is used of the way in which a bird twists its neck, and also of the handing around of dishes at a dinner table! The same word denotes the choreography of a round dance (Liban. *Pro salt.* 118; Eustathius 1166.17, on *Il.* 18.590), and, in lewd dances of comedy and of courtesans, a rhythmic revolving of the hips (Pollux 4.101; cf. also 4.99). A scholiast on Aristophanes' *Vespae* 1530, commenting on the poet's use of *bembikes* in a description of a dance — "become whirling tops" — explains the motion involved by using the word *periphorai*. The word *phora* also gives to the vocabulary of the dance such adverbs (Pollux 4.98) as *euphorôs*, which would seem to denote "with fine carriage, steps, or movements," and *isophorôs*, probably used of two dances or dancers characterized by similar or equally good carriage, steps, or movements.

We come now to *schêma*. This word is wide in scope, and is used freely from early times. It is, of course, from *echô*, with the basic

meaning of "hold," and is related to Plutarch's *scheseis*. It does not, however, necessarily imply a pause or the absence of motion in the dance; Socrates, for instance, in Xenophon's *Convivium* (2.15; cf. also 2.16), definitely contrasts the *schêmata* of a dance with a state of rest. In non-technical connotations *schêma* denotes form, shape, appearance, figure, manner, the characteristic properties of a thing, a way of doing something. It is used of geometrical figures, of military formations, of figures of speech, of the phases of heavenly bodies. It is a technical term in wrestling, military training, oratory, and music. As a technical term in the dance it appears early. Even in the time of the tragic poet Phrynichus, for example, it is well established. Plutarch, in another passage (*Quaest. Conv.* 8.9.732F), quotes that early writer of tragedy as saying that he had made use of more *schêmata* for the dances of his choruses than there are waves in the sea on a stormy night; and Athenaeus tells us (1.22A) that Phrynichus taught them to his choruses himself. Telesis or Telestes, a dancer who performed in the tragedies of Aeschylus, devised numerous mimetic *schêmata* (Ath. 1.22A). Aeschylus, too, is reputed to have invented many *schêmata*, and personally to have instructed his tragic choruses in their use (Ath. 1.21E-F, 22A). The word *schêma* remains in the vocabulary of the dance down to the latest period (Liban. *Pro salt.* 72). Variants and related words appear, also, early and late; cf. *schêmation* (Hdt. 6.129), *schêmatismos* (Plot. 4.4.33), *schêmatopoiêô* (Poll. 4.95), *schêmatopoiia* (Ath. 14.628E), *schêmatizô* (Ar. *Pax* 324; Ath. 1.21F; Xen. *Conv.* 1.9; Arist. *Pol.* 1447A.27; Poll. 4.95), *euschêmosynê* (Poll. 4.95).

A considerable number of names of attested *schêmata* of the Greek dance have come down to us. Those most commonly mentioned are: *diplê*, "the double" (Hesychius, s.v.; Poll. 4.105); *kalathiskos*, *kalathismos*, "little basket"; *cheir simê*, "snub-hand"; *cheir kataprênês*, "hand flat down"; *xylou paralêpsis*, "seizing a club"; *thermaustris*, *thermaustrides*, "fire-tongs"; *parabênai ta tettara*, "go past the four" (Poll. 4.105; Ath. 14.630A); *skopos*, *aposkopôn*, *hyposkopos cheir*, "(one) peering"; *xiphismos*, *xiphizein*, *apoxiphizein*, "sword-thrust"; *skôps*, *skôpes*, *skôpeuma*, "owl"; *dipodismos*, "two-foot"; *epangkônismos*, "elbows out"; *strobilos*, "spin-turn"; *kallabis*, *kallabides*, "slinky walk"; *hekateris*, *hekaterides*, "one after the other" (Ath. 14.629F-630A; Hesych. s.vv.); *dinos*, *deinos*, "the whirl" (Eust. 1166.10, on *Il.* 18.590; cf. Ath. 11.467F); *kybistêsisis*,

“tumbling” (Poll. 4.105); *schistas helkein*, *schisma*, “the split” (Poll. 4.105; Hesych. s.v. σχίσμα); *eklakismos*, *eklaktizein*, “the high kick” (Hesych. s.v. ἐκλακτισμός; Schol. Ar. *Vesp.* 1530); the “Phrynicheion” (Schol. Ar. *Vesp.* 1524, 1530); “rotating the hips” (Photius, s.v. ῥικροῦσθαι; Hesych. and *Et. Mag.* s.v. διαρικροῦσθαι); *igdê*, *igdis*, *igdisma*, “mortar” (Poll. 10.103; 4.101; Ath. 14.629F); *maktêr*, *maktismos*, “kneading trough” (Hesych. s.v. μακτήρ; cf. Poll. 4.101; Ath. 14.629C); *knismos*, “the itch” (Hesych. s.v.; cf. Ath. 14.618C); *Panos kôlon*, “Pan’s leg” (Hesych. s.v.); *airein maschalên*, “raising the armpit” (Hesych. s.v.); *poiiphygma*, “the snort” (Hesych. s.v.); “Attic,” “Laconian,” etc. (Hdt. 6.129; cf. Ath. 14.629D); *krinon*, “the lily” (Ath. 3.114F; Hesych. s.v. κρίνον); *botrydon*, “the bunch of grapes.”³

This is, of course, by no means a complete list of known orchestric *schêmata*, but it is perhaps representative. Further, it includes those of which we know the most. Fortunately, the names applied to them are in general descriptive, and can in themselves furnish information as to the nature of the *schêmata*. In many cases, comments by Greek writers, and paintings or statues by Greek artists, add further facts, or corroborate the evidence of the names. There are, however, other *schêmata*, the names of which we have, but the nature of which is obscure.⁴ In like manner, we have descriptions of or comments on other phases of the dance which we have every reason to believe are *schêmata*, but which are not specifically so labeled — e.g., the *konisalos* of the satyr play (Hesych. s.v.). None of these has been included here.

As we survey the attested *schêmata* listed above, we begin to be aware of differences among them. The names vary grammatically — the Greek list includes nouns, adjectives, verbs, phrases, and one adverb — and the endings *-ismos*, *-isma*, while common, are found less frequently than some scholars imply. More significantly, the *schêmata* themselves are not homogeneous. Some of them, for example, are what we should call gestures, mimetic or otherwise; in this group might be included “snub-hand,” “hand flat down,” “seizing a club,” “sword-thrust.”⁵ All of these, of course, involve the hand. Other *schêmata* indicate a pose, as, for example, “little

³ On “the bunch of grapes” see Ernst Riess, “Hesychiana,” *CW* 37 (1944) 240.

⁴ Cf. Kurt Latte, *De Saltationibus Graecorum Capita Quinque*, “Religionsgeschichtliche Versuche und Vorarbeiten” 13.3 (Giessen 1913) 1–26.

⁵ Lillian B. Lawler, “A Snub-Nosed Hand in the Greek Dance,” *CO* 20 (1943) 70–72; “Flat Hand in the Greek Dance,” *CO* 19 (1942) 58–60; “Beating Motifs in the Greek Dance,” *CO* 21 (1944) 59–61.

basket," "one peering."⁶ Still others denote a characteristic movement or action: "fire-tongs," "two-foot,"⁷ "elbows out,"⁸ "spin-turn," "whirl,"⁹ "slinky walk," "one after the other" (which probably refers to a slapping of the dancer's body with one hand and then the other, rhythmically), "split," "high kick,"¹⁰ "rotating the hips," "mortar,"¹¹ "kneading trough,"¹² "itch," "raising the arm-pit,"¹³ "snort."¹⁴ One, "the owl," denotes rhythmic miming.¹⁵ Others suggest a sustained motion or figure, or a pattern of motion, which would take some time and involve several dancers; in this category would be "the double" (which seems to denote a dignified and beautiful figure in which the dancers formed two lines and danced in opposition to one another, with varying movements and formations),¹⁶ "go past the four" (a figure of the tragic dance in which, in all probability, the tetragonal formation shifted in such a way that each of the five lines of the *choreutai* passed the four others),¹⁷ "the lily" and "the bunch of grapes" (both very probably "pictures in the dance" made by a group of dancers pausing in formation).¹⁸ Others ("Attic," "Laconian") are purely geographic or national designations, and could be actually of any orchestric type. One *schêma*, the Phrynischeion, is named for a famous dancer (apparently not for the tragic poet of the same name); we are informed that it was a kind of high kick.¹⁹ Some of the *schêmata* are those of individual dancers, while others obviously are participated in by a whole chorus.

The truth of the matter seems to be that not only the later

⁶ Lawler, "The Dance of the Owl," *TAPA* 70 (1939) 482-502.

⁷ Lawler, "*Diplê, Dipodia, Dipodismos* in the Greek Dance," *TAPA* 76 (1945) 59-73.

⁸ Lawler, "Dancing with the Elbows," *CJ* 38 (1942) 161-63.

⁹ Some authors see *strobilos*, "spin-turn," as a characteristic *schêma* of the *dinos*, which they regard as a complete dance or dance form; cf. Ervin Roos, *Die tragische Orchestik im Zerrbild der altattischen Komödie* (Lund 1951) 97-100. However, *dinos* is itself attested as a *schêma* by Eust. 1166.10, on *Il.* 18.590.

¹⁰ Cf. Roos (above, note 9) 82-85.

¹¹ Lawler, "A Mortar Dance," *CJ* 43 (1947) 34; for a different interpretation see Roos (above, note 9) 44-64.

¹² Lawler, "Ladles, Tubs, and the Greek Dance," *AJP* 71 (1950) 70-72.

¹³ Lawler, "Airein Maschalên," *TAPA* 80 (1949) 230-37.

¹⁴ Lawler, "Orchêsis Phobera," *AJP* 67 (1946) 67-70.

¹⁵ Lawler, "Dance of the Owl" (above, note 6).

¹⁶ Lawler, "*Diplê*" (above, note 7).

¹⁷ Latte (above, note 4) 26; but cf. Roos (above, note 9) 100-101.

¹⁸ Riess (above, note 3); Lawler, "The Lily in the Dance," *AJP* 65 (1944) 75-80.

¹⁹ Some scholars doubt the existence of this *schêma*. See, e.g., Heinz Schnabel, *Kordax* (Munich 1910) 10, and Roos (above, note 9) 131-32.

lexicographers but the ancients themselves used the word *schêma* loosely, to denote many features of the dance. Accordingly, it may be translated variously as "gesture," "figure," "pose," "movement," "pattern of motion," or "picture," according to the context. The word appears very frequently, in connection with dances of all sorts. It seems most often to refer to a single dancer, but, as we have seen, it is used of large choral groups as well; and although it frequently refers to the dancer's hands, it is used just as often in reference to motions of his feet, or of his whole body.

In the light of this examination of known *schêmata* we may perhaps scrutinize Plutarch's words further. We see now that his concept of *schêmata* as "poses in which movements end," as of Apollo, Pan, a Bacchant, etc., is a natural inference from some of the facts. Such a *schêma* as "the one peering" (*skopos, aposkopôn*), in which the dancer would from time to time stand still, with his hand shading his eyes (Ath. 14.629F), would meet Plutarch's definition accurately. This *schêma* is a very old one in the Greek dance, and may even date back to Minoan Crete.²⁰ In this connection Plutarch's inclusion of Pan as one illustration is particularly apt; for, as we know, the type of Pan Aposkopos or Aposkopeuôn, shading his eyes with his hand as he peers out over his herd, or looks for enemies or storms, was a familiar one. Also, Plutarch's definition of *schêmata* would apply to the "pictures in the dance," which Libanius later described (*Pro salt.* 118) as a sudden stopping short of the dancers, and as the patterns made by them as they stood still, "as if glued" to the spot — ὡσπερ κεκολλημένοι.

Several modern scholars²¹ have recognized that it is sometimes impossible to differentiate a *phora* from a *schêma*. It has been suggested that if there is any attempt to represent or to portray a thing or an idea or an act, then the movement is a *schêma*; but that if it is pure movement, then it is a *phora*. But Plutarch says (747E) that the *phora*, too, is expressive of "a feeling or an act or a power." A still further complication is furnished by the fact that Pollux (4.101) uses the compound *periphora* in speaking of movement in the *maktrismos*, the *igdis*, and others which are attested as *schêmata* (Heysch. s.v. μακτήρ; Poll. 10.103). Other *schêmata* which might be confused with *phorai* are the "spin-turn," *strobilos*; "slinky

²⁰ Lawler, "The Dance in Ancient Crete," *Studies Presented to David M. Robinson* 1 (St. Louis 1951) 48.

²¹ Cf. e.g. Séchan (above, note 2), 66-67, 80-81.

walk," *kallabides*; "rotating the hips," *rhiknousthai*, *diarrhiknousthai*; and the "two-foot," probably hops on both feet held close together, with the body bent far forward.²²

It may be that the difference between *schêma* and *phora* was rather one of time — that *schêmata* were really brief, distinctive movements or patterns of movement that were visible in the course of a dance — some of them lasting but a few seconds, others longer; some recurring frequently, others used once or twice in a dance, for momentary effect. Such brief movements or patterns can be readily paralleled in the dance of modern times. In the technical terminology of the vaudeville or musical comedy stage we find, for example, such expressions as "breakaway," "off to Buffalo," etc., designating patterns. *Phorai*, on the other hand, may have been forms of movement sustained for a considerable time in the dance. However, we are brought once more to the conclusion that the Greeks were themselves not too precise in their use of the word *schêma*. This conclusion is corroborated still further by the fact that in the Greek writers, particularly the lexicographers, there is to be found a confusion between the word *schêma* and other technical terms. Pollux, for example, designates as *orchêmata* (4.102) many known *schêmata* — among them the *hekaterides*, the *thermaustrides*, and *eklaktismata*, definitely labeled as *schêmata* in Athenaeus and the *Lexicon* of Hesychius. Also, the *schêmata* of some writers appear as *genê orchêseôs* or *eidê orchêseôs* or merely *orchêseis* in the works of other authors.²³

We turn now to *deixis*. The word is, of course, related to the verb *deiknumi*, which is used to denote any kind of showing or demonstrating. It is used also of an artist who "portrays" a person or a thing in a statue or a picture, or of a person who explains or teaches. Athenaeus (1.22A) uses the verb *deiknumi* of Aeschylus' dancer-teacher Telesis or Telestes, who "interpreted with his hands" the words of the poet so well that he could, for example, portray all the action of the *Septem*, and convey its full meaning to spectators through the dance alone. Here Athenaeus is obviously using *deiknumi* as a synonym of *cheironomeô*, which with its corresponding noun *cheironomia* is used at least from the fifth century B.C. to refer to the interpretative gestures used by dancers (and also

²² Lawler, "Diplê" (above, note 7).

²³ Ath. 11.467F; Hesych. s.vv. δέϊνος, καλαθίσκος; cf. also Roos (above, note 9) 98.

by those exercising in the palaestra) from early times.²⁴ The verb *cheironomeô* was so familiar in Herodotus' day that he could build a joke on it (6.127–29) — applying it to the gestures made by the feet of Hippocleides, who “danced his bride away” by standing on his head and gesticulating with his legs. Xenophon (*Conv.* 2.19) tells us that Charmides, having caught Socrates dancing early in the morning, went home and practiced *cheironomia*, which he had learned, although he did not actually dance. In Hesychius' *Lexicon*, *cheironomos* (s.v.) is glossed simply *orchêstês*.

Apparently the code of gestures was well established by the fifth century, and was learned as an art. We do not know just what these symbolic gestures were; but they were so effective, at least in the Greco-Roman period, that, we are told, even foreigners could understand them, and follow perfectly the story they portrayed (Lucian, *De salt.* 64). One is inclined to suspect that, just as it is sometimes difficult to distinguish a *phora* from a *schêma*, so it may have been difficult at times to differentiate a hand *schêma* from the gestures which comprised the art of *cheironomia* (e.g. the *schêmata* known as “sword-thrust,” “seizing a club,” etc.). We have already noted a lack of technical precision in the use of the word *schêma*; it may well be that at times it was used to refer to some of the constituent elements of *cheironomia*.

It is likely that Plutarch (or his source) has in mind this body of interpretative gestures when he speaks of *deixis*. In the same essay (747B) he definitely uses *cheironomeô* to refer to rhythmic postures practiced in the palaestra. He stresses, as we recall, the use of *deixis* to indicate real things — sky, earth, the bystanders. More than once he uses the plural, *deixeis*, as if referring to gestures. He emphasizes the need for restraint and charm in the use of *deixeis*, a caution which could well apply to the use of interpretative gestures, and which brings to mind Athenaeus' testimony (14.629B) that the *cheironomia* of the early dances of the Greeks was characterized by beauty and appropriateness.

The root of *deiknumi*, *deixis* has another important significance. A derivative, *deikêla*, is used by Herodotus (2.171) to refer to certain ritual dramas in Egypt. The same word is glossed in Hesychius' *Lexicon* as *εἰκόνας, ὁμοιώματα. ἢ κατ' εἶδος ὅμοια τοῖς πράγμασι. καὶ προ-*

²⁴ Joannes Meursius (“Orchestra,” in Vol. 8 of Jacobus Gronovius' *Thesaurus Graecarum Antiquitatum* [Venice 1732–37] s.v. *χειρονομία*) collects and quotes most of the important references. To his list should be added Luc. *De salt.* 62–64.

σωπεῖα. There was a type of Spartan farce — simple, rough-and-ready skits on stock themes drawn from everyday life — the performers in which were regularly called *deikêlistai*. Athenaeus, quoting from Sosibius, a writer of the third century B.C., tells us something of the *deikêlistai* (14.621E–F). They portrayed type characters, as, for example, a fruit-stealer, a foreign doctor. In the account, Athenaeus uses the verb *mimeomai* of the *deikêlistai*, and calls them *mimêtai*. In Hesychius' *Lexicon* there is a lemma *δεικηλικται* (obviously referring to the same performers), which is glossed "*mimêtai* among the Laconians."

We have noted that to Plutarch *deixis* was definitely not something *mimêtikon*. Libanius, on the other hand, although he does not employ the noun *deixis* as a dance term, habitually uses *deiknumi* as a synonym for *mimeomai*, frequently using both words in one section (*Pro salt.* 64, 68, 70), and using *mimêsis* in the same connotation with *deiknumi* (66, 70). He uses the verb *deiknumi* to mean "portray" (in the dance), to interpret the role of a woman or a man, the daughters of Lycomedes, Achilles, Aphrodite, Zeus, Ares, Pluto, Athena, Poseidon, Hephaestus, and other mythological characters (*Pro salt.* 66, 68, 70, 71, 113). He stresses particularly the function of the dancer in so "portraying" persons or things, likening him to a sculptor or a painter. He gives us a good brief summary of what such a portrayal can consist of. He says that in the dance you may see Achilles "killing, and brandishing his spear, and inspiring dread, and stirring up trouble, and slaughtering Hector, and dragging the corpse, and leaping farther than the athletes in the pentathlon" (*Pro salt.* 68). His words remind us of various *phorai* and *schêmata* that we have considered.

Libanius, naturally, is speaking of the Greco-Roman pantomimic dance. Although in all dancing "portrayal," "interpretation," "acting out" is important, it is outstandingly so in the dance of the pantomime. There the dancer may portray a particular person or a mythological character; a type character — an old man, a beggar, a drunken person, a reaper, a man grinding grain; or an animal; or some such thing as a star or a planet, wind, flame, flowers, reeds; an emotion; or an abstract idea.²⁵ Plutarch, on the other hand, or his source, may be referring to an earlier form of the dance, since the things that he recognizes as *phora*, *schêma*, and *deixis* existed in the Greek dance from early times.

²⁵ Cf. Lawler, "Proteus Is a Dancer," *CW* 36 (1943) 116–17.

The comparison which we have made of Plutarch and Libanius would seem to indicate either (1) that the root of *deiknumi* is not precisely technical when used to refer to the dance, and is used differently by different writers, or (2) that the meaning of the word, when used of the dance, changed between the period of Plutarch and that of Libanius.

In this general connection it is interesting to recall Aristotle's famous words concerning dancers (*Poetic.* 1.1447A.27–28): *καὶ γὰρ οὗτοι διὰ τῶν σχηματιζομένων ῥυθμῶν μιμοῦνται καὶ ἦθη καὶ πάθη καὶ πράξεις*, "for these portray characters and feelings and acts by means of rhythmic movements associated with *schēmata*." The very wording calls to mind Plutarch's statement concerning *phora*: *πάθους τινὸς ἐμφαντικὸν ἢ πράξεως ἢ δυνάμεως*. Aristotle obviously does not make the three elements coordinate, but regards *schēmata* and *rhythmoi* as together producing *mimēsis*. He could not possibly be speaking of the Greco-Roman pantomimic dance, of course, which was not developed until the time of Augustus.

It is clear that, interesting as it is, Plutarch's essay must not be taken too literally as a source of technical information on the Greek dance in general. He writes as a philosopher, not as a historian or teacher of the dance.

Writers on the dance, then, who state on the authority of Plutarch's passage that the three constituent elements of the ancient Greek dance are *phora*, *schēma*, and *deixis*, and who regard these as precise and mutually exclusive technical terms, are in error. All three of the words are wide in scope, and are used with differing connotations by different Greek writers and at different periods. In the main *phora* would seem to denote "carriage" — a combination of our "step" and "movement." *Schēma*, which at times seems to overlap with *phora*, can mean variously "gesture," "figure," "pose," "movement," "pattern of motion," or "picture." *Deixis*, which seems to mean "portrayal," "interpretation," "acting out," appears in Plutarch to refer to *cheironomia*, which in other authors comprises *schēmata*; and the corresponding verb *deiknumi*, as used of the dance, is associated by Libanius with *mimeomai* and *mimēsis*.

We may conclude that *phora*, *schēma*, and *deixis* are indeed terms used by writers in speaking of the dance, but that they are not precise technical terms, that they are not parallel, and that they are not mutually exclusive.