
"SHE COULD HAVE DANCED ALL NIGHT—"

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is my understanding that their "Committee A," once it has been set up, "would be charged with getting in touch with and organizing the efforts of individuals and agencies in the various regions who can work effectively at the local level." The committee has also published the statement that "adequate staffing on the national scale during the next fifteen or so years will necessitate the recruitment of enough Latin teachers to replace well over forty per cent of the present staff." In this key problem alone may lie the life or death of Latin.

We cannot delay our recruitment any longer and hope to survive. Yet I could name reputable high schools (and doubtless my readers can do likewise) where vocational counselors are repeatedly telling interested high-school students that they should not prepare for a career in classics since there will be no job openings in the near future. One avenue of approach lies in presenting to the high-school counselors and administrators the convincing facts and figures of the Committee on Educational Training and Trends. Pending further developments from this committee may I suggest unofficially that we consider establishing our own network of information centers on a state and regional basis? The state university would be the logical center in each state. Each center would keep a record of openings which may occur by reason of retirement, or other possible reasons, within a period of from one to ten years ahead. The long-term notifications, which may be made by the individual teachers themselves to this center, may be used in compiling figures which will say to guidance counselors, administrators, and high-school Latin teachers, and especially to secondary-school students, that, contrary to popular belief, at such-and-such an approximate date in the future we can reasonably predict such-and-such an approximate number of openings. Therefore, job prospects give promise of being secure for a classical career. Those openings which will occur within two or three years will, of course, be of vital interest to the student already in college.

As for testing and evaluating in preparation for the expectations of college departments, the preparatory-school teachers, whether in public or private schools, could benefit greatly by having in their hands a reasonably standardized statement of the common areas of emphasis in the colleges and universities of their respective states. This suggestion goes beyond the question of what authors are to

be taught in the second, third, and fourth years. For example, is the university comprehensive examination based largely on knowledge of syntax and inflections, or is it based more on reading ability and knowledge of background? How well are the various universities of a given area agreed on these basic expectations? Syllabi, such as those now existing in many states, would be helpful. Then we would not be faced with the feeling of preparing for an unknown quantity.

Obviously in a few brief comments I am able to do no more than touch upon one or two solutions to each of the problems suggested. This will be true in regard to the question of exchange of materials. However, I do know that a good high-school teacher attends the meetings of his state or regional organization in the hope that he may receive new inspiration, new materials, and new ideas from the college professors in attendance. He believes that the responsibility of attending the meetings not only of the state classical organization but also of the foreign language section of the state educational association lies upon the college teacher as well as upon himself. The Ohio Classical Conference, for example, deserves an accolade for its outstanding representation of both college and high-school teachers through the years. The high-school teacher further believes that it is the responsibility of the college teacher to exercise leadership in his state organizations. Too often in professional meetings the high-school teacher is keenly aware of the absence of college teachers. He is also aware that vocal critics of the triteness of the "commonplace discussions," critics who are fully capable of making lively contributions to those discussions, often remain silent and aloof during the discussion period. A high-school teacher wants constructive, not destructive, criticism, and he wants it in an open remedial discussion.

Today, now, is the time for action along the lines which I have indicated.



OH WELL, IT MIGHT HAVE BEEN A PEAR TREE

(For February 22)

BY VAN L. JOHNSON
Tufts University

O puer candoris quam miri:
Nam illum occisae cum piri
Incusat parens,
Honeste pudens
Respondet: non possum mentiri.

"SHE COULD HAVE DANCED ALL NIGHT—"

BY LILLIAN B. LAWLER

Hunter College of the City of New York

REPEATEDLY, IN the less scholarly and somewhat hastily written books which are compiled in our day for students of the history of the dance, usually by authors who know no Greek, the statement is made that the Greeks of the fifth and fourth centuries before Christ had a form of social dance, in couples, although it was much less common than is ours.

The evidence, if any, offered for this statement is customarily of two types: (1) vase paintings, especially those reproduced in Maurice Emmanuel's *Essai sur l'Orchestre Grecque* (Paris, Hachette, 1895) or its English version (*The Antique Greek Dance*, translated by Harriet Jean Beuley, New York, Lane, 1916); and (2) passages from the *Lysistrata* of Aristophanes.

To the scholar, the use of the vase paintings cited as evidence for a social dance among the Greeks of the classical period is ridiculous. Most of them portray the familiar combination of a satyr and a nymph, or, occasionally, a satyr and a courtesan (cf. Emmanuel, Fig. 406, p. 238). One, the illustration often reproduced in modern books on the dance (Emmanuel, Fig. 501, p. 240), is from a third-century vase; it shows Pan leading a woman, apparently a nymph, by the hand in what is frequently termed a "minuet." Needless to say, the ancient Greeks did not dance minuets; and none of these vases portrays what we mean by a "social dance."

From the *Lysistrata* the modern writers often cite the concluding portion of the play, where both Athenians and Spartans dance in joy now that peace has been made. First a Spartan dances the *dipodia* (1242-1246), a solo dance which was apparently a dignified and graceful, though joyous, dance (cf. Lillian B. Lawler, "Diple, Dipodia, Dipodismos in the Greek Dance," *TAPA* 76, 1945, 59-73). Then Lysistrata (1271-1278) arranges the whole company *anamix*—i.e., a man and a woman alternating side by side (1275), and evidently holding hands; she bids them dance in that formation. Both Athenians and Spartans comply with her request; and all of the Athenians (1279-1294) dance as a group, then all of the Spartans (1296-1322). This intermingling of men and women in the *anamix* arrangement, not too common in Greece in the classical period, is certainly not the formation of a couple dance, nor is there any evi-

dence that the line breaks down into couples. The choreography of the dance is obviously similar to that of the *geranos* dance of antiquity, a ritual dance normally performed in gratitude to a female divinity—Aphrodite, Leto, or Artemis—for some special favor or victory. In the *geranos* and dances similar to it, the line of men and women, alternating, balanced back and forth, while at the same time moving to the side (cf. Lillian B. Lawler, "The *Geranos* Dance," *TAPA* 77, 1946, 112-130); and on occasion the dancers released their hold on their companions and improvised leaps and other lively figures before clasping hands again and renewing the dance proper (cf. *Lysistrata* 1296-1322). An identical choreographic form may be seen today in the *tratta* of Greece and southern Italy, and occasionally in other Greek folk dances; these dances may even be observed in some of our own American cities which have large Greek colonies.

Another passage in the *Lysistrata* often carelessly cited as attesting a social dance by couples is from the speech of the Proboulos in lines 408-413. The magistrate is deploring the way in which some Athenians spoil their wives. He quotes the words of an anxious husband to a goldsmith: "That necklace you made for my wife—" he says. "While she was dancing in the evening, the peg fell out of the catch." He says he is off to Salamis, but bids the goldsmith go to her house that night and repair the damage. There is, of course, an obscene innuendo in the husband's words. The passage, however, contains no reference at all to a social dance in the evening, in the modern sense.

In his previous speech, the magistrate has spoken of women mourning, with piercing song and passionate dance, on the roofs of their houses, the dead divinity Adonis. It is probable, however, that this is not the dance in which the lady broke her necklace. In the first place, there seems to be no direct connection between the two speeches, and the necklace episode really stands apart. And, in any case, the magistrate specifically says that Demonstratus was making a speech in the Assembly at the very time when the women were lamenting Adonis—a fact which would indicate that the dances to Adonis of which the magistrate has been speaking were performed in the daytime, and not at night.

It may be but a coincidence that the word for "necklace" in line 408, *hormos*, is actually also the name of a dance of the *geranos* type (cf. Lil-

lian B. Lawler, "A Necklace for Eileithyia," *CW* 42, 1948, 1-6; also, Lucian, *Salt.* 12). In Aristophanes, we might suspect a pun. It may be that the dance to which the magistrate refers is of the *hormos* or *geranos* group. If so, it is definitely a ritualistic dance. Such dances could be nocturnal; this was specifically the case with the famous Samian dance to Artemis (Herodotus iii, 48, 2), and with the *geranos* itself as performed on Delos.

There were other nocturnal dances, in which women alone took part. Most important of these were dances to Artemis, as both Brauronia and Chitonea—a birth goddess. We are told by Athenaeus (xv, 668 c, d; cf. also xiv, 646 b, 647 c) that these dances were held on the tenth day of a child's life; that they continued all night long; and that cakes, known as *charisioi* and also as *niketeria*, were among the prizes given to those who managed to stay awake all night. That these nocturnal dances were a feature of Athenian life in the fourth century is attested by Eubulus, who is cited by Athenaeus. Aristophanes himself, in a fragment of the *Daitaleis* (quoted in Athenaeus xiv, 646 b), mentions the *charisios*, and uses with it the phrase *es hesperan*, "for the evening"—an interesting echo of the *Lysistrata* passage. Perhaps the lady in question was dancing in honor of Artemis, with a group of relatives and neighbors, to celebrate the birth of a child to a member of the community.

Dancing in the evening, or at night, then, did not mean the same thing to a Greek woman as it does to us today. The lady of the *Lysistrata* was not out dancing for amusement with a male partner, but she "could have danced all night—!"



WANT A TEACHING POSITION?

The American Classical League maintains a very inexpensive Teacher Placement Service for teachers of Latin and Greek in school or college. For details of the plan see THE CLASSICAL OUTLOOK for November, 1956 (page 21) or address The American Classical League Service Bureau, Miami University, Oxford, Ohio.



THE IDES OF MARCH

Julius Caesar was assassinated on March 15, 44 B.C. Why not plan a program for the Caesar class or the Latin Club or the school assembly? For material see page 57.

"QUID SI NUNC CAELUM RUAT?"

BY EUGENE S. MCCARTNEY
University of Michigan

EMILY DICKINSON thus recalls a problem that perplexed her in her childhood:

It troubled me as once I was,
For I was once a child,
Deciding how an atom fell
And yet the heavens held.

As an adult she hopes that she will ultimately comprehend

Why heaven did not break away
And tumble blue on me.

(From *Bolts of Melody: New Poems of Emily Dickinson*, edited by Mabel Loomis Todd and Millicent Todd Bingham [New York: Harper & Brothers, copyright 1945, by Millicent Todd Bingham], p. 83.)

Anxiety about the stability of the heavens doubtless existed in the childhood of the human race. At all events Theognis (869) attributed such a fear to "earthborn men." In the *Metaphysics* (iv, 23) Aristotle tells us that "the poets make Atlas hold the heavens, implying that otherwise they would collapse on the earth, as some natural philosophers also say" (W. D. Ross's translation). Among such poets are Hesiod (*Theogony* 517-519) and Aeschylus (*Prometheus Bound* 427-430).

It seems that the Celtae who lived on the Adriatic never outgrew their childlike attitude toward the heavens. When Alexander the Great, angling for a compliment, asked them what they most feared, they replied that they feared no one, but were afraid that the heavens might fall on them (Arrian i, 4, 6-8; Strabo vii, 3, 8).

In a play by Terence (*Heauton Timoroumenos* iv, 3, 41) a tricky slave minimizes a risk by mentioning a contingency not worth a second thought: "Quid si nunc caelum ruat?" Another effort to be reassuring is recorded by Dio Cassius (lxxvi, 16, 3). After Gaius Fulvius Plautianus, an intimate friend of the emperor Septimius Severus, had incurred imperial displeasure because too many likenesses of him were appearing in Rome, an orator declared that the heavens would fall before Plautianus would suffer any harm at the hands of Severus. According to a provision in a treaty made between Rome and the Latin cities in 493 B.C., peace between them was to last as long as heaven and earth remained where they were (Dion. Hal. vi, 95, 2), but, as a Russian proverb cynically says, "Eternal peace lasts only till the first fight."

In a well-known modern saying a