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THE MESSENGER'S DANCE

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the sort was actually attempted in this century in Germany, by the Association of High School Teachers of Berlin, which sponsored and conducted popular courses in Latin which were well attended. However, this movement, and similar ones elsewhere on the continent, were too localized, and eventually died out. Today, with the aid of such inventions as radio, a more effective result is surely obtainable on a world-wide scale.

Among the requisites for any language which is to be considered as an international means of communication, two are prime: (1) it must not be the language of any existent nation; and (2) it should be easy of mastery, insofar as this is true of any language. Latin manifestly fulfills the first requisite, and it can be made to fulfill the second also. As a first step in the simplification of Latin, I should suggest the organization of a World Latin Council, whose membership would include the leading Latin scholars and advocates of international Latin from every nation. It should meet at an inaugural session, and periodically thereafter, to discuss and adjudicate the many difficulties and controversies that would necessarily arise and have to be met. Not the least of the problems to be ironed out would be the consideration of a uniform system of teaching Latin. I should not go so far as M. Fred Isly of the French newspaper *Père-Mère*, who tried at the close of the last century to popularize Latin study through comic books, and who advocated the arbitrary standardization of all declensions and conjugations and the assignment of natural genders to nouns. That would be destroying the vital essence of Latin, and in reality metamorphosing it to such an extent as to require present classicists to relearn their Latin.

For the simplification of the grammatical and syntactical aspects of Latin I should suggest something like the following: (1) the standardization of a uniform word order in sentences; (2) the elimination of the classical indirect statement, and the substitution of the medieval use of *quod* and the indicative; (3) the complete elimination of the subjunctive in subordinate clauses; (4) the partial elimination of the subjunctive in main clauses; (5) the use of prepositions with the ablative; (6) the employment of the infinitive to express purpose; (7) the elimination of "i-stems" in the third declension; (8) the elimination of the locative case; (9) the substitution of the nominative for the vocative; (10) the simplification of some parts of speech, e.g., making *post* serve as a preposition, adverb, and conjunction. These are but a few suggestions; more could be worked out.

When the simplification had been completed to the satisfaction of the World Latin Council, a booklet could be pre-

pared for instruction, with a definite number of lessons to be taught and learned in a set period of time. This would bring Latin to the masses in all our schools, in adult education courses, in evening classes, and on the radio. The vocabulary would consist of words of high frequency in modern life, of coined words or neologisms to meet new needs, and of simple expressions for general conversation.

Latin Centers could be established in all the large cities of the world. They could be gathering places for travellers and visitors, and could have facilities for dining and resting. They would be a kind of realization of Smith's Hotel (see Payson S. Wild, "Smith's Hotel, or The Fruit of the Tree," *Classical Journal* xviii, 535-542; "I Check In Again," *Classical Journal* xxxv, 516-536)—a sort of Latin Hotel where a foreigner could be sure of being understood with facility, and assisted during his stay in the country. The buildings could be erected and maintained by government subsidies in the respective countries.

Of course, manifold difficulties would arise; but they would be the problem of the World Latin Council. The first job of this body would be to show and prove to the world at large that Latin could and should be adopted as the auxiliary international language, because of its quality of neutrality, because of the ease with which it could be simplified, because of its uninterrupted tradition of two thousand years as a spoken language, because of its present universality as the language of the Roman Catholic Church, and because of its significance in the fields of medicine, law, science, philosophy, engineering, mechanics, economics, theology, diplomacy, etc.

Latin is a living organism; it requires only a little effort to make it vibrant, throbbing, and dynamic throughout the world.

## II

By J. B. ARONOFF  
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THESE IS A persistent and irritating illogicality about the arguments of the proponents of Latin as an international language. Everything they urge for Latin can be urged for Greek with immensely greater justification, and in this way alone the argument for Latin answers itself . . .

But I am not urging Greek, either. I think both Latin and Greek have value, but their value is for those who plan to be specialists—philologists, instructors in languages, literature, and philosophy. In this way, the cultural inheritance of the ancients is handed down to future generations, in the form such future generations can best appreciate and use . . .

An international language does not help peace, and diversity of language does not hurt peace. We had two wars with England and none with the Russians. Similarity of language did not prevent the Prussians and the Austrians from fighting in the past, nor does the fact that Spanish is the common language of most of Latin America prevent wars in Latin America. And think of the civil wars in the world's history!

There cannot be, and there need not be, one permanent auxiliary language. In each age the auxiliary languages depend on the contemporary social and political conditions that make particular languages universally useful for special needs and different groups. When the Roman Catholic Church was universal and most learning was theological, Latin was logical. When France became the leader of European culture and revolutionary thought, French was logical . . . It is significant that today the teaching of English and Russian has been enormously expanded in every country in the world.



## THE MESSENGER'S DANCE

A Condensation of a Paper  
By LILLIAN B. LAWLER  
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WE AMERICANS have become familiar, in recent years, with "messengers" who sing their messages, at the patron's demand; but a "dancing messenger" would probably astonish us not a little.

The ancient Greeks had a "messenger's dance" which seems to have been a commonplace—at least, it is spoken of casually, with little explanation, by the Greek writers who have occasion to refer to it, as if readers would of course understand immediately what it was. Renaissance and modern students of the dance have not been so fortunate as the ancient readers, and to them the dance has always been something of a puzzle. Some of them (e.g., F. A. Wright, *The Arts in Greece*, London, 1923, p. 21) mention the dance without comment. Others (e.g., Fritz Weege, *Der Tanz in der Antike*, Halle/Saale, 1926, p. 7) list it with those of which we know little except the name. Still others (e.g., Louis Séchan, *La danse grecque antique*, Paris, 1930) omit it from their discussions altogether.

The dance of the messenger (*angelike orchesis*, *angelikon*) is mentioned specifically by Athenaeus (xiv, 629 e) and by Pollux (iv, 103). The former has been speaking of Ionian dances at Syracuse, and of an Ionian dance performed at banquets. "And," he goes on, "they also perfected (*ektriboun*) the messenger's dance over their wine." (Wright translates the name of the dance here as "The Telling of the

News.") Pollux gives us a little further information: "The messenger's dance," he says, "imitated the attitudes and gestures (*schemata*) of messengers." Or, as Meursius puts it (*Orchestra*, s.v. *angelike*), the dance was so named "quod qui saltaret nuntii habitum exhiberet"; and Musonius (*De Lux. Graec.* 2503 b), "Angelica nuntiorum habitus imitabatur." Scaliger (*De Com. et Trag.* 1535 c) amplifies: "Erat ea extra triclinia, quae (= qua?) nuntium agebant, prospectantes primum, tum autem suspenso gradu circumspectantes."

There are two glosses of Hesychius that have a bearing on the subject. Under the lemma *angelike*, Hesychius says, "A dance done at banquets"; and under *Angelon* he says, "The Syracusans call Artemis by this name." Since Athenaeus, before mentioning our dance, has just been speaking of Syracusan dances, the latter comment is particularly significant.

The Syracusan Artemis Angelos would seem to be essentially identical with Hecate Angelos. The exact nature of the divinity so designated is obscure (L. R. Farnell, *The Cults of the Greek States*, Oxford, 1896, ii, 517-518). Some scholars see her as a "messenger" of the day, and compare Artemis Hemera, goddess of the day (Daremberg-Saglio, *Dict. des Antiq. Gr. et Rom.*, s.v. "Diana"). Roscher (*Ausfuhr. Lex. der Gr. und Roem. Myth.*, s.v. "Angelos") thinks she was called Angelos because of her connection with Persephone in Sicily. Preller (*Gr. Myth.*, 4th ed., Berlin, 1894, i, 324) connects her with Hecate Enodia, Hecate of the roads and streets, who guards travelers at night; and he considers her akin to Hermes, the messenger god. It seems likely that she was originally a local messenger goddess of some sort in Sicily, and that she fused on the one hand with Artemis and Hecate, on the other hand with Hermes. This supposition is strengthened by the fact that Sophron (cf. Schol. Theocr. ii, 12) actually tells of a Syracusan divinity named Angelos, the daughter of Zeus and Hera, who incurred her mother's wrath, fled to a place which proved to be ritually unclean, was purified by the Cabiri on the shores of Acheron near Cumae, and was given a high post in the world of the dead. Her association with the Cabiric mysteries and the underworld would furnish a point of contact with Hecate-Artemis, of course. In Sicilian legend, the goddess Angelos was probably portrayed as journeying to and from the realm of the dead, bearing the "message" of death to the souls of the dying. Jessen (Pauly-Wissowa-Kroll, *RE*, s.v. "Angelos") points out that Hermes, in a similar capacity, is often called the *angelos* of Persephone.

Our dance, it will be noted, is not

mentioned as part of a ritual, but as having been "perfected over wine." However, most dances have their ultimate origin in cult practice. In considering the nature of the messenger dance, then, we must not exclude the possibility of an origin in the cult of Artemis Angelos or a similar divinity. Naturally, it has nothing in common with the ecstatic contortions of the modern "Angel Dancers."

It seems entirely possible that from earliest times the Greeks may have had "messenger dances" in which stories were told in dumb show. They may have been inspired in part by the "speaking gestures" of actual human messengers who, in lieu of radio or telegraph, brought the official news of battles or other significant happenings in far-off lands; or of heralds from other cities, Greek or barbarian, who came on rare occasions to confer with the rulers of the Greek city states, and who, by reason of differing dialect or language, found such means of communication helpful. Mimetic dances of this sort would fit in naturally with the cult of a messenger god or goddess. They would have served two purposes—to honor the divinity, and to entertain the people on festival days.

From the festival dance to the dance at the banquet is a short step, and one frequently taken, among many peoples—especially if the dance has a marked entertainment value. In time the old cult dance tends to disappear, and the banquet dance to develop along lighter lines.

There is another aspect of the messenger's dance which must be considered. We know that the Greeks in their drama habitually used the device of a messenger (the technical term is *angelos*) to inform the audience of stirring events which could not be enacted before their eyes—indoor scenes, e.g., or portents, murders, battles, cataclysms. Now, these events are of great interest to the spectator at the play—their counterparts form, of course, the "punch scenes" of all of our "supercolossal" motion pictures today. In the Greek drama in written form they are sometimes a little dull reading; but in the theater they must have been made as exciting as possible. We know that the messenger's role was often assigned to the best of the three actors; and that at least one great actor, Nicostratus, was particularly famous for his portrayal of a messenger. We know also that the tragic actor was highly skilled in gesture, *cheironomia*. One is reminded here of certain phases of the modern ballet. "A scene acted in a past tense," says Tamara Karsavina in *Theatre Street* (London, Heinemann, 1938, p. 113), "in which the dancer had to explain what took place off the stage, necessarily called for . . . entirely conventional gestures." We may safely assume that the actor who played the part of the messenger in the classical

period of Greek drama took great pride in his ability to stir the audience with his voice, his gestures, and his attitudes. The long speeches of the messengers, so far from being dull, must to a Greek have been intensely interesting and exciting. The elaborate code of gestures used by the messenger and other actors in the theater was, incidentally, an integral part of the dance; and the tragic actor was looked upon as a kind of dancer (Athenaeus i, 22 a).

We have, I believe, two striking pieces of evidence to the fact that in the days of Aeschylus there was something that could be called specifically a messenger's dance. In the opening lines of the *Agamemnon*, a watchman sees the long-awaited beacon light that attests the fall of Troy. As he prepares to go to announce the joyful news to the queen, he says (31), "And I myself will dance the prelude." The line has been interpreted in a dozen different ways, especially since an obscure passage involving the throwing of dice follows it; but the wording is clear and definite, "phroimion choreusomai." Again, Athenaeus tells us (i, 22 a) that a dancer in the plays of Aeschylus, Telestes (probably the leader of the chorus) could act out the whole story of *The Seven Against Thebes* quite intelligibly without saying a word. In that play the part of the messenger is an important one; and so here again we have evidence for a "messenger's dance." Incidentally, the account shows an early interest in pantomime in the theater. We know it to be a fact that in the Greco-Roman period the art of the tragic actor gave rise to, and was virtually supplanted by, the pantomimic dance, which was in essence simply story-telling by means of attitudes and gestures, in time to music.

It is interesting in this connection to note one of the epigrams of the Planudean Anthology (289 Loeb), by an anonymous writer who is praising the dancing of a *pantomimus*, Xenophon of Smyrna. "He danced the part of Cadmus," says the epigrammatist, "and the messenger (*angelon*) coming from the wood where he had spied on the dances of the Bacchantes." His dancing, the poet continues, was "divine."

Both the Ionian Greeks and the tyrants of Syracuse were famous for their lavish banquets with carefully devised entertainment. As early as the fifth century B. C., among the Ionian Athenians, professional entertainers "danced out" stories of mythology. Xenophon (*Symp.* ix, 2-7) gives us a detailed account of a professional performance of a dance portraying Ariadne and Dionysus, as presented at a banquet attended by Socrates. It is just possible that the "messengers' dances" which Athenaeus says the Ionians perfected "over their wine" may have been performances of this sort.

There is, however, an alternative possibility—one which I believe is more likely to be correct. We know that at banquets the Greeks were fond of amusements in which the guests themselves took part. Among these were songs, amoebaeon verses, riddles, quips, "stunts," guessing games of all kinds. Frequently guests arose, called for music, and danced to divert the company and to work off their own "animal spirits" (cf. Xenophon, *Symp.* ii, 22). I believe that it is quite likely that the messenger's dance as developed at the symposia was a performance in which a guest arose and, to the music of lyre or flute (probably played by professional entertainers), acted out a story for his fellow banqueters. The story might conceivably be drawn from mythology or history, or it might be some current piece of gossip. The spectators, presumably, were expected to guess what story was being "danced"; or, in the case of some scandalous tale too piquant for words, perhaps the "dance" itself was sufficient for entertainment.

That this conjecture is not mere imagining is indicated by an interesting fact. It has been well established that children's games are often "degraded" or "deteriorated" forms of dances of great antiquity. Hopscotch, e.g., is a "degraded" form of an old labyrinth dance of mystical and religious significance; and the ludicrous "chicken hop" of the children of our eastern seaboard is probably the descendant of an "elbow dance" that can be traced to prehistoric Crete (L. B. Lawler, "Dancing with the Elbows," *Classical Journal* xxxviii, 161-163). Such longevity is quite common in the history of the dance; and a popular dance theme may live on in this way, literally for millennia. Now, in most of Europe and America there is a children's game in which one child or a group acts out a story in dumb show, and the others guess what the story is. The game is variously called "Charades," "Lemonade," "Pennsylvania," etc. In many forms of the game, the group which is to act out the story enters as from a distance, and says, in unison, "Here we come." The other side asks, "Where from?" The reply is "Pennsylvania," or some other specific place-name. Here the motif of the messenger, bringing a story from a distance, is very obvious. I believe that this game, appearing as it does in lands influenced by Greco-Roman culture, may quite possibly be a "deteriorated" form of the ancient messenger's dance.

And so, in a sense, we really do have "dancing messengers," after all!



New Supporting Members are Professor Cornelia C. Coulter, of Mt. Holyoke College, and Miss Cornelia Duffy, of Cynthiana, Kentucky.

## AN EVALUATION OF THE CHARACTER OF HANNIBAL

A Condensation of a Paper  
By JOHN N. HRITZU  
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IT IS BUT NATURAL that certain epithets should cling to the names of famous ancient personages. Yet, on the other hand, it is strange how certain designations at times tend to overshadow and relegate to the background the other qualities of particular men. We remember, for instance, Aeneas as "pius," Achates as "fidus," Odysseus as crafty, Agamemnon as magnanimous. So, unfortunately, many persons remember Hannibal as "dirus," as one who had no regard for truth, no sense of sanctity, no fear of the gods, no regard for an oath, no sense of religion.

Just as in ancient Rome it was the popular notion that branded Hannibal as a renegade, so too in modern times the popular type of literature has helped to besmirch the character of Hannibal as irreligious, godless, cruel, perfidious. In his book *Swords against Carthage* (Longmans, Green, and Co., 1932, p. 244), Friedrich Donauer describes the audience room in the tent of Hannibal, where the Carthaginian idols were kept, and where stood a sacrificial altar surrounded by incense burners, as a reception room used only for solemn ceremonies—as a chamber that was merely a receptacle for the images of the native gods which Hannibal had long despised. Now, it seems to me that Hannibal would be a hypocrite were he to have in his tent, for the sole purpose of ostentation, the same sacrificial arrangements that religious Carthaginians used. An irreligious man would surely not surround himself with the very symbols that would remind him of deities which he detested. Can we imagine a hay fever victim demanding a vase of ragweed for a desk ornament?

Livy (xxi, 4, 9) charges Hannibal with inhuman cruelty, perfidy, and complete disregard for truth, the gods, the sanctity of an oath, religious scruples; yet Livy himself digresses in his story of the second Punic war to tell us of Hannibal's trip to Gades to sacrifice to Hercules before setting out on his great expedition against Italy (xxi, 21, 9). The same author mentions the fact that Hannibal gave thanks at Gades for the victory at Saguntum.

We must be very careful in interpreting opinions of the ancients in regard to their adversaries. Military and public enemies are habitually described as immoral, or at least as amoral, and irreligious. Livy undertook the writing of the history of Rome, especially that phase of it which dealt with the Punic wars, not for the purpose of evaluating causes

and effects, but rather for the purpose of perpetuating the story of the wars in an interesting, rhetorical style. He strove for dramatic effects; and with his dramatic genius he realized that any phrase or expression or situation that might hint at defamation of the "number one enemy" would and could elicit extraordinary interest and attention from his Roman audience. That is why he did not follow more closely the unbiased Polybius. Livy is not, then, a critical historian, but rather the prototype of the modern narrator in a news reel, who simply tells what he sees, not why he sees the news in any particular light. There are many inconsistencies in his history; even in the matter of Hannibal's possible route over the Alps he is undecided. He intermingles with historical facts various myths, legends, and preposterous tales. His carelessness in the use of sources, and his indifference to accuracy, are well known and uncontested facts. Since we admit inaccuracies in his treatment of chronology and geography and history, we must be willing to admit inaccuracies in matters of biography and character sketching also.

Livy must certainly have been aware of the stories about Hannibal that had become traditions among the Romans. Hannibal was a sort of "bogey man," used by Roman mothers to quiet their children. He was thought of as a man of terror, of evil. He was considered as a wizard, a magician, in communion with and in command of superhuman agencies. The Romans had indications from their gods and oracles that Rome would become mistress of the land and of the sea. All of the omens had been favorable—until Hannibal made his appearance. The Romans believed that only superhuman agencies could compete with superhuman agencies. And when they realized that Hannibal was actually overriding the plans of the Roman deities; when they were informed of the successive defeats of the hitherto invincible Roman legions; when they realized that Rome, the darling of the gods, was actually at the mercy of Hannibal—we cannot wonder that the Romans concluded that Hannibal was the unholy one, working in partnership with evil forces against the gods of Rome. There is no reason to doubt the widespread popularity of apocryphal stories concerning Hannibal; in the stories, however, there was little truth.

If we study carefully the remarks of Livy concerning Hannibal which precede and follow the passage we have cited, we find an apparent contradiction of facts. We learn that Hannibal took a solemn oath at the altar in boyhood, and had been taught to offer sacrifices to the gods; yet he is a despiser of his native gods. Such a change is possible, but un-