
"A SNUB-NOSED HAND" IN THE GREEK DANCE: A CONDENSATION OF A PAPER

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"Tantae molis erat Romanam condere gentem"—the line is plainly a rhythmical echo of a greater one in Lucretius (i, 101): "Tantum religio potuit suadere malorum."

Aeneas, then, is a good man. What is a good man, as Vergil pictures him? We can learn by hearing his story as he told it to Dido—who, as she hears, forgets Sychaeus and burns for the handsome, eloquent hero from over the seas, who has suffered as she has, and more. For Aeneas, country and king come first. When he cannot save these, there are the loyalties of the family—first to the father, then to the son. The wife and mother? She is very precious, but must follow country, father, and son. Was Aeneas a fully religious man? Sound religion is made of two components—piety and spirituality. Aeneas is a good, religious man in his piety, and exhibits Vergil's Roman scale of values in his goodness, piety, loyalty, including, be it noted for the Dido incident, love of women and of wife. The instruments for the functioning of the spirit in Vergil are myths, rituals, dreams by day or night, devotion to actions like seeking cities with foundations not made with hands. Therefore Aeneas, a good man, a spiritual man, took with him his Trojan gods, which had failed to save Troy for him and themselves, and would establish them in the new city he sought, he knew not where, across the seas. Vergil knew not faith as Faith, and, product of the Greek and Roman almost wholly human emphasis, he could hardly feel the full force of the spiritual life compared with the pious. Aeneas will not live or die for a Dido, though he may mistake for a greater or lesser time her city for the one he seeks, her gods for his, her love for Creusa's (or Lavinia's). Son of Venus, he will be no Hippolytus before a Dido.

Dido and Juno might have known from his story that if ever Aeneas felt or believed or thought he knew that Italy and not Africa, Rome and not Carthage, was his country, and that by his lingering in Carthage he might be sacrificing his "career" and his son, he would leave her at no matter what cost to his own pleasure. Anna, at least, with her practical but not too subtle mind, should have known it. But who can resist passion at its wildest? And why not combine love of woman with love of country, making Carthage the city so long sought and never yet found?

Carthage, then, forms for Aeneas his greatest test. He did not choose to go there. He did not know beyond a doubt that he was not to stay there, though he had pretty well decided that Italy was his destination. First he wondered if he could save his ships and people, make repairs, and get away. Then lo!—a brilliant re-

ception in a city already in the building, the love of its sad, brilliant, beautiful queen! Aeneas was a man, a good man, but no Hippolytus. He enjoyed Carthage and Dido. He loved Carthage. He loved Dido, but as a Greek or a Roman, not as a Romantic-Christian. Such guilt or sin as Vergil finds in the acts of Dido and Aeneas is in Dido, not Aeneas—except that Aeneas might have failed to break the power Dido had over him, become an Antony instead of an Octavianus, as it were, before Cleopatra. Those, therefore, who look for a tragic flaw in Aeneas look in vain. It is not there. Aeneas is a blunderer rather than a sinner. He is no Creon, broken-hearted at the end of the story for the wrongs he has done. Broken-hearted he is, or almost so. He must face, with tears vainly shed, the frenzied Dido; but he does not see how he could have acted very differently. A life of love in Africa would be delightful. "Italiam non sponte sequor" is true. But sweet as love is, it is not all of life for Aeneas with his grasp, though not too sure, of life's sad complications.

But Dido is doomed from the first—doomed because she is Carthage against Rome, doomed because she is the instrument of Juno against Venus—doomed because of her character. From the first she is *fati nescia*, ignorant of what is to be. Her heart is softened by Jupiter through Mercury, that she may not defeat fate or fail to face her own. Jupiter then withdraws, and the scene is left to Juno and Venus and Dido and Aeneas. Venus will finish the work of softening the mind of Dido. Then and thereafter we find "infelix (Dido) pesti devota futurae."

Her character in her situation dooms her. Three elements fix her character: a dangerous emotionalism and passionate temperament; a narrow dogmatism in morals—at least until Aeneas takes her by surprise; and a religion that is at once belief and unbelief—a thing of omens, magic, and incantations. Combined with these is a complete lack of humor. She is almost a comic character in her first speech to Anna in the fourth book. For the resolute (!) oath she swears of loyalty to Sychaeus, just after a full admission that a living love is already ruling in her passionate soul and body, could easily fall into the comic lover's oath. But she has no sense of humor, nor does Anna. Her formal morality cannot master her driving passionate nature. Aeneas, too, lacks humor, nor could he use it with a Dido if he had it. He does have a more comprehensive goodness than she, and so can come through. Yet she triumphs, too; for, while love can not rightly claim the place she would give it, and, till lately, romantic story has allowed it, loving, cursing, burning Dido has moved the hearts of all

who have come under the magic of her beauty, passion, and eloquence in death.

"You can never overstate what I owe you," says Aeneas to Dido. "I can not follow my own desires. I am under orders to go on to Italy, though I don't want to go." Aeneas had to be his own commander. The command to go on comes to him from his piety and his religion. He must obey, and hope for Dido an understanding beyond her passions and her moralistic dogma. That hope he was soon to learn was vain; and in the Fields of Mourning, where dwell the broken-hearted dead, she still can not forgive nor understand, finding what happiness she can with Sychaeus in this region of sorrow. (One notes that only women are listed by Vergil as properly in the Mourning Fields, and wonders if Sychaeus is there for artistic reasons only!) As for Aeneas, the love of a good man for a woman is sweet, and hers for him delightful; broken love may make a good man sad, but love can not command his first devotion.



"A SNUB-NOSED HAND" IN THE GREEK DANCE

A CONDENSATION OF A PAPER

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THE STUDENT of the Greek dance is confronted with many vexed problems, most of them involving the interpretation of vague or scanty bits of information in ancient authors. In some cases it would seem a hopeless task to endeavor to determine just what our sources mean or suggest; however, when even a little light can be thrown upon the interpretation of a phrase, or sometimes of a word, the resultant implications are frequently significant for a wider area of the Greek dance than might at first appear evident. For that reason, one who would study the dance must give much close attention to small details.

Among the small details of possibly great significance are the innumerable *schemata*, or figures, of the various dances. In many cases the ancient authors merely mention these by name, often in a most casual manner, with the assumption that their readers are, of course, quite familiar with the figures mentioned. Fortunately, the names of most of these *schemata* are intended, at least, to be descriptive; and a careful scrutiny of pertinent linguistic, literary, and archaeological evidence sometimes proves illuminating.

Among the *schemata* of which we have definite record is one called *cheir sime*. Our sources for it are Pollux (iv, 105) and Hesychius, s.v. *sime cheir*, both of whom say it is a *schema* of the tragic dance;

and Athenaeus (xiv, 630 a), who merely lists it as a dance *schema*.

Commentators have treated the expression, for the most part, with the utmost brevity. Scaliger (*De Comoedia et Tragodia* 1524 D) lists it as one of the figures "quarum multas praeter nomen eos" (the ancient writers on the dance) "equidem suspicor ignorasse." Meursius (*Orchestra* s.v. *cheir sime*) translates "curva manus." Salmasius expressed it as his opinion that *cheir sime* and *cheir kataprenes* were "contraria schemata." (*Cheir kataprenes* seems to have been a gesture of slapping with the open palm.) Festa saw in *cheir sime* a survival to classical times of a very primitive gesture of the warding off of danger or evil. Séchan interpreted *cheir sime* as "the hand turned palm to the spectator," and *cheir kataprenes* as "the hand turned palm to the ground." He called attention to the wide use of the two *schemata*, in this sense, on vases representing the dances of satyrs and silenes, and thought both *schemata* were favorites in the *sikinnis*, the dance of the satyr play. Charles B. Gulick, in his new translation of Athenaeus (Harvard University Press, 1930-37, vi, 397), renders the expression as "hand-slanting."

The word *simos* means, literally, "snub-nosed." And what is "a snub-nosed hand"? When applied to things other than a face, the adjective seems to denote "bent upwards." Surely this must imply, then, in our *schema*, not necessarily "a hand turned to the spectator," but rather a hand held in such a way that there is tension in it, and the fingers, out at full length, curve up, back, and away from the palm. This gesture could be seen in a hand held in many positions—palm down, palm toward the dancer's body, palm away from the dancer's body, hand before the dancer's face, hand behind the dancer's back, etc. It would seem to be, then, something not unlike the characteristic hand gesture of the Cambodian ritual dances, as seen today, but without the excessive, abnormal tension of the fingers which long professional training in those dances has given to the Oriental performers.

Is such an interpretation borne out by Greek representations of dancing figures? Even a casual inspection of the Greek vases and figurines in any fairly large collection, or a glance through any published collection of reproductions of vase paintings and terra cottas, will show innumerable representations of just such a gesture as we have posited. Etruscan dancers, too, seem to have made use of a gesture of the same sort, probably borrowed from the Greeks. The funeral dances portrayed in the tombs at Tarquinia, for example, make frequent use of the gesture. In the funeral dances illustrated in Prentice Duell's "The Tomba del Triclinio at Tarquinia" (Memoirs of the American Acad-

emy in Rome vi, 1927, 5-68), three dancers on the east wall and four on the west wall show such a gesture clearly.

A careful study of several hundred representations of the tensed, open hand indicates beyond a shadow of a doubt that although the gesture is frequently shown in Dionysiac dances, yet it is confined to no one type of dance; and that it has many uses, depending upon circumstances. Among other things, it is used to express:

1. Mere muscular tension, with no mimetic significance.

Often this use of the gesture is for balance. On a Paris cylix (Cab. Med. 697) a Maenad leaps in the dance, and her left hand assumes the gesture to help balance her turned head.

2. Rapidity of motion.

In a very rapid dance, as the dancer whirls or rushes through the figures, the arms naturally swing out and up; and with increasing rush of air against them, the hands tend to bend back at the wrists. In the Metropolitan Museum in New York City the gesture is seen in a whirling calathiscus dancer depicted in a fourth-century terra cotta (.06.1111); rushing satyrs on fifth-century craters (24.97.25 and .06.1021.152); and a rushing Maenad on a fifth-century bell crater (.07.286.85).

3. Worship or deference.

The use of the gesture to denote deference is obviously an outgrowth of the Greek custom of turning the palms to a deity, his image, or his altar, in the act of worship. If the dancer or worshipper is close to a low image or altar, the gesture of worship would necessitate a backward bend of the hand at the wrist. In the Metropolitan Museum the gesture may be seen in the case of dancing women deferring to an image of Dionysus, on a black-figured lecythus (G.R. 559); of several dancing figures who defer to a diner on a couch, on a late sixth-century amphora (26.60.29), etc. In the same museum, the gesture is shown by two non-dancing women on a black-figured cylix (.06.1097), who show deference to the new-born Athena, standing doll-like in the lap of Zeus; and by Leto, who, on a sixth-century amphora, uses the gesture as she watches Apollo playing his lyre (G.R. 547).

4. Surprise.

In a Dionysiac rout on a fifth-century bell crater in the Metropolitan Museum (.07.286.85), two satyrs use the gesture to show surprise as a Maenad stops suddenly and faces them, grasping her thyrsus. On a Boston scyphus (01.8032) attributed to the Penthesilea painter, as Kore rises from the earth a "goat-headed male being," in great astonishment, uses the gesture with his left hand.

5. Marked admiration.

From its use to denote surprise prob-

ably develops the connotation of admiration. On a Brygos cylix in the British Museum, a reclining youth uses the gesture with his right hand as he watches a courtesan dance.

6. Pointing.

Occasionally, especially in the excitement of a Bacchic rout, a dancer stops and directs the attention of others to something, with his arm straight, the palm up, and the hand bent back and down at the wrist. Examples are to be seen on a Berlin cylix (2290), on a black-figured lecythus (31.11.10) in the Metropolitan Museum, etc. Non-dancing figures use the gesture also.

7. Mimetic carrying of an imaginary object on the palm of the hand.

On a red-figured vase of the fourth century, illustrated in Maurice Emmanuel's *Essai sur l'orchestrique grecque antique* (Paris, Hachette, 1895), fig. 165, a satyr balances an imaginary jar or other object at the level of his forehead, on the palm of the left hand, while he braces himself with his thyrsus to offset the supposed weight of his burden.

8. Abandon.

The gesture is repeatedly used to indicate abandon in komastic and Dionysiac dances. A satyr uses it with both hands on a sixth-century crater in the Metropolitan Museum (31.11.11). A characteristic variant of it is seen on a famous Berlin cylix (2290); here the arm is curved up and in towards the head, by the ear, the hand with palm up, in front of the face or forehead. Etruscan paintings made under Greek influence also show the gesture with this significance.

9. Deterrence.

The use of the gesture to deter another dancer is often found in a crowded scene. On an Ionic black-figured *deinos* in Boston (13.205), in a group of dancers moving closely together, a dancer occasionally lifts a hand in our gesture, obviously to keep a neighbor from colliding with him. The same significance may be noted in a komastic dance on a sixth-century psycter in the Louvre (190). One of the best examples of the gesture in this significance is an Athenian scyphus of the middle of the fifth century, in the Metropolitan Museum (22.139.29), upon which a Maenad wields a club threateningly against a satyr, and he wards off the blow with a strong *cheir sime* gesture of the left hand.

10. Caution or stealth.

From the significance of deterrence probably develops the significance of caution. On a fifth-century column crater in the Metropolitan Museum (.06.1021.152) a satyr steps forward with great caution, a wine-skin in his right hand, and the left hand stretched to the rear in our

gesture, the whole figure the very essence of caution.

11. Conversation.

Quite evidently the gesture was used also in ordinary conversation, and in representations intended to show persons as conversing. The exact significance of the gesture as so used is not clear; but it may have some connection with the pointing significance. On an Athenian pyxis of the fifth century in the Metropolitan Museum (06.1117), depicting women working with wool, one woman uses the gesture, very definitely in conversation.

Among all of these uses of the gesture, the "deterrence" significance is probably the most important. It is found very frequently in Dionysiac settings; and Festa may perhaps be right in seeing in it a very primitive apotropaic gesture which came to be characteristic of the *sikinnis*, the dance of the satyr play. From the evidence of the large number of vase paintings which show the use of the gesture in Dionysiac connotations, I believe that in time this gesture became highly stylized and conventionalized in the satyr play, with an almost complete loss of its original significance. The conventionalized version of the gesture is, I believe, shown well on many vase paintings, particularly on a cylix (E 75) in the British Museum.

In this connection it is interesting to note that there is a record in Greek literature and art of an important example of this gesture in a non-dancing figure—that of Marsyas, who in Myron's bronze group warded off from his eyes the blow of Athena's spear (cf. Pausanias i, 24, 1).

Pollux (iv, 105) specifically says that *cheir sime* was a *schema* of the tragic dance. Here we must bear in mind the fact that ancient writers on the dance repeatedly use *tragikos* of the satyr play as of tragedy. Accordingly, Pollux may be referring to the *sikinnis* rather than to the dance of tragedy proper. However, I believe that Pollux may be interpreted literally, even in this connection. I believe that *cheir sime* appeared in tragedy as a *schema* of the dance, and also as a characteristic gesture used by chorus and actors alike. (We must not forget that to a Greek the gestures of actors were regarded as "dances.")

Greek tragedy, of course, abounds in horrible or terrifying episodes, and also in accounts of such episodes, related by messengers or others. Naturally the observers or listeners in these cases would react to the horror or terror of the situation; and how more naturally than with what we may call the "Marsyas form" of our gesture?—with tensed hand held before the face, palm out. Such a gesture could be used in all plays in which a horrible sight is revealed, on the *eccyclema* or otherwise; in which a dying person or a dead body is carried in; or in which a blinded per-

son enters. The gesture could be used also to express terror and surprise upon the apparition of a *deus ex machina*, or of the Eumenides, or of Medea's winged chariot; also, at Evadne's self-immolation; or at the crashing of thunder. It could serve to avert a threatened blow, to ward off a terrible thought, or to show horror or revulsion. Opportunity for this use of the gesture occurs in every Greek tragedy which we possess. As a Dionysiac gesture, of course, it could have been used in every tragedy with a Dionysiac theme.

Since tragic themes made up the subject matter of the later dances of the *pantomimi*, it seems logical that our gesture would pass to those dancers as well. We hear of a dancer "dancing" Ajax, or Medea, or Niobe, for instance; and somewhere in these performances any of the Greek tragic gestures might find a place, especially in view of the fact that most of the *pantomimi* were Greeks.

In all instances of the use of our gesture, the greater the emotion, the greater the tension of the hand. Accordingly, it is easy to see how the gesture could have come to be considered a highly appropriate one for the tragic dance.

I believe, then, that what the Greeks call *cheir sime* was a gesture of a tensed hand, with the fingers drawn back, straining, from the flat palm. Such a gesture is seen in representations of komastic dances, funeral dances, and ritual dances of various sorts. It seems to have been especially common in Dionysiac dances, in the satyr play, and in tragedy.



ANOTHER INSCRIPTION

Contributed by BROTHER AUGUSTINE, F.S.C.
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The article on inscriptions in a recent issue of THE CLASSICAL OUTLOOK reminded me of an inscription that appears on a very beautiful stone wall near our property. It may interest other teachers of Latin. It reads as follows:

HVNC.MVRVM
JOSIAH.HOVSE
EX.FVNDAMENTIS.EREXIT
QVEM.SIBI.MONVMENTVM.POSVIT
JUST.AS.IT.STANDS
WITH.HIS.OWN.HANDS
HE.QUARRIED.AND.HE.CUTEM
WHEN.HE.IS.GONE
MAY.EVERY.STONE
STAY.WHERE.JOSIAH.PUTEM
1880-1888

The dates seem to indicate the years taken to build the wall.

I have not been able to trace the cause of the broken Latin-English, but it has always "stopped" my Latin classes for a few moments, especially when I present it to them with no space between the words.

CICERO AS SEMANTICIST

By DOROTHEA CLINTON WOODWORTH
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CONTEMPORARY LINGUISTS, insofar as they concern themselves at all with that borderline and hardly-to-be-recognized branch of their science which has come to be called semantics, are divided into two classes: those who are content to follow the lead of the great nineteenth century theorists, Wundt, Paul, Bréal, and Darmesteter; and those who prefer to derive their theory from Ogden and Richards, and even, among the more extreme, from the logical positivists and their immediate predecessors, Russell, Wittgenstein, Carnap, and Ayer.

The first group refrain, perhaps wisely, from speculation about the nature of meaning, willingly referring all problems of the relation of the symbol to the thing symbolized to the philosophers and psychologists: they confine their investigations to the classification of the *changes* of meaning from generation to generation and language to language. The second group disdain to trace the history of meanings from the Indo-European root to modern Cockney usage, and are absorbed in the consideration of the linguistic aspects of the problems, "How do words have meanings?" and "What are the kinds of meanings?"

However, both classes, with the exception of Hayakawa in his recent book, have almost completely ignored one of the most striking phenomena of linguistic meaning, the fact of emotion in language. One would think in perusing the slender semantic literature that language had only one function, to enable human beings to communicate concerning the outside world and their thoughts about it, by means of word-labels which stand for or refer to things, relations, and concepts. The facts warrant no such assumption. One does not have to listen to political speeches, nor read impressionistic poetry, to realize that great quantities of language have very little reference to things or thoughts about things. As often as not language is employed to move or persuade or compel, rather than to explain and describe.

It is true that the nineteenth century linguists and their present-day followers have recognized what I have elsewhere called "affective meanings." At least they offer a classification of change of meaning in emotional words into "pejorative" and "ameliorative." It is also true that some of the other writers on the subject, following perhaps Ogden and Richards, recognize emotional values, only to dismiss them as irrelevant on the grounds that they are accidental accretions playing no part in symbolization.

The present writer has ventured to dis-