

The presence of dancing in the three most significant genres of the ancient Greek theatre

Douka, S.*

Department of Physical Education and Sports Science, Aristotle University of Thessaloniki, Thessaloniki 54124, Thessaloniki, Greece

Abstract

For the ancient Greeks, one of the most meaningful pleasures was undoubtedly theater. Therefore, the object of the current research is, on the one hand, to scrutinize how much important was for the ancient Greeks to dabble at theater and, on the other hand, the record of those dances that were presented at theater, as well. For the element selection has been used the methodological research, in which has realized analysis and interpretation of primary and secondary resources. According to the results of resources study, in antiquity, spectators and dancers not only entertained themselves, but also educated themselves through contact with legends, religion and fantastic instances directly concerning their everyday life. All these fantastic instances were presented as real by the master creators of that time. In all of the three genres of theater, the Chorus played a primary role. Its members were dancing and singing at the same time, or they were solely dancing using mimic movements, and by combining the “acting” talent, the art and the beauty, they aimed at impressing the audience. The conclusion of this study results to theater’s both artistic and cultural character, because, in one sense, it artistically inspired the artists. Additionally, it constituted a form of an auto telic art, which enhanced and refined the cultural virtues.

Keywords: dance; dancing; theater.

1 Introduction

In ancient Greeks’ life, theater occupied one of the most important pleasures, because it was mainly a takeout for spectators’ entertainment and for artists’ creation, whereas its topics brought them in contact with legends, their religion and their everyday life.

The aim of the current research is to study in detail three of the most prominent genres of the ancient theater and the role of dancing in them.

The problem is that there has been limited research so far to recognize the educational value of ancient Greek dances in this context. This is the first published paper that explores and emphasizes on both leisure and education roles of ancient Greek dances, in the three most significant genres (tragedy, comedy, satiric drama) of the ancient Greek theatre.

2 Method

For the successful completion of the current research and especially the analysis of primary sources, the method of historical methodological research has been used, along with historians’ ancient texts, in which all the elements they cite, along with the whole staff of their researches have been lengthy interpreted. Except for the aforementioned for this research, secondary sources have been utilized, too.

*Corresponding author: e-mail: sdouka@phed.auth.gr

3 The three genres of the ancient theater

The three important genres of the ancient theater were tragedy, comedy and satyr play, which most of the times presented dancing forms inspired by plays' cases, whereas, according to attestations, they had its roots in the Dionysian cult.

For the ancient Greeks one of the most prominent gods and the God for whom the major number of ceremonies were acted out was Dionysus. Dithyramb initially, was a hymn in Dionysus honor. Chronologically talking, in 509 or 508 bc and after Lasus of Hermione reforms, dithyramb competitions were added to the program of the Great Dionysia. Their rendition belonged to circled dances, comprised of fifty boys or men and shaped a circle in the orchestra around the altar and the flute-player (Souda Lexicon, lemma: kykliodidaskalos, kykloi xoroi).

Lesky (1964) considers that there is a connection of the Dionysian cult to tragedy, due to the warm support that both experienced, owing to Greek tyrants cultural and religious measurements. However, he considers 'ecstasies' as the most important point in the Dionysian cult, because it focuses on the mysterious instance of transformation, the fundamental presupposition for drama's birth. Hence, he identifies the primitive 'actor' with the devil.

However, the most important interpretation of tragedy's birth and development is given to us in Aristotle's poesy (1449a). According to the philosopher, in the beginning, both genres (tragedy and comedy) based upon improvisation. Tragedy came from dithyramb, whereas comedy, which emerged later, was generated by ithyphallic pomp, in which exarches were chanting songs taken from Dionysus and they were directly related to fertility. The etymology of the word sends us to the notion asma komou, something that confirms its spring from the ithyphallic choral songs.

Comedy, on the other hand, had a minor plot and was mostly useful as a political machine for authority's assault. Later, it was created the 'average comedy' as it was called, which enforced dance and in contrast to the initial comedy, it handled more with the social satire than the political one. Although it continued to insult the authority, it used fake names and then developed to the new comedy (Liddell & Scott, lemma: komodia). Aristophanes' comments (Comments Aristophanes, The peace: 835) and Souda (lemma: didyramvodidaskalos) indicate that the invention of comedy belongs to Iona from Chios.

The development of tragedy brought into light the satyr play, which presented plays where Dionysus took part. The Chorus was consisted of satyrs and its topics based on previous tragedies presented as parodies. The satyr play was invented by Pratina (approximately 500 bc) as a form of satisfaction for Dionysian element prohibition from tragedy (Liddell & Scott, lemma: satyr play).

It is insightfully pointed out in Aristotle's poesy that the satyr pre-stage play development was a form of choral performances based on dramatic spectacle realized by satyrs.

Elements for the theatrical forms are given to us by Pollux (4.106-154), who analyses names, topics, theaters' places, and generally whatever has to do with this genre. However, to be honest, many of the attestations are controversial to the finders, the precise presence of actors and the dance group.

4 The art of mime at the ancient theater

According to the running elements, tragedy was the serious drama, comedy travestied tragedy's topics and satyr play presented in parodies.

All the issues were taken from heroic legends and therefore, many of the angiographies with representations have not been saved, because the artists preferred to present the legend itself.

Through the study of plays presented in the ancient theater, we observe that many times dancing was performed by the Chorus. The Chorus was consisted of a number of members (Herodotus: 5.67) who were narrating events or creating a dialogue with the actor. The tragedy's Chorus was consisted of fifteen members (Aristophanes, *The Peace*: 805, *The Birds*: 787) and the comedy's one of twenty four, correspondingly (Comments Aristophanes, *The peace*: 735). The Chorus presence was of a major significance, so that, when the poet wanted to present a play, he should ask the dance from the leader (Aristophanes, *The Knights*: 513).

Because of high expenditures, the poet asked for a leader's subscription who could cover the expenses, and then, he could get permission to create the Chorus (Aristophanes, *The Frogs*: 94, *The peace*: 803-7). Its members were chosen in accordance to the tribe, in which the artist belonged to, and after the group's creation, they started the practice in dancing and singing, most of the times under the poet's supervision, who also called as a dancing master (Aristophanes, *Ekklesiastousae*: 809; Plato, *Laws*: 2.655a, 7.812e). During the play, Chorus presented dance shapes many times, whereas it was chanting choric songs (Plato, *Laws*: 2.607a).

However, according to Lesky (1964), the dancing might be also presented by actors, a view that also based on Schreckenbergs point that the word act presupposes the meaning of the expression *drazeon xeiron*, thus drama is a mimic representation with body's movement and maybe that's the reason why had consolidated the principle of a plain kind of pantomimic dancing. The author refers to A.M. Dale who considered that speech, music and dancing are correlated with each other.

The relation of theater's dances to mime, which later developed to pantomime turned into the most significant element. The theater's dancer should have a complete knowledge of the ancient history, and above all of the legends from all over Greece (Athens, Corinth, Sparta, Arcadia, Aitolia, Thrice, and Thessaly), along with Asia's and Egypt's ones. It is not accidental the fact of that knowledge, because dancer's art bases on mime and expression of what he intones or sings (Lucian, *The Dance*: 38-60, 64).

The fundamental aim of dancing was the acting, obviously seen by the way dancers took care of it, almost in the same way as the elocutionists did for their study. Therefore, when they were getting prepared for a representation, they made constant rehearsals in order to impersonate all the people they were called to do, as a result many believed that dancers had a unique body and many souls (Lucian, *The Dance*: 66).

Hence, mime became the most significant element of dancing in theater (Plato, *Sophist*: 265a, *Republic*: 394b) This fact proves the glory of that art which should have interconnected the mind, the mimic talent, the body beauty and the dancing art the one to each other, resulting to fill spectators with enthusiasm, and eventually to mesmerize them (Athenaeus, *Deipnosophistae*: 14.628d-e.). This is the reason why they basically considered the dancers as divine creatures.

The mime art became the source of dancing art which was also presented out of the theater e.g. in symposiums, jags, and especially by professionals. Its common element to the theater was the presence of two or more persons except for the dancer.

5 Names of dancing in tragedy

In antiquity, there were dances realized in particular cases and for particular reasons. At the theater's place, there were particular names of dances which were presented exclusively during a particular theatrical genre.

By using as a starting point tragedy, its dancing was named emmeleia (meaning gracefulness/harmonization). According to Seleuko (Athenaeus, *Deipnosophistae*: 1.20e, 14.631d, 630c-d), the first introducer of the tragic dancing was Vathillos, Alexandreus who first danced pantomime. The Athenian attempted to correlate that dance with naked boys dance, considering that in both dances is emphasized the modesty and the gravity. In Souda, we are getting informed that emmeleia was a dance included dancing with song and dancing that accompanied by speeches, that is to say mimic gesticulations.

Platon (Laws: 7.815b-816d) considers emmeleia to be the peaceful dancing. It includes the kind of dance which is inspired by the feeling of euphoria and the one of well-done. It can be splitted into two kinds. Namely, the first kind is of the man who has already overcome suffers and dangers and the second kind of the man who has already been connected with the commodities resulting to salvation. In this point, the philosopher insightfully points out his observation about the size and the well-done of movements, characteristics that can be considered as technical recommendation towards dancers. The man moves more aggressive when his delectations are more intense, whereas he is more sissy and out of practice when he lies in sobriety. In contrast, he moves less aggressively when his delectations are lower, and he has educated himself in bravery and courage. The philosopher considers that the youth should be taught pyrrhichios and emmeleia, whether the legislator defines all the types, and the law watchman expects their realization. Plato, in his reference to emmeleia, supports that the representation of forms and speeches accompanied by gestures, demonstrates the art of dance. Because the person who takes part in something like this, he should move his body in a particular way, which is defined by the topic and the tone, something that is not an easy case for everyone!

Herodotus (6.129) refers emmeleia as an 'aulima' (music played with flutes). To be more specific, he narrates an event that occurs in the day of Kleisthene's daughter marriage with Hippokleides. Having a strong will to impress, he presented Spartan and Attic forms, acrobatic exercises under the sounds of the flute music 'emmeleia'.

Another dancing of tragedy was the alphabetic dance. This kind of form is based on alphabet's letters from which also took its name. Kallias, the Athenian (Athenaeus, *Deipnosophistae*: 7.276a, 10.453c-d), had composed an alphabetic tragedy which is mainly referred to grammar and reminds us of the model that Euripides had already used in *Medea* and Sophocles in *Oedipus*. The Athenian gives us a detailed description of the alphabetic dance where the introduction was created from the Greek alphabet's letters.

Dithyramb was one prominent representation sung and danced in honor of Dionysus. Hesychius considered dithyramb as a hymn for the God Dionysus. Aristotle considers it as one of the tragedy's roots; Archilagos and Epimarchos connect it with wine and Pindaros with animals' sacrifice (Aristotle, *Poetics*: 1449a; Pindar, *Olympic Hymns*: 13, 19). Additionally, there are many sources that refer Arion as the creator of the dithyramb (Herodotus: 1.23; Souda Lexicon lemma: Ἀρίων; Aristotle, *Poetics*: 1449a; Pindar, *Olympic Hymns*: 13.18-19; Comments Aristophanes, *The birds*: 1403.). In this form, which started as a hymn for Dionysus worship, circled dances performed group songs, whereas the dancers were satyrs already belonged to the God's group. Hence, with Arion's assistance, dithyramb was developed to a tragedy dancing. Phil (FHG 1)ochorus advocates that ancient people never sung the dithyramb with boisterous and orgiastic character in their libations, but celebrated Dionysus with wine and drunkenness and Apollo with peace and order, instead. Except for the above, dithyramb was also considered as a kind of poesy that was firstly cultivated by Dorian lyrical poets, and later by the Attics. The gist of those poems was Bacchus' birth (Plato, *Laws*: 3.700b).

Pollyx (4.105) mentions one more tragedy dance, named double. From the above abstract we suppose that dance was realized by dancers who made shapes in straight lines the one across the other or by dancers who may dance in pairs. However, we cannot clarify the way that it was danced. According to the comedian poet, the double is followed by a bacchanal comedy which was performed by the dancers in a quite wide circle, and where they were dancing independently the one from the other.

A female dance of tragedy was the eklaktisma. Its basic characteristic was the feet kicks that outreached the level of shoulders. Hesychius advocates that it was an impetuous and breathless dance, whereas Aristophanes (*The Wasps*: 1492, 1525-7) describes the dance in the following way; he specifically writes that dancers made high springs in the air and they were prompted to make springs with kicks in the air in order to exhibit their strong legs and thighs to the audience.

To continue with the tragedy kinds, thermaustris was also belonged to tragedy and it was characterized by quick moves as well (Hesychius lemma: Thermaustris; Athenaeus, *Deipnosophistae*: 14.630a). Its characteristic was the springs and the hands' move (Pollux: 4.102, 105; Lucian, *The Dance*: 34). It was considered as a maniac, intense and wild dance, where dancers jumped high in the air and most of the time crossed their legs before they land on the floor.

Kalathiskos was a form of a tragic dance and it is widely mentioned by many historians (Pollux: 4.105; Athenaeus, *Deipnosophistae*: 14.629f, 11.467f; *FAttCom* 1-3; *CAF* 1-3, *Apollophanis* quotation 1). But, detailed and specific information has not been saved.

Undoubtedly, in many attic red-figure vases are found representations of men and women who dance with hoods look alike baskets. Brommer (1989) advocates that in these depictions, dancers of the same sex never danced together. Of course, except for dancing, it was also a vase (*CAF* 1; *FAttCom*, *Eupolis* quotation: 227; *CAF* 3, *Menander* quotation: 1).

Tyrvasia was a rhapsodic dance (Hesychius, lemma: tyrvasia; Pollux: 4.105). Tyrvi means agitation, disorder and noise, and tyrvazo means come to cheerfulness; entertain myself, characteristics that betray the sense of this dance (LiddellScott, lemma: tyrvasia), as it was a noisy, lively and a deranged one. Pausanias (*Description of Greece*: 2.24.6) correlates dance with bacchanal celebration. Polybius (Pollux: 1.67) writes about the discomposure emerged in Sikna's armory by soldiers who were not of the same ethnicity and thus, they couldn't speak the same language during the dance. Brommer (1989) believes that tyrvasia was a rhapsodic dance and he baffles it with another dancing form of tragedy, called as hreon apokopi. In this form, dancers imitated the steal of meats.

One of the most significant dances of tragedy was also xifismos. Kratinos (*CAF* 1, *Kratinos* quotation: 219) considers that is a dance which mainly performed with open hands and by holding swords in them (Athenaeus, *Deipnosophistae*: 14.629f; Pollux: 4.99). In this dance, the dancers make gestures with their hands like pushing the swords away and their hands usually lie under cloaks.

Dion Cassiu (47.44.) gives a detailed description of the dance. It was a form resembled a battle with swords, where dancers fought each other with weapons. The participants pretended the battle by feeling anger. They moved hell-for-leather without taking precaution measurements, and due to their hot desire to kill the opponents, they turned away from themselves. Additionally, they were not a few the times when they threw away shields, by hitting each other in chest and head. However, more commonly, they hit the swords each other, and sometimes owing to the constant hits they pretended death.

Along with this form, we can also refer the rymo, which, according to lexicographers (Hesychius, lemma: rymos; Photios, *Aspects of language*: 429, 9) was related to emmeleia. In other words, it is a dance of that category. It is not considered as a dancing form, but as the rhythm of emmeleia.

6 Names of dance in Comedy

Leaving behind the tragedy where, according to ancient authors, there is a vast range of dances and dancing forms, we move on comedy, which is also another important theatrical genre.

The most significant dance of comedy, at least one of the three, was the kordax. It was danced with flute's company, and according to Aristoxeno (Athenaeus, *Deipnosophistae*: 1.20e; Pollux: 4.99), Vathilos and Pyladis wrote a book about dance where they developed the Italian style of dance from the comic dancing, named as kordakas. The movements in dance were indecent and unfamiliar. This dance was also considered as lascivious and indecent and its basic characteristic was an indecent move of pelvis and hams and the legs usually stiffly unified. The dancer sometimes jumped and kicked his hams by spinning in the air and many times he kicked his co-dancers, too. When somebody attempted to dance this dance out of stage, it was considered as a drunkenness or total boldness sign (Dimosthenis: 23.13; Theophrastus, *The characters*: 6.3; Athenaeus: *Deipnosophistae*: 14.631d; Lawler 1964).

Hesychious considers kordaka as a dance where somebody dances in an indecent way, whereas the movings were funny and ridiculous imitations.

Bekkeri (1814) refers Aristoxeno, who, in his writing about dancing, makes his separation in emmeleia which is a kind of tragic dancing, in sikini which is of the satiric one and finally in kordaka which belongs to the comic kind of dancing.

In all of the theatrical dances, the dancers used to wear masks, and according to the kind of dance, they should raise the feeling of fear or laugh to the audience.

In this issue of discussion, Lucian (*The Dance*: 27-8, 22) refers that one of the central targets of comedy was the burlesque of persons. The outer appearance of dancers was proper, their disguise proportional to the spectacle was presented, and their mouths were closed. On contrary to the comedy, in tragedy others shouted and not the dancers. The modest presence of dancers was perceived even from the blinds. In the beginning, they were dancing, while they were singing. However, because they couldn't sing anymore, due to their tiredness, then others were dancing, and others were singing.

In comedy's dances, according to some attestations, belongs the dancing apokinos, which we also find in the category of martial dances. Furthermore, we get more elements from Aristophanes, Kifisothoro and Kratino (CAF 1-3; FAttCom, Aristophanes. quotation: 275, Kratinus quotation: 120, Kiphisodorus quotation: 2). These send us to Athenaeus (*Deipnosophistae*: 14.629c-d), who considers it as a martial dance. Pollux (4.101.0) thus, considers it as a carnal dancing with the characteristic of pelvis shaking, kordaka's characteristic as well. Hesychius agrees with the adjective 'carnal' and Souda considers this dance as cumbersome, which was accompanied by the same name and characterized the iambus of buoyant-writers (Liddell&Scott, lemma: o grafon peri aselgeion).

Athenaeus and Hesychius believe that the posterior name of dance is maktrismo, which was danced by women who were called maktistries. Antifanis (Pollux: 10.103) notes that these both dances were accompanied by flute's music. Undoubtedly, even Pyrrhichios, which was considered par excellence as a war dance, is pointed out as a ridiculous dancing. However, the saved iconography results to draw our own conclusions, unlike to apokino and maktrismo, which simply remain two names for us. Apokinos is said that was danced by women in Kifisodoro's play 'Amazons' (Bron 1996) but it had the war dance's characteristics. Delavaud-Roux (1993) writes about the two different forms of dance, the comedian and the martial one, and advocates that it has taken its name from the ancient Greek verb kino means move, change place.

However, apart from apokino and maktrismo, Hesychius (lemma: maktir) gives us baktriasmos as the third dancing, proportional to the two previous. Pollux (4.101) considers it as indecent because of its basic characteristic of pelvis' rotation.

Another dance of comedy which was virtually based on pelvis' rotation was the aposisis. The intense movements of this dance caused laugh and cheerfulness to the spectators (Pollux: 4.101). Perhaps, this dance might have been based on springs as other dances of this category as well.

Along with the dance named refutation, it is also referred igdis or igdisma which has the same characteristics, too. Pollux (10.103) advocates that it was not a dance but a figure, whereas in another point he considers it as indecent, especially when the dancers moved their pelvis (Athenaeus, *Deipnosophistae*: 14.629f). In Souda, igdisma is the bend, a characteristic that we can surely connect with the dance's moves.

From Pollux (4.104) we are also informed about the comedy's dancers, known in ancient Greece as gypones, who danced on stilts, similar to those we meet in circus.

Much information about the dance does not exist, but we presume to connect the dancing with epivimata, which even from Hesychius times considered as kinds of choral dancing. Along with gypones, Pollux refers the ipogypones where dancers were imitating whitebeards who were holding in their palms bars.

We could also connect these three dances with what Cook (1894) has already said: jongleurs and acrobats were sometimes imitating animal dances by utilizing stilts.

In antiquity, there were also dances that imitated birds. According to Athenaeus, they were funny dances, which caused laugh and they basically intended to spectators' entertainment. The representative dance of birds was known as skops or skopeuma.

It was also considered as a comedy dance. In the whole duration of this dance, the dancers were imitating the owl (Claudius Aelianus, *De Natura Animalium*: 15.28; Athenaeus, *Deipnosophistae*: 9.391a, 14.629f) closed their eyes and lifted their hands over their head, in order to create a shadow, a representative move of birds.

Pollux (4.103.) names this dance skops or skopias. The dancers were rotating their neck, in order to imitate birds' rotation. Perhaps, they were singing out at the same time, because the verb skopto (Liddell & Scott, lemma: skopto) means shrieking like an owl. Skopeuma according to Hesychius is considered as a satiric dancing form.

Aristophanes (*The peace*: 864), on the other hand, refers the comic dance strobilus. Its basic characteristic was the big number of rotations in a quick rhythm. A reference of dancing is also realized by Athenaeus (*Deipnosophistae*: 14.630a). The dance with the great number of quick rotations sends us to the bacchanal worship where maenads and satyrs perform ecstatically their dance.

A kind of comic performance was also the magodia, which was accompanied by the sound of drums and cymbals, had many characteristics of the pantomime and several indecent characteristics. Magodos was a dancer-actor who acted human situations; sometimes he acted a woman or adulterers or bawds and other times, a drunken man, who during a comedy had sex with his mistress (Athenaeus, *Deipnosophistae*: 14.621c-d). According to this description, we can realize that it was a comic dancing, with sonorous music, where dancers wore appropriate costumes, and masks maybe, so that they could persuade about their sex they have chosen to play.

However, Hesychius expresses a totally opposite view. He considers, in other words, that this kind of music is quite peaceful.

Before we close this category of comedy dances, it is insightful to point out fliakes (Liddell & Scott, lemma: flyax) plays of which Rinthon was considered as their inventor. These plays were named as tragicomedies, that is to say tragedies that have undergone mimic. In other words, they were a kind of folk theater, which is essentially developed in Great Greece and Sicily (4th century b.c) and in which, many legends and myths were

parodied, or many phases of the everyday life were travestied, or jocose parodies were presented over tragedy's issues.

Due to the saved iconographies, we conclude that dancers wore cloths that were replete, and made funny moves to cause viewers' laughing. Also, there were not a few times that they wore masks and fool's caps which were also rough-and-ready for the same reason (Pickard-Cambridge 1953) Furthermore, we are getting informed from the findings that performances were given outdoors and not exclusively in theaters.

Athenaeus (Deipnosophistae: 14.621f-622a) parallels fliakes, who are depicted on Sicily's vessels, to Spartan comic dancers, known as dikilistai, regardless of the time they were emerged. They were undoubtedly considered as the Spartan actors-dancers who were dancing in grossly and comic theaters.

They have been already saved approximately 150 vases that depict iconographies of fliakes of the following usual issues of an artist; Zeus, Hercules, Odysseus, debaucheries scenes, slaves' punishment and many other scenes taken from everyday life.

Webster (1948) parallels Sicily's findings to the Attic comedy. In Souda, these poems are directly related to buoyant writers, who were the writers of all the lecheries and disgraceful things (Strabon, Geography: 648; Athenaeus, Deipnosophistae: 14.620f).

7 Dancing names in the Satyr play

The representative dance of the satiric drama was sikinis, and it is said that it took its name from the inventor of this dance, named Sikino, who was considered for many as a Barbarian and for others as a Cretan (Athenaeus, Deipnosophistae: 14.630b-c; Gaisford 1848, lemma: sikkinos). It is also said that this name, perhaps, derives from an attic queen, named Sikanos, or from a tutor of Themistocles' kids, who had also the same name (Gaisford 1848, lemma: sikkini), or from a nymph named Sikini (Homer, The Iliad: 20.1078). There is also a portion of people that tensely believe that the name of this dance has its roots to the word "move" or the ancient Greek word siesthe (Athenaeus, Deipnosophistae: 14.630b-c), a fact that gives further support that this dance was based on rapid moves, hence it was not characterized by passion.

Skamnon (FHG 4) agrees that this dance took its name from this verb which means rock, whereas he considers that the first who performed this dance was Thersippos. In this dancing, the movements in legs were found before those of hands. Aristokles (FHG 2) adds that they were performed by satyrs who named sikkinistai.

Dionysius Hallicarnasseus (7.72) describes in detail the dance by supporting that those who played Silenus role wore fleecy palliums, a few called them hortaious, and they also had cloaks with blooms. Those who played the role of Satyrs wore aprons, goat skins and orthohair on their heads. All together were imitating others' serious movements by mocking at them, presented performances with great loads of laugh. Lucian (The Dance: 22) considers that sikinis along with emmeleia and kordaka were parts of Dionysian or bacchanal ceremonies.

Lawler (1951) relates the dance with dance of Kourites, which was integrally related to worship and leads us to sikini's relationship with the Dionysian worship.

Arrian (Jacoby 1929) deems that this type of dance is one of the funniest dances, and the first that they have danced it were the Phrygians for Dionysus Sabazius. He also supports that it took its name from the fans nymph of Cybele, who was called sikinis, too. Savazios was a Phrygian deity whose rites look alike Bacchanal ceremonies, hence later took Bacchous' name (Aristophanes, The Wasps: 9, The Birds: 875, 888; Strabon,

Geography: 10.471).

There is a reference in sikkinotrivi (Tryphon, Aspects of language; Athenaeus, Deipnosophistae: 14.618c), which is deemed flute's emmeleia accompanied the dance. This reference, along with the name T Y R V A S found on one satyr's vessel is not enough to correlate sikini with tirvasia which comprised the central dance of dithyramb (Pickard-Cambridge 1962).

Brommer (1989) deems that skopeuma, a dance that belonged to animal and comedian dances, constituted a particular attitude of satiric dance, a gesture that denotes that somebody puts his hand in front of his eyes to put them in the shade. He does not support that it was a sikinis dance set. However, Photios characterizes skopevma as a satiric form. Juckler (1956) gathered vessels' images with Silenus in this posture, however, he deems that they belong to the early years of the satiric drama or earlier. Additionally, Evans (1964) correlated this gesture with sikinis dance.

A dance of the satiric drama was, also, considered the iambic which was a dancing of soft moves and a non-violent character (Athenaeus, Deipnosophistae: 14.629d). Therefore, iambic is a dancing that related to the satiric drama.

Athenaeus (Deipnosophistae: 5.181c), by juxtaposing the Athenian to the Syracuse dances, writes about the significance of music in Athens, because it accompanied the Dionysian and circle dances, whereas the people in Syracuse preferred iambus supporters, iambus was also named as pariambus and was related to pyrrhichios dance (Westphal 1866).

8 Conclusions

In ancient Greeks lives, theater constituted a very significant element of their lives. Indecomposable element was the art of dance, which was performed by the Chorus and the actors-dancers. The issues of the theatrical forms were drafted not only from heroic myths, but also from that time's events.

Through the analysis procedure and the explanation of primary and secondary sources, and the presence of tactile resources, which are saved in archaeological museums or analyzed by temporary archaeologists and historians, there is a great range of different dances which in regard to the form of the kind, they have serious, comic or satyr character as well.

All these dance forms were based on an important art, known as mime, and is referred in many points by ancient authors and historians' plays.

Aristides (Super Orators: 153-164, 49d-50d) deemed that mime is an art from which poetry sprang and then, he makes a correlation with the art of painting. In this one, colors play the most influential role, in correspondence to the mime in theater and dance.

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