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ΠΡΟΛΟΓΟΣ

Στον αρχαίο ελληνικό κόσμο η μουσική, ο χορός και η γυμναστική ήταν φορείς αγωγής και παιδείας - ο αρχαίος Έλληνας ορχείται και γυμνάζεται συστηματικά, απαραίτητα μεν στη νεαρή ηλικία αλλά συχνά σε όλη τη ζωή του. Υπήρχαν βέβαια επαγγελματίες μουσικοί, χορευτές και προπονητές όπως σήμερα, τότε όμως οι ερασιτέχνες ήταν πολύ περισσότεροι. Η ουσιώδης διαφορά είναι ότι το τρίπτυχο αυτό (μουσική, χορός, άθληση) το θεωρούμε τώρα διασκέδαση ή χόμπυ ή ίσως και αγγαρεία όταν γίνεται σαν μάθημα στο σχολείο, ενώ τότε ήταν μέρος της απαραίτητης καλλιέργειας στην οποία προσέβλεπε ο πολίτης. Τώρα τα ΜΜΕ έχουν καθιερώσει την αντίληψη ότι το τρίπτυχο είναι σχεδόν συνώνυμο με θέαμα από επαγγελματίες προς παθητικούς θεατές, ενώ τότε ο καθένας μπορούσε να παράγει τη δική του διασκέδαση και να την μοιραστεί με τους γύρω του ανά πάσα στιγμή.

Αυτό συνεχίστηκε στην παραδοσιακή κοινωνία - στα χωριά μέχρι εκατό χρόνια πριν ο καθένας ήξερε πολλές δεκάδες ή εκατοντάδες τραγούδια, πολλοί έπαιζαν κάποιο όργανο, όλοι ήξεραν να χορεύουν (δεν είχαν ανάγκη από γυμναστική αφού η καθημερινή δουλειά τους περιείχε όλων των ειδών τις κινήσεις). Είχαν τα νυχτέρια, τα γλέντια, τους γάμους, τα πανηγύρια αλλά και τα διαλείμματα της δουλειάς στα χωράφια για να επιδοθούν σε ενεργητική διασκέδαση και αγωγή. Εμείς σήμερα πρέπει να οργανώσουμε μια έξοδο για να πάμε σε μια εκδήλωση όπου θα καθόμαστε ακίνητοι για να μας διασκεδάζουν άλλοι, σε ένα νυχτερινό κέντρο, σε μια συναυλία ή στο γήπεδο.

Μετά από δεκαετίες έρευνας του αρχαίου, του βυζαντινού και ιδιαίτερα του παραδοσιακού χορού πιστεύω ότι δεν είναι απαραίτητο να ξέρουμε πώς χόρευαν οι Αρχαίοι Έλληνες. Αυτό που έχει σημασία είναι να καταλάβουμε γιατί χόρευαν και να ενστερνιστούμε τη δική τους προσέγγιση του χορού, με άλλα λόγια να χορεύουμε για τους ίδιους λόγους που χόρευαν εκείνοι. Αυτό δεν είναι καθόλου εύκολο μιας και έχουμε διαποτιστεί με τις αρχές της σύγχρονης κοινωνίας. Αν μπορούσαμε να δούμε το χορό με τα δικά τους μάτια θα χορεύαμε όπως εκείνοι. Το ίδιο και με τη γυμναστική: τι κι αν δεν ξέρουμε τι ασκήσεις έκαναν στις παλαιστρες; Αρκεί να πιστέψουμε ότι η σωματική άσκηση δίνει τέρψη, δεξιότητα, δύναμη, υγεία, άρα και ομορφιά. Σ' αυτές τις αξίες πιστεύουμε κι εμείς αλλά τις επιδιώκουμε με τρόπο τεχνητό, π.χ. την υγεία με φάρμακα.

Την προσέγγιση του παραδοσιακού χορού, της μουσικής και της φορεσιάς σαν συνέχεια των αντίστοιχων αρχαίων καθιέρωσε το Χοροθέατρο "Δόρα Στράτου" μέσα από μια πορεία 60 ετών σαν φάρος και πρότυπο για τα χιλιάδες χορευτικά λαογραφικά συγκροτήματα που ιδρύθηκαν αργότερα. Στο θέμα της ίδιας της αρχαίας όρχησης, μετά 15 χρόνια βλέπουμε ότι η αντίστοιχη ομάδα του Χοροθεάτρου δεν βρήκε μιμητές

- ίσως να είναι νωρίς ακόμα, ίσως το αντικείμενο να είναι δύσκολο μια και απαιτεί συνδυασμό πολλών γνώσεων και ταλέντων.

Σαν εκπρόσωπος του ιστορικού Χοροθεάτρου "Δόρα Στράτου" χαιρετίζω με ιδιαίτερη χαρά το ανά χείρας σύγγραμμα που επιμελήθηκαν δύο πανεπιστημιακοί διδάκτορες, μέλη της Ομάδας Αρχαίας Ορχησης. Είναι αυτονόητο ότι η έκδοση θα έχει την πλήρη υποστήριξή μας στην πρώτη παρουσίαση και την προβολή της.

Η Ομάδας Αρχαίας Ορχησης του Χοροθεάτρου στα 25 χρόνια λειτουργίας της έχει στο ενεργητικό της πολλά βιβλία, μαθήματα, σεμινάρια, παραστάσεις και άλλες εκδηλώσεις στην Ελλάδα και σε διάφορες άλλες χώρες. Με την παρούσα έκδοση προχωράει ένα βήμα μακρύτερα συνδυάζοντας την όρχηση με την άθληση, αναδεικνύοντάς τες σαν φορείς πολιτισμού.

Στο σύγγραμμα συμμετέχουν έγκριτοι πανεπιστημιακοί δάσκαλοι επεξεργαζόμενοι θέματα ιστορίας, φιλοσοφίας, χορού και σωματικής αγωγής. Οι επιμελήτριες κατάφεραν να συγκεντρώσουν ένα ευρύ φάσμα προσεγγίσεων ώστε να προσφέρουν στους ερευνητές ένα πολύτιμο εργαλείο αναφοράς και περαιτέρω διερεύνησης. Ανάλογο σύγγραμμα δεν υπάρχει στη διεθνή βιβλιογραφία.

Θερμά συγχαρητήρια στην Άννα Λάζου και την Ιωάννα Μάστορα γιατί κατάφεραν να συμπλέξουν το χορό με την άθληση σε θεωρητικό όσο και πρακτικό επίπεδο, εκπονώντας έναν τόμο που επάξια βρίσκεται υπό την αιγίδα του Χοροθεάτρου "Δόρα Στράτου" και του Διεθνούς Συμβουλίου Χορού CID UNESCO.

Άλκης Ράφτης

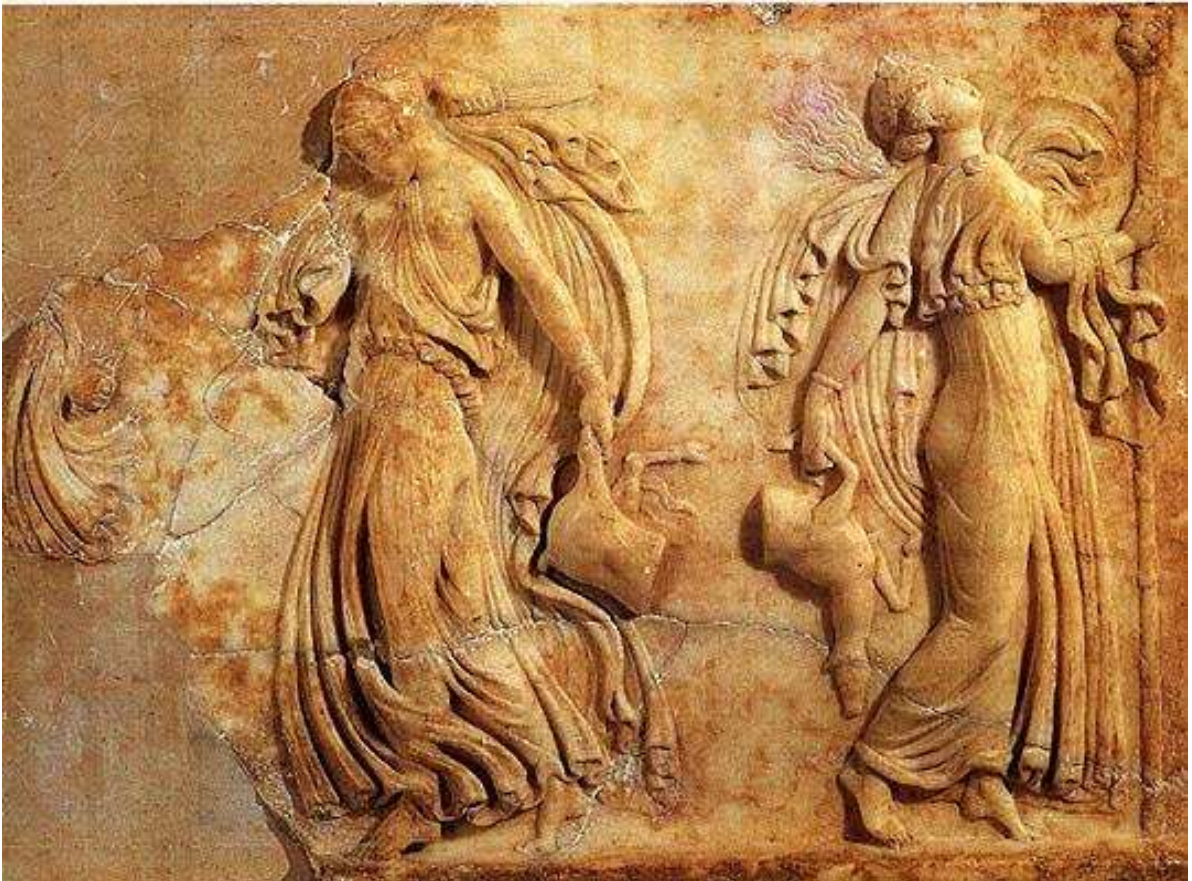
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ΣΗΜΕΙΩΜΑ ΤΩΝ ΕΠΙΜΕΛΗΤΡΙΩΝ

Τα κείμενα που περιλαμβάνονται στον παρόντα τόμο επιλέχθηκαν από τις επιμελήτριες με βάση τη θεματική τους συγγένεια και σχέση με τον τίτλο και το περιεχόμενο του βιβλίου. Αποτελούν πρωτότυπη έρευνα των συγγραφέων και στις υποσημειώσεις ακολουθείται κατά περίπτωση η μέθοδος που προτιμούν οι ίδιοι οι συγγραφείς στον υπομνηματισμό των πηγών και των παραπομπών.

I
ΟΡΧΗΣΕΩΣ ΟΥΨΕΙΣ



Ancient Dance Research: In search of a methodology

Nektarios Yioutsos

*Ἐὼ λέγειν, ὅτι τελετὴν οὐδεμίαν ἀρχαίαν ἔστιν εὐρεῖν ἄνευ ὀρχήσεως*¹⁸

When we see dance representations from antiquity we should not feel them as still images, which show a brief moment of past life. On the contrary, we should bear in mind the elements of dance, rhythm and harmony and try to “listen” and feel their existence. Unfortunately time did not preserve the music that accompanied the dancing groups of antiquity, not even their rhythm (except for poetry). However, many representations of dance rituals survive till today in ancient sculpture, painting and other decorative crafts.

The scholar who is interested in undertaking research on ancient dance faces a real challenge. It is not only the long distance between the researcher and his subject, which often seems like an unbridgeable gap, but he will also come against a unique lack of data.¹⁹ The material, at best, is limited to fragmentary references in ancient texts or still images of dance representations on pottery, statuettes and works of monumental sculpture. Sometimes, the data is so little that it seems almost impossible to carry out any safe conclusion.²⁰

¹⁸ Lucian, *On Dance*, 277.

¹⁹ The interest in ancient dance appeared for the first time during the 19th century, when Emmanuel M, published his thesis “*Essai sur l'orchestrique grecque*”, under general title “*La dance grecque antique*”. Since then, there has been a growing interest in the scientific community in this particular issue, WEEGE 1926, SECHAN 1930, SACHS 1937, LAWLER, 1962, 1964, PRUDHOMEAU 1965, WEBSTER 1970, DELAUAUD ROUX 1991, LONSDALE 1993 etc. On the history of ancient dance research see Naerebout’s book “*Attractive Performances*”, where the author discusses various methodological issues. The book includes also a thorough presentation of the history of ancient dance research from the Renaissance till today, and an extensive categorized bibliographical list, NAEREBOUT 1997, 6 – 102, 114 ff. On the history of ancient dance research see also LAMBROPOULOU 1986, GARTZIOU TATTI 1994, RAFTIS/ LAZOU n.d., CONSTANTINIDOU 1998, 15 - 30 (for Spartan dances), the *Archaeology and Arts* magazine, vol. 90 - 93, 2004, LAZOU/ RAFRIS/ BOROWSKA 2004, and the exhibition guide “*Gifts of the Muses*”, 2004. Brief references to music and the art of dance in Arcadia in CHARALAMPOPOULOU DAMIANOU 1979, 155 ff.

²⁰ It is a relief for the scientific community, however, that from the total amount of ancient Greek and Roman literature some texts on ancient dance survive, such as the philosophical analysis by Plato in his *Laws* (Z), Xenophon’s *Symposium*, Plutarch’s *Quaestiones convivale* (IX, 15), Lucian’s *On Dance*, Pollux’s *Onomasticon* (IV, 105) and Athenaeus’ *Deipnosophistae*.

When studying the bibliography on ancient dance one can observe a reluctance by the scientific community to proceed to an interpretation of the surviving material, even though many representations have survived, as well as descriptions in ancient texts, fragments of musical instruments and dancing areas in places of worship. Dance research has often dealt with dance in antiquity, but researchers are still unwilling to proceed to a deeper and more thorough analysis of the representations involved, its evolution and role in ancient society, going beyond typology, simple iconographical analysis and the search for the ancient production workshops. Sometimes, they even avoid answering, whether these depictions are representations of actual dance rituals or just figments of the artistic imagination.²¹

One of the main concerns of the researcher of dance in antiquity is the way in which he will approach his subject as well as the selection of the appropriate methodology, in order to draw reliable conclusions. According to Kouroupi, *“it is extremely difficult to determine the form and flow of a movement, because based on ancient representations and sources only speculations can be made. However, it is possible to determine the content and motives of these dances.”*²² Even more dangerous is to treat dance as a still image, as a simple iconographic motif or a spawn of the artistic imagination. Dance is movement and movement requires rhythm, flow and harmony. Furthermore, dance is a human phenomenon that is connected to society, expressing through the art of movement, customs and traditions, religious beliefs, fears and social needs.²³ Characteristically, I quote the words of the sculptor Rodin when he referred to the immense juxtaposition between the art of photography and painting: *“It is the artist who is truthful and is photography which lies, for in reality time does not stop, and if the artist succeeds in producing movement which takes several moments for accomplishment, his work is certainly much less conventional than the scientific image, where time is abruptly suspended”*²⁴

We should not forget, however, that artistic representations are full of conventions and that they do not always represent reality, due to limitations deriving from the nature of the materials used and the manner in which movement is displayed in sculpture, relief, metalwork, painting etc. Lawler believes that all dance representations are a quick glance of the artist in the movement of the dancer and she concludes that what the artist made was depicted deliberately unrealistic and is mostly related to ideal beauty, design, balance and style rather than an accurate representation of what the artist actually saw in reality.²⁵ These cultural styles and ways of

²¹ FEUBEL 1935, PASQUIER 1977, EDWARDS 1985, TZOUVARA SOULI 1999.

²² KOUROUPI 1999, 47.

²³ BARTHES 1977, 49, HANNA 1979, 314, RAFTIS 1992, 145.

²⁴ Rodin in PERKINS 1990, 79.

²⁵ Lawler in PERKINS 1990, 72 – 73. See also LÖWY 1907, 10 – 11, WEBSTER 1970, XII, SOURVINOU INWOOD 1988, 31, Arnheim in PERKINS 1990, 81, GARFINKEL 1998, 209, GARFINKEL 2003, 15, 18, VESTERINEN 2007, 21: *“relative accuracy”*.

representing nature, the human body and movement in Art, should be identified and isolated, so as not to affect the researcher and possibly lead him to any false impressions.²⁶

One way to avoid possible failings in interpreting ancient dance representations or dancing motifs is to avoid following the researcher's intuition, which can easily lead to erroneous conclusions. If one is interested in understanding dance iconography of past centuries, he should try to approach as closely as possible the aesthetic perception and perspective of every period. Cultural trends are not infinite. Instead, they have a beginning, an evolution and an inevitable end. Consequently, we should not confuse older dance representations and when we do so for comparison reasons, we ought to be particularly careful.

For instance, in many sanctuaries and especially in caves in Attica as well as other parts in Greece, many votive reliefs of the 4th century BC depicting the circular dance of the Nymphs have been discovered. At the same period there has been a boom in the worship of these deities found inside sacred grottos and votive offerings. These represent a continuous religious dancing tradition which lasted for many centuries and despite the different stylistic and thematic additions it has preserved its basic characteristics unspoiled. The same subject has also been reproduced much later, though, by the so called neoattic workshops of the Roman period, which produced various plaques reserved for the decoration of private villas and other public buildings. These artifacts were not religious offerings dedicated to Pan and the Nymphs, representing a second boom in their worship, but rather copies of older works of Art, interested solely in form and beauty, mixing sometimes together different artistic styles and religious traditions according to the aesthetic preferences of the buyers.²⁷

Lawler is one of the first researchers, who in the midst 20th century published numerous articles and monographs on ancient dance using an integrated analyzing method. She believed that ancient Greek dance representations should be studied in their ethnological context and argued that every ancient dance scene should be considered synchronically based on the social, political and cultural factors of the period it belongs.²⁸ In order to achieve this, the researcher should include in his study

²⁶ Barthes (1977, 2 – 51) wonders whether images contain messages and tries to understand the ways, in which these messages are converted into images. By referring to examples from the field of advertising he explains that the elements of an image ("linguistic message – denoted image – connoted image") create a comprehensive whole and he concludes, that in order to be able to "read" the message behind the image one should have general knowledge of the culture, to which it belongs ("cultural knowledge"). According to Barthes any drawing or piece of art is not an actual photographic representation, but an image that contains codified messages. See also DEAGON 1998, CAIN 2001, 32 – 33, footnote 31.

²⁷ EDWARDS 1985, STEPHANIDOU TIBERIOU 1979

²⁸ See the term "*thick description*" introduced by Geertz (1973), while referring to the interpretation of anthropological data within their cultural context. See also NAEREBOUT 1997, 309.

as much as epigraphic evidence, archaeological or anthropological data, ancient sources, geographical information he can find etc.²⁹

A combination of science and knowledge, even from research fields that may look at first unrelated, can sometimes aid the researcher comprehend and even interpret dance representations that have survived from antiquity. As opposed to the simple classification and iconographical analysis, the inclusion of possible social, anthropological or any other data in the investigation of ancient dance practice can lead to a more integrated and thorough presentation of the ancient dance material.³⁰ Dance representations are not randomly depicted iconographic motifs, but instead conventional representations of actual ancient rites performed by real people in a religious (temples, shrines, sacred caves) or even no religious context (private houses, courts, town squares, plains etc.). Ethnological observations of similar dancing rituals from different societies, historical and mythological data, ancient inscriptions and testimonies, human kinetics, psychological mechanisms, even behavioral and cognitive research techniques, all these are nothing but different viewpoints of the same subject. These combined to the ancient iconographic evidence could add more to our knowledge of ancient dance rituals, no matter how distant they are from our society.³¹ Unfortunately, researchers cannot reconstitute or revive even the simplest ancient dance motifs, but it could help them answer to various important issues, such as what where the conditions that led people in antiquity to participate in these events, what was the purpose of these ritual actions and after all how it affected their lives, their social status etc.

While searching for the appropriate scientific methodology, Sourvinou Inwood in her monograph *“Studies in girls' transitions. Aspects of the arkteia and age representation in Attic iconography”* goes much further and proposes a method for the study of the ancient dance material, in which the iconographic analysis should be separated from the subsequent semantic investigation of those iconographic motifs. In other words, when researchers describe their material, they should try to be as accurate as possible in their descriptions, avoiding proceeding at the same time to any presumptions deriving from their personal experiences and beliefs. When doing so the researcher avoids drawing conclusions that could be affected by former observations and vice versa.³²

Lonsdale, who concerned himself with various methodological issues in the '90s, underlines that the researcher's goal is to capture the representational illusion of

²⁹ LAWLER 1962, 6 ff., GARFINKEL 2003, 23.

³⁰ On the contribution of various scientific disciplines in dance research and ancient dance research in particular KURATH 1960, 240 – 42.

³¹ PERKINS 1990, 91. Likewise, in order to interpret and execute a piece of music of an older period, the artist should carry out some research on the surviving material, historical data, sheets of music, manuscripts etc.

³² SOURVINOU INWOOD 1988, 18 – 20.

every dance scene. He recognizes, however, that sometimes ancient dance representations are not always completely accurate, and concludes, that that any confusion in iconography might have been among the artist's pursuits.³³ Furthermore, while referring to the importance anthropology in ancient dance research, the author advises scholars to be cautious as the apparent "*similarities between cultural phenomena in two societies (could be) attributed to chance or to the fact that may be due to the fact that human nature outlines are similar.*"³⁴

The above methodological framework for the study of ancient dance material has been adopted by Calame in his book *Choruses of Young Women in Ancient Greece, Their Morphology, Religious role and Social function*, where the art of dancing in antiquity is studied thoroughly, and particularly the female choruses in worship of Artemis, Apollo, Aphrodite, Hera and Athena. Calame deals with various issues, such as the element of circularity, the age of the participants, the gestures and costumes of the dance members and the role of the leader of the dance and his relation to the chorus. He is also interested in his investigation on the position of women in ancient society and tries to determine the purpose that lies behind these social events. Similarly, Delavaud Roux in her work *Les danses pasifiques en Grece antique* presents many ancient female choruses, such as the "*crane-dance*" or "*kalathiskos*", where she organizes them in categories according to their form and purpose, such as transitional dance rites (e.g. in marriage, in death), war dances, dances in tragedy and comedy, correlating them simultaneously to the ancient sources.³⁵

In the past few years Professor Naerebout has made an all-out effort to record the difficulties and obstacles, which the researcher, who studies the orchestral art of antiquity, faces, suggesting, among other things, a theoretical framework, who himself describes as eclectic.³⁶ He also recognizes the importance of comparative anthropology and dance anthropology, which he considers to be valuable tools in understanding the art not only of ancient dance but also dance in general.³⁷ Furthermore, in search of an appropriate theoretical framework he recognizes the existence of an internal structure in every culture, which is not immediately visible and perceptible, ("*true phenomena*"), but is associated with the visible data, ("*derivative epiphenomena*"). These so-called "*epiphenomena*" are the underlying rules that govern

³³ LONSDALE 1993, 10 – 12. See also GARFINKEL 2003, 18.

³⁴ LONSDALE 1993, 18. See LEVI STRAUSS 1977, 161. On dance anthropology there is an extensive amount of bibliography. Indicatively see KURATH 1960, BOAS 1972, HANNA 1976, BLACKING 1977, BLACKING/ KEALIINOHOMOKU 1977, ROYCE 1977, LANGE 1977, KAEPLER 1978, HANNA 1979, SPENCER 1985, ADHEAD 1986, HANNA 1987. See also the brief introductions in dance anthropology in BUBOLTZ 2002, 174 – 211, GARFINKEL 2003, 15, PAPAPAVLOU 2004, 11 – 16.

³⁵ DELAUAUD ROUX, 1994, CALAME 1997.

³⁶ NAEREBOUT 1997, 293 ff.

³⁷ NAEREBOUT 1997, 298. On the term "*anthropology of dance*", HANNA 1979, 316.

the structure and organization of all cultural events.³⁸ Dance is recognized as a non-verbal mode of communication, through which messages are transferred. Carrier of these messages is the human body. That is the gestures, the steps and the clothing of the performing dancers.³⁹

What is more, dance is understood as a social phenomenon, which can be approached by many different angles and as a ritual practice, which can be described as "*an enactment of meaning*".⁴⁰ Naerebout favors the so called "*rational choice approach*" in sociology of religion, which states that humans behave reasonably and that reason is the foundation of human communication. Dance is a communication mode that should be governed by the same principles. He rejects ethology as a method in ancient dance interpretation, a theory that studies behavioral patterns in the animal kingdom under natural conditions and at the same time proposes the existence of similar "*fixed action patterns*" in human society, which are governed by the principles of reason.⁴¹

In his attempt to arrange a model for the ancient dance researcher Naerebout proposes four stages: The first stage requires a definition of each dance ritual to be made based on the representations and references that have survived from antiquity.⁴² On a second level dance is treated as a performing art and the interest is focused on the interaction of the dancing performance to the audience and the relationship of the later to the performer. The messages conveyed in these ritual actions, were understood mainly by those who participated in these social activities. Moreover, dancing is recognized as a "*framed event*" that took place in a limited period of time and certain social context, characterized by periodicity and social participation. Various either religious or not festivals were held in ancient Greece, all of which were happenings that appeared on either a regular basis or from time to time and were connected to specific dance rituals. These events were ordinarily staged by the community celebrating some unique aspect of that community and its traditions.⁴³

Finally, another determining factor that should be taken into consideration by the researcher is the motive that leads the community to participate in such a ritual

³⁸ NAEREBOUT 1997, 302 ff., 309.

³⁹ KURATH 1960, 242 (Symbolics). See also HANNA 1979, 319 ff., Kuper in HANNA 1979, 319. On dance as a non-verbal mode of communication HANNA 1987, 26. On symbolic human language, MONOD 1971, 169 ff. See also SCHOTT BILLMANN 1998, 19, BUBOLTZ 2002, 184, GARFINKEL 2003, 58 – 59.

⁴⁰ NAEREBOUT 1997, 216 ff., 329, 335. On the difficulties in ancient dance research, NAEREBOUT 2004, 8 – 14. On dance representations as carriers of messages to society BUBOLTZ 2002, 185 ff., GARFINKEL 2003, 13, 15, 91 – 92.

⁴¹ NAEREBOUT 1997, 307 – 8: "*People attribute sense to what they do*".

⁴² NAEREBOUT 1997, 149 – 274.

⁴³ BURKERT 1985, NAEREBOUT 1997, 342 – 43.

performance ("mobilization"). Dancing or any other ritual act is a social phenomenon, which within its social context (religious or not), covers the needs of different social groups, providing them with the proper motives that surely encourage participation. These social demands could derive by either the need for communication, personal prestige, financial transaction, change in status, or could be described as an opportunity to socialize within the community with a view to marriage etc.⁴⁴

Another aspect of dance that should be underlined is that of communication. While referring to the communicational aspect of dance Naerebout makes the following remarks: first of all in a dance performance there is someone who is trying to send a message and there is also one who receives it. In addition, he believes that this type of communication is deliberate even if it is subconscious. Finally, he stresses that the communication channel formed by such a ritual act ought to be effective, otherwise there would be no reason for its existence and would be replaced by something different. As a result, the transmission of the desired message through a dance ritual requires the appropriate means of communication, and in order to decode the transmitted message, the researcher has to try to interpret it.⁴⁵ The necessary data may be hidden in the ritual space, the dancing movements, the clothing, the sex or the age of the participants etc. In other words the researcher of ancient dance should try to "*verbalize the non verbal*".⁴⁶

Watching the course of dance research, we can see an international tendency to combine different sciences and methods in studying subjects that contain the element of socializing. Dance researchers constantly try to provoke ways in accomplishing that so as to achieve more accurate results. Combining knowledge and methods even from scientific fields, which may seem rather irrelevant, could at times end a useful tool in interpreting ancient dance representations as well as in understanding the ancient society and its customs deeper. That cannot be accomplished only through the typological classification and iconographic analysis of the surviving dance scenes. Instead, scholars should broaden their minds and consider the possible psychological, sociological, anthropological or any other aspects of these rituals, in order to maintain a more complete and spherical examination of the ancient dance material.

There are times when Naerebout feels that ancient dance research can often lead to a dead end. Nevertheless, he encourages the student to try again, going if necessary beyond their classical studies: in social science, communication theories and even semiotics. It should be emphasized that any attempt to rebuild or even revive any ancient dance ritual is extremely dangerous and difficult.⁴⁷ It is, however, possible to

⁴⁴ NAEREBOUT 1997, 344 – 75.

⁴⁵ NAEREBOUT 1997, 377 – 81. See also OUZMAN 2005: "*A great deal of the power and meaning of archaeological material culture is located within the realm of the symbol.*"

⁴⁶ NAEREBOUT 1997, 384, 393, 395.

⁴⁷ NAEREBOUT n.d., 149 – 150. See also NAEREBOUT 1997, 338.

identify the internal rules that govern these ancient dance representations and at the same time detect the inner force that drove people in antiquity to participate in these rituals. According to Levi Strauss in "The Savage Mind", "*art lies half-way between scientific knowledge and mythical or magical thought*" and the researcher is invited to follow this path which admittedly is extremely rough, so as to be able to reach some conclusions on dance art and its course over the centuries.⁴⁸

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