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Hippokleides' Dance

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NOMEN OMEN.

Δύναται δὲ κατὰ Ἑλλάδα γλῶσσαν ταῦτα τὰ οὐνόματα Δαρείος ἐρέιης, Ξέρξης ἀρήιος, Ἀρταξέρξης μέγας ἀρήιος. τούτους μὲν δὴ τοὺς βασιλέας ὥδε ἂν ὀρθῶς κατὰ γλῶσσαν τὴν σφετέρην Ἑλληνες καλέοιεν.—Herodotos 6. 98.

It saute aux yeux and still more aux oreilles that we ought to read: Δαρείος ἀρήιος, Ξέρξης ἐρέιης, Ἀρταξέρξης κάρτα ἐρέιης. And reflection confirms the changes. For why should Herodotos have used the excessively rare word ἐρέιης,¹ unless he wished to bring

¹ *Et. mag.* 376, 52 ff. Ἐρέϊας· ὄνομα κύριον. παρὰ τὸ βέζω βέζω, βέζϊας· ὑπερβιβασμῶ ἐρέϊας, ὁ πρακτικός· ὁμοίως τῷ ἐρέκτης, ἐρκτης. Cod. Vossianus (V.) adds a quotation from an anonymous poet cited by Hephaest. 6. 2: ἐρέϊη πῇ δ' αὐτ' ἀνολβος ἀθροίζεται στρατός. Bergk prints this as Archiloch. frag. 60 Ἐρέϊη, πῇ δηδὲτ' ἀνολβος ἀθροίζεται στρατός; and Consrubach in his 1906 ed. of Hephaestion follows suit. But it may well be a quotation from the lost version of Aischylos' *Persai* (schol. Ar. ran. 1028) or from Phrynichos' *Phoinissai*, in which case Ἐρέϊης will be the Hellenised form of Ξέρξης, and my argument will be materially strengthened.

out what he took to be the obvious etymology of Ξέρξης? And is it mere coincidence that ἀρήιος is related to Δαρείος precisely as ἐρέιης to Ξέρξης? That Δαρείος ἀρήιος, Ξέρξης ἐρέιης should have been corrupted into Δαρείος ἐρέιης, Ξέρξης ἀρήιος will surprise no student of palaeography, or indeed of human nature—witness the Tongan myth about the origin of tattooing.² And, when once the words had been wrongly coupled, the change of Ἀρταξέρξης . . . ἐρέιης into Ἀρταξέρξης . . . ἀρήιος was inevitable. How κάρτα became μέγας, I am not prepared to say: but, if the scholiast on Eur. *Hipp.* 90 thought it worth his while to explain the poet's καὶ κάρτα γε by καὶ λίαν or καὶ πάννυ or καὶ μάλιστα, it seems possible that μέγας was a gloss on the historian's κάρτα.

ARTHUR BERNARD COOK.

² E. B. Tylor *Primitive Culture*,³ London 1891 i. 393.

HIPPOKLEIDES' DANCE.

HIPPOKLEIDES, by way of outshining all other competitors for the hand of the fair Agariste, bade some one bring in a table. And '—I give the words of Herodotos¹—'when the table came in, he danced upon it first of all sundry *Laconian* figures, secondly *Attic* figures too, and in the third place' Here I pause. Suppose that at this point there had been a lacuna in the text of the historian: we should all have filled it up with some such conjectural reading as this—'and in the third place certain *Theban* figures.' For after Sparta comes Athens, and after Athens what but Thebes? Hence, when Herodotos continues—'and in the third place he put his head down on the table and waved in the air with his legs,' it is tempting to suppose that this was no school-boy freak, but a definite dance probably of Theban origin.

¹ Hdt. 6. 129.

I had long been convinced that Hippokleides' apparent prank was in reality a recognised, if not a ritual, performance, when it occurred to me that as such it might be aptly illustrated by the vase-fragment here reproduced.² This fragment came from the site of the Kabeirion at Thebes and is part of a *pella* of local fabric, referable to the end of the fifth century B.C.³ or perhaps to the beginning of the fourth. The class of ware to which it belongs is hieratic in character and stood in some relation to the cult of the Kabeiros, who at Thebes was distinctly Dionysiac.⁴ The subjects portrayed on the ware are usually caricatures or grotesque

² From the *Mittheil. d. k. d. arch. Inst. : athen. Abtheil.* 1888 xiii. 425 fig. 17.

³ C. Smith in the *J. H. S.* 1890 xi. 348.

⁴ H. Winnefeld in the *Athen. Mittheil.* 1888 xiii. 414 ff., H. B. Walters *History of Ancient Pottery*, London 1905 i. 52 f., 391 f., ii. 159 f.

representations of mythical episodes, scenes of flute-playing, dancing, hunting, etc. Our fragment depicts on the right a seated or reclining figure, wearing a *himation*, and probably to be identified with the Kabeiros himself¹; on the left, a man clad in a *himation* and leaning on a knotted staff; and between them a three-legged table, on which a nude (?) man is resting his hands, while he kicks up his heels so as to turn a somersault or dance on his head. In the *Classical Review* for 1895² I published another cup from the same site, which likewise represented a man dancing on a three-legged table—clearly a quasi-dramatic per-

legged table of the Kabeirion, through (2) the three-legged, four-legged, five-legged, etc. platforms of the *φλύακες* as figured on South Italian vases,³ up to (3) the architectural pillared *hyposkenion* at Epidauros. However that may be, the tumbler's dance⁶ depicted on our vase-fragment must certainly have been part of the Kabeiric ritual at Thebes. And I infer that Hippokleides, after showing the astonished company how they footed it at Sparta and at Athens, ended his variety entertainment (and his hopes of Agariste) by this shameless Theban turn.⁷ When with a final flourish of his heels he exclaimed *ὦ φρόντις Ἴπποκλείδῃ*, he surely did not mean

formance before a god resembling Dionysos *Δενδρίτης*; and I endeavoured to show that the table or table-altar (*τράπεζα*,³ *ἐλεός*⁴) served as the primitive stage. Indeed it would be easy to trace the whole evolution of the Greek dramatic stage from (1) the three-

'Hippokleides doesn't care!': that would have been *οὐδὲν μέλει μοι*. Rather he trolled a few trochaic words appropriate to his festive fling: 'Hippokleides has no cares!' Kleisthenes was perhaps unjust when he treated these Kabeiric capers as a proof of indecorous levity. But posterity is still more so, if it mistakes light-heartedness for downright impudence.

ARTHUR BERNARD COOK.

¹ Cp. the reclining *ΚΑΒΙΡΟΣ* in the *Athen. Mittheil.* 1888 xiii. pl. 9.

² *C.R.* 1895 ix. 373.

³ *Et. mag.* 458, 30 ff. s.v. *θυμέλη* ἡ τοῦ θεάτρου μέχρι νῦν ἀπὸ τῆς τραπέζης ὠνόμασται, παρὰ τὸ ἐπ' αὐτῆς τὰ θύη μερίζεσθαι, τούτέστι τὰ θυόμενα ἱερεία. *τράπεζα* δὲ ἦν, ἐφ' ἧς ἐστῶτες ἐν τοῖς ἀγροῖς ᾗδον, μήπω τᾶξιν λαβούσης τραγῳδίας. *Orion* 72, 8 ff. s.v. *θυμέλη* reads *τράπεζα* δὲ ἦν πρὸ τούτου, ἐφ' ἧς κ.τ.λ.

⁴ *Poll.* 4. 123 *ἐλεός* δ' ἦν *τράπεζα* ἀρχαία, ἐφ' ἣν πρὸ *Θέσιπιδος* εἰς τις ἀναβὰς τοῖς χορευταῖς ἀπεκρίνατο.

⁵ *J.H.S.* Supplementary vol. i. (*Megalopolis*) 96 ff.

⁶ *Poll.* 4. 105 *τραγικῆς ὀρχήσεως σχήματα* include *κυβίστησις*.

⁷ *Zenob.* 5. 31 with the passages collected by Leutsch and Schneidewin *ad loc.*