

## The Cultural Triumph of Martial Dance in Xenophon's *Anabasis* 6.1.1-14

Jonathan Vickers, University of Western Ontario

jvicker6@uwo.ca

### Xen. *Anab.* 6.1.1-14

[1] Ἐκ τούτου δὲ ἐν τῇ διατριβῇ οἱ μὲν ἀπὸ τῆς ἀγορᾶς ἔζων, οἱ δὲ καὶ ληζόμενοι ἐκ τῆς Παφλαγονίας. ἐκλώπευον δὲ καὶ οἱ Παφλαγόνες εὖ μάλα τοὺς ἀποσκεδαννυμένους, καὶ τῆς νυκτὸς δὲ τοὺς πρόσω σκηνοῦντας ἐπειρῶντο κακουργεῖν· καὶ πολεμικώτατα πρὸς ἀλλήλους εἶχον ἐκ τούτων. [2] ὁ δὲ Κορύλας, ὃς ἐτύγγανε τότε Παφλαγονίας ἄρχων, πέμπει παρὰ τοὺς Ἕλληνας πρέσβεις ἔχοντας ἵππους καὶ στολὰς καλὰς, λέγοντας ὅτι Κορύλας ἔτοιμος εἶη τοὺς Ἕλληνας μῆτε ἀδικεῖν μῆτε αὐτὸς ἀδικεῖσθαι. [3] οἱ δὲ στρατηγοὶ ἀπεκρίναντο ὅτι περὶ μὲν τούτων σὺν τῇ στρατιᾷ βουλευσίντο, ἐπὶ ξένια δὲ ἐδέχοντο αὐτούς· παρεκάλεσαν δὲ καὶ τῶν ἄλλων ἀνδρῶν οὓς ἐδόκουν δικαιοτάτους εἶναι. [4] **θύσαντες δὲ τῶν αἰχμαλώτων βοῶν** καὶ ἄλλα ἱερεῖα εὐωχίαν μὲν ἀρκοῦσαν παρεῖχον, κατακείμενοι δὲ ἐν στιβάσιν ἐδείπνου, καὶ ἔπινον κερατίνοις ποτηρίοις, οἷς ἐνετύγγανον ἐν τῇ χώρᾳ. [5] ἐπεὶ δὲ σπονδαὶ τ' ἐγένοντο καὶ ἐπαιάνισαν, ἀνέστησαν πρῶτοι μὲν Θραῖκες καὶ πρὸς αὐλὸν ὠρχήσαντο σὺν τοῖς ὅπλοις καὶ ἤλλοντο ὑψηλά τε καὶ κούφως καὶ ταῖς μαχαίραις ἐχρῶντο· τέλος δὲ ὁ ἕτερος τὸν ἕτερον παῖει, ὡς πᾶσι δοκεῖν πεπληγένοι τὸν ἄνδρα· ὁ δ' ἔπεσε τεχνικῶς πῶς. [6] **καὶ ἀνέκραγον οἱ Παφλαγόνες.** καὶ ὁ μὲν σκυλεύσας τὰ ὅπλα τοῦ ἑτέρου ἐξήει ἄδων τὸν Σιτάλκαν· ἄλλοι δὲ τῶν Θρακῶν τὸν ἕτερον ἐξέφερον ὡς τεθνηκότα· ἦν δὲ οὐδὲν πεπονθώς. [7] μετὰ τοῦτο Αἰνιᾶνες καὶ Μάγνητες ἀνέστησαν, οἱ ὠρχοῦντο τὴν καρπαίαν καλουμένην ἐν τοῖς ὅπλοις. [8] ὁ δὲ τρόπος τῆς ὀρχήσεως ἦν, ὁ μὲν παραθέμενος τὰ ὅπλα σπεῖρει καὶ ζευγηλατεῖ πυκνὰ μεταστρεφόμενος ὡς φοβούμενος, **ληστής δὲ προσέρχεται**

[1] After this, while there was a delay, some lived from the market **and others pillaging from Paphlagonia**. But the Paphlagonians were very good at abducting stragglers, and when it was night they kept trying to maltreat those who were camped at a distance. As a result, the army and the Paphlagonians were extremely hostile toward one another. [2] And Corylas, who happened to be ruling Paphlagonia at that time, sent to the Greeks envoys with horses and beautiful apparel, who declared that Corylas was prepared to do no wrong to the Greeks and to suffer no personal wrong. [3] The generals answered that they would take counsel with the army about these things, and welcomed them to a banquet as guests. They also invited other men, whom they deemed to have the greatest right. [4] And after **sacrificing the raided cattle** along with other sacrificial victims, they provided satisfying good cheer, and ate laying down on pallets and drank with cups of horn, which they had come upon in that land. [5] After they made libations and sang a paean, some Thracians stood up first and danced in armour in accompaniment to the flute, leaping nimbly up high and using their swords. In the end one hit the other, so as to seem to all that he had smote the man. But he fell with a certain technical skill. [6] **The Paphlagonians gave up a cry.** And the one, having stripped the arms from the other, departed singing the Sitalcas, while other Thracians carried out the latter as if a dead man, but he had suffered no harm. [7] After this some Aenianians and Magnesians rose, who danced the *karpaia*, as it is called, in armour. [8] The manner of the dance was this: one man who has put aside his weapons sows and drives his cattle, twisting about frequently as though fearful, while **a robber approaches.**

## The Cultural Triumph of Martial Dance in Xenophon's *Anabasis* 6.1.1-14

Jonathan Vickers, University of Western Ontario

jvicker6@uwo.ca

ὁ δ' ἐπὶ προΐδηται, ἀπαντᾷ ἀρπάσας τὰ ὄπλα καὶ μάχεται πρὸ τοῦ ζεύγους· καὶ οὗτοι ταῦτ' ἐποίουν ἐν ῥυθμῷ πρὸς τὸν αὐλόν· καὶ τέλος ὁ ληστής δήσας τὸν ἄνδρα [καὶ] τὸ ζεύγος ἀπάγει· **ἐνίοτε δὲ** καὶ ὁ ζευγηλάτης τὸν ληστήν· εἶτα παρὰ τοὺς βοῦς ζεύξας ὀπίσω τῷ χεῖρε δεδεμένον ἐλαύνει. [9] μετὰ τοῦτο Μυσὸς εἰσηλθεν ἐν ἑκατέρᾳ τῇ χειρὶ ἔχων πέλτην, καὶ τότε μὲν ὡς δύο ἀντιταττομένων μιμούμενος ὠρχεῖτο, τότε δὲ ὡς πρὸς ἓνα ἐχρήτο ταῖς πέλταις, τότε δ' ἐδινεῖτο καὶ ἐξεκυβίστα ἔχων τὰς πέλτας, ὥστε ὄψιν ἔχων καλὴν φαίνεσθαι. [10] τέλος δὲ τὸ Περσικὸν ὠρχεῖτο κροτῶν τὰς πέλτας καὶ ὠκλαζε καὶ ἐξανίστατο· καὶ ταῦτα πάντα ἐν ῥυθμῷ πρὸς τὸν αὐλόν ἐποίει. [11] ἐπὶ δὲ τούτῳ ἐπιόντες οἱ Μαντινεῖς καὶ ἄλλοι τινὲς τῶν Ἀρκάδων ἀναστάντες ἐξοπλισμένοι ὡς ἐδύναντο κάλλιστα ἦσαν τε ἐν ῥυθμῷ πρὸς τὸν ἐνόπιον ῥυθμὸν αὐλούμενον καὶ ἐπαιάνισαν καὶ ὠρχήσαντο ὥσπερ ἐν ταῖς πρὸς τοὺς θεοὺς προσόδοις. ὀρῶντες δὲ οἱ **Παφλαγόνες δεινὰ ἐποιοῦντο πάσας τὰς ὀρχήσεις ἐν ὄπλοις εἶναι.** [12] ἐπὶ τούτοις ὀρῶν ὁ Μυσὸς ἐκπεπληγμένους αὐτοῦς, πείσας τῶν Ἀρκάδων τινὰ πεπαμένον ὀρχηστρίδα εἰσάγει σκευάσας ὡς ἐδύνατο κάλλιστα καὶ ἀσπίδα δοῦς κούφην αὐτῇ· ἢ δὲ ὠρχήσατο πυρρίχην ἐλαφρῶς. [13] ἐνταῦθα κρότος ἦν πολὺς, καὶ οἱ Παφλαγόνες ἤροντο εἰ καὶ αἱ γυναῖκες συνεμάχοντο αὐτοῖς. οἱ δ' ἔλεγον ὅτι αὐταὶ καὶ αἱ τρεψάμεναι εἶεν βασιλέα ἐκ τοῦ στρατοπέδου. τῇ μὲν οὖν νυκτὶ ταύτῃ τοῦτο τὸ τέλος ἐγένετο. [14] Τῇ δὲ ὑστεραία προσῆγον αὐτοῦς εἰς τὸ στράτευμα· καὶ ἔδοξε τοῖς στρατιώταις μήτε ἀδικεῖν Παφλαγόνας μήτε ἀδικεῖσθαι.

And when the former catches sight of him, he grabs his weapons and meets him and fights for his yoked team. And those men did these things in rhythm, in accompaniment to the flute. In the end, the robber bound the man and led away the yoked team. **But sometimes** the cattle master does this to the robber. Then he yokes him along the cattle, his hands bound behind him, and drives him off. [9] After this a Mysian entered, holding a small shield in each hand, and at one point he danced while imitating as if two men were opposed, then again he used his shields as if against one, and then again he was whirling and tumbling while holding the shields, so as to manifestly possess a fine appearance. [10] Finally he danced 'the Persian', clashing the shields as he crouched down and leapt up again. And he did all these things in rhythm, in accompaniment with the flute. [11] Coming up after him, the Mantineans and some others of the Arcadians stood, fully armed as finely as they were able, and they went rhythmically in accompaniment to a martial rhythm on the flute, and they performed paeans and danced just as in processions to the gods. And as they watched **the Paphlagonians were indignant that all the dances were done under arms.** [12] At this the Mysian, seeing that they were astounded, persuaded one of the Arcadians who owned a dancing girl to bring her in, after outfitting her as finely as possible and giving her a light shield. And she lightly danced a pyrrhic. [13] Thereupon there was much applause, and the Paphlagonians asked if women also fought with them. And they said that these women had routed the King from his camp. This then was the end of that night. [14] The next day, the Greeks brought the envoys before the army. And it was decided among the soldiers neither to wrong the Paphlagonians nor suffer wrong.

# The Cultural Triumph of Martial Dance in Xenophon's *Anabasis* 6.1.1-14

Jonathan Vickers, University of Western Ontario

jvicker6@uwo.ca

## Select Bibliography

L'Allier, L. 2004. "La Parole et le Geste: Danse et Communication chez Xénophon," *Phoenix* 58.3/4: 229-240.

Bierl, A. 2009. *Ritual and Performativity: the Chorus in Old Comedy*. Cambridge, MA.

Bradley, P. 2010. "Irony and Narrator in Xenophon's *Anabasis*," in *Oxford Readings in Classical Studies: Xenophon*, ed. V. J. Gray. Oxford: 520-552. (= 2001, in *Essays in Honor of Gordon Williams*, eds. E. I. Tylawsky and C. G. Weiss. New Haven: 59-84)

Buzzetti, E. 2014. *Xenophon the Socratic Prince*. New York.

Ceccarelli, P. 1998. *La Pirrica Nell'Antichità Greco Romana*. Pisa.

Dalby, A. 1992. "Greeks Abroad: Social Organisation and Food Among the Ten Thousand," *JHS* 112: 16-30.

Flower, M. 2012. *Xenophon's Anabasis, or The Expedition of Cyrus*. Oxford.

Hornblower, S. 2004. "'This was Decided' (*edoxe tauta*): The Army as *polis* in Xenophon's *Anabasis* – and Elsewhere," in *The Long March: Xenophon and the Ten Thousand*, ed. R. Lane Fox. New Haven: 243-263.

Kurke, L. 2012. "The Value of Choralities in Ancient Greece," in *The Construction of Value in the Ancient World*, ed. J. Papadopoulos and G. Urton. Los Angeles: 217-235.

Lesky, M. 2000. *Untersuchungen zur Ikonographie und Bedeutung antiker Waffentänze in Griechenland und Etrurien*. Munich.

Lendle, O. 1995. *Kommentar zu Xenophons Anabasis*. Darmstadt.

Ma, John. 2010. "You Can't Go Home Again: Displacement and Identity in Xenophon's *Anabasis*" in *Oxford Readings in Classical Studies: Xenophon*, ed. V. J. Gray. Oxford: 502-519. (=2004, in *The Long March: Xenophon and the Ten Thousand*, ed. R. Lane Fox. New Haven: 330-45.)

Peponi, A-E., ed. 2013. *Performance and Culture in Plato's Laws*. Cambridge.

Vesterinen, M. 1997. "Communicative Aspects of Ancient Greek Dance," *Arctos* 31: 175-187.