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# How they Danced the Tango in Greece 3000 Years Ago!

## The Ancient Greeks Had Cabarets, too, and Knew How to Do the Turkey Trot



A Movement from an Ancient Greek "Owl Dance," from a Painting at Pompeii. Note the Man and Woman Staring in Each Other's Eyes, as Modern Dancers Do.

NOT excepting the Tango, the Turkey Trot, the Grizzly Bear and the Bunny Hug, there is nothing new under the sun in the way of dancing. The Greeks exhausted the subject three thousand years ago. For proof of which statement see reproductions of rare old decorative drawings on this page.

The joke is on the Isadora Duncans and Lady Constance Richardsons. After all their studious efforts, their demonstrations in public and the Herculean feats of their press agents to "revive the dances of ancient Greece," they have left it to the unlettered masses to emulate the dancing Greeks in their really merry moments.

While an exceedingly small percentage of the population is following the ceremoniously classic examples set by the ladies referred to, everybody's doing it—that is, the Tango, et cetera—very much as they were done by youthful Greeks thirty centuries ago in their blithesome moods.

Not only did these festive Grecians copy the movements of birds, fowls and beasts in their popular dances at merrymaking, but they

way from religion into every-day life, forming part of all merrymaking.

Dancing was reduced almost to a science by the Greeks, who classified their dances somewhat as follows: Kubistic, including leaping and acrobatic feats; Spermistic, rhythmical movements accompanying ball-throwing; orcheatic, or dancing proper, as we understand it.

A kind of warlike dance called gymnopaedia was performed by two groups of children, or youths, quite nude, singing hymns, and marching, skipping and whirling. Sometimes there were three choruses, as among the Lacedaemonians when verses accompanied the dance. The old men sang:

"We once were young and gay like you, Valiant, bold and active, too." The young men responded:

### Assyrian Hired Dancers, from an Old Greek Decoration.

They had an owl dance, a satirical dance, consisting in shading the eyes with the hands or in turning the head to and fro like an owl danced in couples like the Turkey Trot.

But these classic dances took on a new abandon and extreme sensuousness under the influence of the Ionians, who introduced many voluptuous dances which they had brought from Syria. The Phrygians and Lydians adopted all the new dances quickly and Athens went mad over them. The musicians played the lute and cythara, and when they entered a banquet hall, followed by the band of young maidens, the entire company arose and began to dance.



ing the famous clue, or thread, following Ariadne, and the maidens danced in serpentine fashion after him.

This dance was introduced in the festival of Apollo at Delos, and those who distinguished themselves received valuable tripods which they dedicated to the gods, the names of the victors being proclaimed by two heralds. This great Delian festival was held every five years in the Spring. Artemis was first worshipped and then Apollo. The maidens of Delos, crowned with flowers and garbed in festal attire, danced to joyful choruses round the altars of the two deities, and set forth in sacred ballets the story of the birth of Apollo and Artemis.

Nobody in ancient Greece was too highly honored by the nation or personally too dignified to dance. Not even Socrates—though he had in Zantippe a jealous virago for a wife.

"Am I to be blamed for reducing

and it was in the sensuous dances that the Greeks revelled. They had a repugnance to self-denial, and were not afraid of losing personal dignity by the liveliness of their dancing.

The feelings for the rhythmical, the recurrence of regular, proportional and measured beats, was highly cultivated and enjoyed by the Greeks. The order and proportion observed in movement is rhythm; in relation to sound it is called harmony; and in Greece the connection of rhythm with harmony is expressed by the word "orchestra," for which we have no English equivalent as it means both the dance and the music—the "married pair," as Lucian calls them.

This union was first made by the voice—for what could be more natural than to add rhythmical movements to a song or poem? Every accentuation of verse was accompanied by a step in the orchestral representations. Step and gesture were interwoven with poetry, and to dance in rhythm to the verse was the same thing as to read it out in true measure.

Gestures of arms and hands were at first considered more important than the movements of the feet. Dancers in Greece were called "Chirosophi," skilled with the hands, and number and cadences throbbed in every one of their exercises.

The Athenians were especially fond of dancing, and they were not only eloquent in speech, but also in gesture, mostly of the hands and arms. The poets taught choreonomia, the art of gesture, as part of the study of the classic dance. It was said of Telestes, a dancer in the theatre of Aeschylus, that he was so skilled in the choreonomia that he represented in the dance the "Seven Before Thebes." Socrates is said to have refused to give the dance "Liberty" before the conquerors of his native town because it was no longer free. Dancing was inextricably interwoven with the religion of the Greeks and no festival or entertainment was complete without the appropriate dancing. In the early ages it was kept up to a high standard, and Homer calls sleep, love, music and dancing the sweetest and the most perfect of all human enjoyments, but he dignifies the last only by the epithet "blameless."

In his time this was doubtless true, but as the times changed the dances became a reflection of the degenerate morals, and they, too, became degenerate. Athenians says that dancing was brought to such perfection in imitating the passions that the most eminent sculptors often took their models and designs from the attitudes of the public dancers, and thus produced that great beauty and grace of form and figure which have never been surpassed in the history of the world. These marvelous figures and postures have come to be the models and studies of the dancers of all succeeding ages.

Probably it is because the old Greek sculptors were so heroic in their ideas that the popular dances of that day—the Grecian Tango and Turkey Trot—figure in so few of their works.



An Ancient Greek Vase in the British Museum, with a Decorative Design Showing That There Were Acrobatic Dancers Then as Now.

the compulsion of my body by a little dancing?" was the famous utterance of the greatest of Greek philosophers, who at the age of sixty had been taught the art of dancing by the famous scholar, courtesan and wit, Aspasia.

So we know that the Greeks were great dancers in their time, and even Homer describes certain dances in use during the Trojan War, 1,000 years B. C. The Phasiakian dance, which Homer praises highly, was performed by youths dancing in a circle around a singer. But this was more of the heroic than the sensuous,

### The 3,000-Year-Age "Tango," from a Pompeian Wall Painting, Danced by a Man and a Woman, as To-day.

arms and hands as much or more than by the movements of the legs and swaying of the body. It was in the later development, or rather degeneracy of manners and morals, that the dancing was made more voluptuous, and the ancient forms of the Tango and Turkey Trot were introduced from the Ionian Islands, they having learned these dances from the mainland to the East.

To the Greek the dance stood for an idea, and he tried to make plain any idea at all, whether elevating or degrading, by the movements of the dance. His war dances were more like marches, with posturing and all of the action of attacking, fighting and fleeing, and some of these were even adapted to the use of war horses, so we would hardly call them dances at all.

The nearest to the Turkey Trot that the ancient Greeks came was probably in the Geranos or Crane Dance. This represents the intricacies of the Cretan Labyrinth from which Theseus was rescued by Ariadne. This dance is pictured on an ancient vase showing the hero hold-



Another Wall Painting, Showing a "Cabaret" Feature of Old Greek Festive Occasions.

"The now our turn, and you shall see You've never deserved it more than we."

Then the boys chimed in:

"The day shall come when we shall show Feats that surpass all you can do."

The great war dance was the Pyrrhic, and by the laws of Sparta every child over five had to learn it. Heroic in its character, and of course danced by men alone, it afterward degenerated into a mixed dance, each warrior having a female partner. Daedalus is said to have invented this variation, teaching it to the seven youths and maidens saved from the Minotaur by Theseus.

The Horos was one of the greatest of Greek war dances, the men taking all the heroic poses of warriors, the maidens portraying modesty and grace in every movement. In Sparta the girls danced with one knee bare, in honor of Diana. Every one has observed how nearly that effect is produced by the new costumes slit on one side.

In the dramatic dances of ancient Greece are the germs of the Roman and Greek pantomime and our modern ballet. There were many dances too illustrative of joy and merriment, such as the Anthems, a flower dance chiefly sung by women in private assemblies, with the refrain:

"Where's my lovely parsley, say? My violets, roses, where are they? My parsley, roses, violets fair, Where are my flowers? Tell me where."

They danced, too, in imitation of various animals, and copied the flapping of birds' wings. They had the bear dance, just as we have the Grizzly. It was in honor of Artemis danced by girls wearing saffron

It was considered the height of impoliteness for any guest to refuse to dance, and every one had to know how—another Turkey Trot analogy.

The Symposium of the Greeks was undoubtedly the original of our banquets enlivened by the introduction of entertainers, and the degeneration of the Symposia when the guests arose from the tables and joined the dancers is very much like the modern

cabaret and "Trotteries," where the guests join the entertainers upon the floor and dance either among themselves or with the professionals.

That the Greeks had steps like the Tango and Turkey Trot is easy to see, for these are the primitive, easy dances that anyone can dance if he or she has the least sense of rhythm. The Greeks knew every possible step, but sought grace in the use of the

## MY SECRETS OF BEAUTY--By Mme. Lina Cavalieri, The Most Famous Living Beauty

### Your Beauty Depends Largely on What You Eat.

WHAT I am going to write to-day will sound very much like a talk from a doctor. But in my wide experience all over the civilized world I have learned many things, and no one knows better than I do that health and beauty cannot be purchased in jars of cold cream and bottles of lotions. The reasons for a bad skin and a sallow complexion often lie deeper than we think.

When a human being is out of order the trouble is in the intestines more often than anywhere else. This is especially true of women who are so generally affected in this way that many think of it as an unavoidable shortcoming, like being too short or too tall.

The remedy for this universal cause of sickness, headaches and bad health lies not in drugs, but in removing the cause, which is wrong food.

The business of the digestive organs was, and still is, to pick out and absorb the nutritive particles and pass on the waste. Food does not proceed on its course from our mouth by gravity, like a brick dropped down a well. Its course depends on the action of a complex

system of muscles, which force it down the throat by the familiar process of swallowing.

In the stomach muscular force is necessary to drive the food through the pylorus or sentinel valve into the intestine. If it were not for a network of muscles which move rhythmically in the abdomen food would stay in the intestines until we die. These involuntary movements of the intestines are called "peristaltic action."

It is in the intestines that the value of fibrous matter, chaff, bran, etc., becomes apparent—the nutritive and the liquid parts of the food are rapidly absorbed into the blood, leaving only the non-digestible parts.

If the food is highly concentrated the remainder is so small that the peristaltic movements of the bowels have little or no grip on it. The food instead of moving along at its proper pace, halts and becomes dryer and harder.

Besides being too small in bulk to fit the calibre of the intestines, concentrated food lacks the stimulating power on the intestines which chaff and fibre have—bran, for instance, in the intestines tickles and excites

the lining of the bowels, and the result is proper activity of their muscles.

Though nobody recommends tabloid meals any longer, food faddists still prescribe starvation diets on the mistaken idea that Nature is economical in her digestive processes.

Nature doesn't work that way. Our digestive tract demands a large supply of mixed food. No matter how much or how little we eat, it will digest it all. To use a mining term, our processes can only handle "low grade ore." "Concentrates" clog the machinery.

When the muscular action of the intestines is not enough to move the residue along at its proper rate, the bowels have an emergency method. They move things by floating them along in an emergency fluid secreted by the walls of the intestines.

All the salts and other purgatives which fill the shelves of the drug stores act in this way—they are poisonous, and by their irritation of the mucous lining they cause this watery secretion.

Combat with night and morn'g irregularity in habit. If the intestines

organs are lax and do not act regularly this irregularity may become fixed with dire effects upon beauty and character.

You will attain good results always by taking early each morning, while fasting, one or two teaspoonfuls of olive oil. This is one of the best aures for lethargy of the intestines. Cold infusions of wild pansy, hops, ash leaves or peppermint, and maceration of leaves of scum yield good results. The Swedish movements, massage and infusions of cold water generally aid in overcoming the trouble.

Here are some special exercises which I can heartily recommend:

1. Place yourself on your back, lift the legs slowly until they are perpendicular to the body, lower them slightly. Repeat ten times.
2. Standing erect, both hands on the hips, try to force the stomach forward as far as possible by breathing deeply, and using the abdominal muscles. Bring it back quickly.
3. Massage of the stomach is not easy to do yourself, but can be done as follows: Place yourself on your back, your knees bent upward, feet flat on the floor, so as to support the legs.

1. Moisten the right hand with vaseline, oil or cold cream, and with the points of the three longer fingers describe circles about the centre of the stomach. Do this very slowly.

2. Rub from left to right, passing over the stomach, in this way following the course of the colon. To do this well, place the fingers of the right hand on the left side, and the left hand on the knuckles of the right. Rub in this way, rubbing from left to right, mounting up to the centre at each circling. As the fingers pass downward increase the pressure, but decrease it as you come back to the centre.

3. Place the right hand flat on the stomach, the left on top of it. Rub vigorously upward. Go downward with little pressure, and then to the right.

4. Complete the massage by kneading the stomach with both hands, taking hold of the skin and flesh rather deeply.

Drink no red wines, but acid or sugar drinks or sparkling wines. Use milk, sour milk, lemonade with carbonic water. Eat fatty meats and fish. Farinaceous foods and green vegetables, giving preference to carrots, green peas, asparagus and green beans. All fruits, especially figs, raisins and prunes, are excellent.



Statue in the British Museum of an Ancient Greek "Turkey Trotter" at a Moment of the 3,000-year-old "Crane Dance"

danced together in couples, a man and a woman, with even less regard for the feelings of the prudish of their day—of which there were none, by the way—than is exhibited by the bunny-hugging couples at my Coney Island dances hall.

Yet the Tango, the Turkey Trot and so forth have achieved vast popularity without the slightest excuse or claim for them that they actually inherited part of the "glory" of ancient Greece. Apparently their reason for being was inherent in them, due to an origin in nature's unconsciously rhythmical movements—just as similar dances of the ancient Greeks originated.

While primarily the dance of Greece was a form of worship and a branch of education, it did not long remain stationary, and made its