
The Posture of Runners in Greek Art

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Source: *The Classical Weekly*, Jan. 7, 1929, Vol. 22, No. 11 (Jan. 7, 1929), p. 87

Published by: The Johns Hopkins University Press

Stable URL: <http://www.jstor.com/stable/4389243>

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with textual matters, such as the spelling of proper names, but also supplying references to passages in other writers in which certain of the grammarians and rhetoricians are discussed. There are four Appendices: I. De Editionibus Impressis (53-57); II. Apparatus Criticus Locupletior (58-65); III. Corrigenda in Apparatu Reifferscheidiano (66-67); IV. Bibliographica (68-73). There is an index of all readings adopted by Professor Robinson, but not found in Roth's edition, to supplement the Index Verborum C. Suetoni Tranquilli of Professors A. A. Howard and C. N. Jackson (74-75. The Index was published by the Harvard University Press, in 1922). Proper names are listed in a second index (76-80).

It is to be regretted that the text of this important source should be in so uncertain a state, and a cause of gratification that Professor Robinson has done so much to improve the text. A number of *loci desperati* he has helped by convincing emendations; in some instances he has produced good results by altering the punctuation. He still leaves four lacunae in the text, three of them not previously marked; but in the accompanying notes he gives the fruits of his study of the passages by suggesting how the gaps may be filled. Wherever Suetonius cites other authors the editor has supplied the reference in the body of the text, an especially great convenience in a work containing so many quotations. He has also subdivided chapters into sections for ease of reference.

The indexes prefixed to the text in half the manuscripts Professor Robinson regards (1) as older than the Codex Hersfeldensis, and therefore valuable in the reconstruction of the text, but far more recent than the time of Suetonius. Herein he differs from both Roth and Reifferscheid; the former regards them as possibly the work of Suetonius himself, the latter as certainly his.

There are a few minor misprints in the notes; there is, apparently, none in the text. The verification of a large number of references and the comparison of the text with the readings of Roth and Reifferscheid have failed to reveal any errors. The work has evidently been done with the scrupulous care which characterized the dissertation that preceded it.

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THE POSTURE OF RUNNERS IN GREEK ART

In THE CLASSICAL WEEKLY 22.46, left-hand column, Professor A. D. Fraser, in a review of Professor F. P. Johnson's book, *Lysippos*, discusses Professor Johnson's statement, "but in runners the advanced arm ought to be on the same side as the advanced foot, since it is both natural and usual in vase-paintings to bring the right or left arm and leg forward together. . . ." Professor Fraser writes thus: ". . . This is undoubtedly 'usual'; I recall at the moment only two vase-paintings—in Berlin and Toronto—showing the opposite. But the word 'natural' is absurd to anyone who has ever run a race. . . ."

This matter of the opposition of members, as it is technically called, and of the way it is portrayed in Greek vases has been of some interest to me. Recently (1925-1926) I spent a year in Europe studying the Maenad dance, as portrayed in Greek art. Of 357

representations of dancing Maenads, I found that exactly 30 portrayed opposition—i.e. the right leg and left arm are advanced together, or vice versa, as in nature. I mention the point in this connection because of the fact that the basic step of the Maenad dance was a run, or a fast walk; hence these representations may perhaps reasonably be considered along with the representations of runners. Of the rest, about 180 show what Mr. Johnson and Professor Fraser call the usual representation—that is, the right arm and right leg, or left arm and left leg, forward together; the others show neither arm advanced.

My point is, then, that, if we consider running dancing steps along with plain running, the correct portrayal of the opposition of members is found more often than Professor Fraser suggests. Vases by Hieron are especially noteworthy in this respect.

Professor Fraser is, of course, correct in his position that the opposition of members is natural. The violation of opposition, found so often in vase-paintings, probably arose from the inability of early artists to portray the crossing necessary to depict opposition correctly; the violation crystallized later into a convention of vase-painting. Even in the vases of Hieron it sometimes appears along with the correct representation, perhaps for variety.

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PROFESSOR MACKAIL ON THE INFLUENCE OF GREECE AND ROME

In Professor J. W. Mackail's Lectures on Poetry, 72¹, near the beginning of a paper on The Aeneid, one may find the following splendid passage:

" . . . Modern life owes its highest ideals, directly or indirectly, to the inspiration of Greece; it owes its whole structure and existence to the creation of Rome. And so also with the two languages; for while Greek is a language of unequalled beauty, flexibility, and strangeness, Latin is, to us and to all the inheritors of the Latin civilization, a second mother tongue".

My attention was called to this passage by Mr. Francis K. Ball, of the Editorial Department of Messrs. Ginn and Company.

CHARLES KNAPP

HERCULANEUM

AN ARCHAEOLOGICAL SCRAP-BOOK

The New York Herald-Tribune for January 22, 1928, contained a two-column article on Herculaneum. The writer stated that "No one is allowed near the <new> excavations, and military police surround the district". One naturally sympathizes with Professor Maiuri in his solicitude to avoid premature or inaccurate publication. But I think I may make a useful suggestion to readers of THE CLASSICAL WEEKLY who do not wish to wait for full official publication: why not keep a scrap-book of press clippings, since various news stories and pictures do slip out from time to time? For example, The New York Times of November 6, 1927, under the heading "Mural at Pompeii Shows First Pump", contained an article, not correct at every point, but still very useful. The Herald-Tribune of January 22, 1928, beside the article I have mentioned, contained in the rotogravure section a view of Lake Nemi (The Times recently described the project now under way for raising 'Caligula's Yacht'), a picture of The House of the Skeleton at Herculaneum, and one of a brazier discovered there. The Illustrated London News on October 29, 1927, had eight excellent new pictures from Pompeii and an article by Professor

¹London and New York, Longmans, Green and Co., 1911. Pp. xiii+334.