

Journal Surveys

I. Ancient and Medieval Sports

I-1 Swaddling, Judith. "Olympic Glory," *Natural History* (June 1984), 60-74, 77.

This article briefly traces the mythological origins of the ancient Olympic games and then deals with the history of the site of Olympia from 100 BC to the nineteenth century. The central points of the article are two: (1) the events of the ancient games (foot races, pankration, pentathlon, boxing, equestrian events, and others) and (2) the material remains of the site, interpreted in the light of modern archaeological research and complementary ancient literary evidence, where applicable. Based upon primary sources and secondary works; no notes; eleven illustrations; two maps.

—David S. Matz

I-2 Wade, Paul J. "Greece and the Olympic Games," *Gourmet* (March 1984) 28-33, 68-72.

The ancient Greeks based their calendar on the first recorded Olympiad in 776 B.C. The early Olympic games were much more than sporting festivals to the early Greeks. They were the most important events in the Greek world and were open only to free-born Greek citizens. In times of war, all Greek city-states observed a one month's peace before and during the games. Not one of the ancient events was canceled between 776 B.C. and their abolition in 393 A.D. Olympic heroes were among the most honored of Greeks. The modern Olympic era began with the 1896 games held in Athens. The Greek government helped finance the events with commemorative stamps. The United States dominated the games of this Olympiad in which thirteen nations participated. A victory in the marathon by a Greek citizen was the highlight moment for the host nation. Based on secondary works; no notes; 11 illustrations.

—William A. Gudelunas

I-3 Frank, Richard. "Olympic Myths and Realities," *Arete: The Journal of Sport Literature* 1, No. 2 (Spring 1984) 155-61.

This article examines the problem of myth and reality in ancient Greek sport from the standpoint of King Herod the Great, who, in 11 B.C. in Caesarea, founded his own athletic contest based on both Greek and Roman models. It is suggested that Herod's festival reflected an "export model of Hellenic culture [indicating] that the traditions and institution of the Greek aristocracy remained dominant," and that the taxation required to finance the games fell most heavily upon farmers and shepherds which divided society along rural and urban lines. Based upon primary sources and secondary works; 13 notes.

—David S. Matz

I-4 Young, David C. "Professionalism in Archaic and Classical Greek Athletes," *The Ancient World*, 7, Nos. 1-2 (March 1985), 45-51.

Greek athletes, because they competed for prizes, would today, be considered professionals and ineligible for today's Olympic games. The romanticized notion of ama-

teur competition for an olive wreath is founded on a misinterpretation of literature and an attempt to develop, in the nineteenth century, a rationale for keeping athletes on an aristocratic level which would be in keeping with the Greeks who were wealthy. Prizes were awarded and the value of the prizes sometimes exceeded current levels. Boys' prizes were about half the value of men's. Beyond this, however, the opportunity to be distinguished was the greater motivation for competing. Based upon primary sources and secondary works; 1 note.

—Ralph B. Ballou

I-5 Raubitschek, Antony E., "The Agonistic Spirit in Greek Culture," *Ancient World*, 7, Nos. 1-2 (March 1983), 3-7.

The author explores the origins of the spirit of athletic competition among the ancient Greeks. Homer forms the focus of a historical argument: did he anachronistically attribute a high regard for excellence in athletics to the heroic age, or did he draw to his audience's attention the athletics of the heroic age, and thus contribute to their revival in the eighth century B.C.? According to the author, the second thesis is the more plausible. Homer kept alive memories from the heroic age at which time the Greeks learned athletics from the Cretans. Based upon primary sources and secondary works; 10 notes.

—June A. Kennard

I-6 Lee, Hugh M. "Athletic Arete in Pindar," *The Ancient World*, 7, Nos. 1-2 (March 1983), 31-37.

Sport in Greece due in part to the odes of Pindar as well as athletic arete had an exalted position. Pindar was not as concerned with competitive details as he was with the effect of sport on human life. Three aspects of arete are discussed: (1) preparation—an athlete must be totally dedicated and give all of himself to be successful; (2) spirit of competition—emphasis only on winning. Little, if any, support is given to the modern ideas of sportsmanship or values sought in some contemporary sports; and (3) the significance of victory in human life—the development of the internal moral and spiritual qualities that make man what he is while serving mankind and sharing his success. Based upon primary sources and secondary works; 11 notes.

—Ralph B. Ballou

I-7 Scanlon, Thomas F. "Olympic Dust, The Delphic Laurel, and Isthmian Toil: Horace and Greek Athletics," *Arete: The Journal of Sport Literature*, 1, No. 2 (Spring 1984), 163-75.

The Roman poet Quintus Horatius Flaccus (Horace; 65-8 B.C.) referred frequently to athletic contests and activities in his writings. The purpose of this article is to examine how and why Horace refers to Greek athletics in his poetry and to show how one influential Roman supported a Greek athletic program in the context of Roman education . . . " The author quotes and comments upon a variety of Horatian poems to illustrate and support his contentions. Based upon primary sources and secondary works; 20 notes.

—David S. Matz

I-8 Seltman, Charles. "Life in Ancient Crete—II: Atlantis," *History Today*, 2, No. 5 (May 1952), 332-43.

Minoan civilization flourished during the middle of the fifteenth century B.C. One measure of its well being was the amount of time devoted to watching sporting events,

Perhaps the most popular spectator sport was bull baiting. It was also one of the earliest team sports. Antiquarians estimate that seven acrobatic matadors worked in concert against the bull. Accounts of bull baiting involving both males and females are abundant in the form of frescos and other monuments depicting this sport. The Minoans can be compared to the Spaniards and Anglo-Saxons in their admiration for a high grade professional team-organized spectacle. Based upon primary sources and secondary works; 6 notes; 9 illustrations.

—Alar Lipping

I-9 Davaras, Costis. "Das Grab eines kretischen Wettkampfsiegers?" [The Tomb of a Cretan Athletic Champion?], *Stadion*, 5 (1979) 193-219.

This preliminary report describes the initial results of an excavation carried out in 1978 on the site of a first century nekropolis in Potamos, a suburb town of Hagios Nikolaos in eastern Crete. Many of the tombs discovered were of the tile-covered variety. Amongst the burial discoveries in tombs 3, 8 and 12 were artifacts such as strigils, aryballuses and astragals that are of great interest to sport historians. The person buried in Tomb 8 was possibly a former contest winner. This supposition is based on the fact that he was laid to rest with a golden wreath on his head which was still in place when the tomb was excavated. This discovery led to the conclusion that, even in the provincial outposts of Greek art under Roman rule, gymnastics and athletics still constituted one of the most important and vivid sources of artistic inspiration. Based upon primary sources and secondary works; 153 notes; 12 photographs. (Copyright 1979 by E. J. Brill. Reprinted with permission.)

—Costis Davaras

I-10 Dunbabin, Katherine M. D. "The Victorious Charioteer on Mosaics and Related Monuments," *American Journal of Archaeology*, 86, No. 1 (January 1982), 65-89.

The author presents a thorough discussion of Mosaic representations of victorious charioteers. Victory is illustrated by the palm branch, a wreath, the whip, and gestures of triumph shown by the charioteer. The charioteer is most frequently shown in his quadriga. In other art forms (pottery, gems, lamps) he may be shown standing amid his bags of money or he may be on horseback. Mosaics illustrating a chariot going the wrong way appear to be showing the winning charioteer taking a victory lap. The significance of these mosaics is that the victorious charioteer symbolizes success and good luck. Based on primary sources and secondary works; 136 notes; 9 plates with 24 figures.

—Emelia-Louise Kilby

I-11 Perlman, Paula. "Plato, Leges 833c-834d, and the Ritual Krateriskoi from Brauron," *American Journal of Archaeology*, 87, No. 2 (April 1983), 251.

A convention report is summarized giving brief information about the *Arkteia*, two festivals celebrated by maiden *arktoi* in honor of Artemis at Brauron. Scenes from Krateriskoi found at Brauron depict girls engaging in foot-races or rhythmic dances. Prepubescent girls competed nude and girls 13-20 wore mid-thigh length chiton according to Plato.

—Emelia-Louise Kilby

- I-12 Ulf, Christoph. "Die Einreibung der griechischen Athleten mit Öl—Zweck und Ursprung" [The Rubbing of Greek Athletes with Oil—Purpose and Origin], *Stadion*, 5 (1979), 220-38.

Greek athletes always took part in contests with their bodies oiled, and scholars have advanced a number of views as to the actual reason for this practice. Yet, no single explanation is convincing due to the contradictory nature of the classical sources on which the various arguments are based. This attempt at explaining the practice shows that the anointment of the athletes before a contest had a different purpose than its application afterward. Particular importance has been attached to the anointment ritual since the Greeks believed that it gave an athlete greater strength. In comparison to this purpose, all other explanations are etiological which leads to the realm of religion and magic. The anointment for strength has been firmly embedded in the cultic ceremony of the Olympic Games, while the etiological conceptions of invigoration date back at least to Homeric times. Based upon primary sources and secondary works; 47 notes. (Copyright 1979 by E. J. Brill. Reprinted with permission.)

—Christoph Ulf

- I-13 Romano, David Gilman. "The Ancient Stadium: Athletes and Arete," *Ancient World*, 7, Nos. 1-2 (March 1983), 9-16.

Dating from the sixth century B.C., the stadium, originally a religious structure, included the "dromos" (running track) and spectator embankments located in close proximity to the altar and temple. The trend toward stadia removed from the sanctuary was probably intended to accommodate larger numbers of spectators. In ancient Greece, "stadion" had three meanings: a structure; a distance measuring 600 feet (the foot could vary); and a foot race equal to a "stadion." Although the Greeks ran races of various lengths, the "stadion," or one length toward the altar, was always the most important race. Based upon primary sources; 24 notes.

—June A. Kennard

- I-14 Miller, Stella G. "Excavations at Nemea, 1982," *Hesperia* 52, No. 1 (1983) 70-95.

An iron discus, a lead jumping weight, two iron javelin points and a fragment of a bronze strigil (Plate 23e) found in and near a pit probably date to the third quarter of the 6th century. The iron discus is unusually thick (0.027-0.037m) and heavy (approximately 8.5 kg). The discus inscription has yet to be studied. The author suggests that the discus may have served as an athlete's votive offering and not used in competition, while the jumping weights appear to have been used. The combination of an inscribed discus, weights, and javelin points, suggest that the dedicator was a pentathlete. In another area, a starting block with a single groove was found. It may have been part of the Hellenistic practice course of the Gymnasium. Based on primary sources and secondary works; 114 notes; 12 plates.

—Emelia-Louise Kilby

- I-15 Bonfante, Larissa. "Human Sacrifice on an Etruscan Funerary Urn," *American Journal of Archaeology* 88, No. 4 (October 1984), 531-39.

The author includes a brief reference to the ritual massacre of war prisoners and mentions that gladiatorial combat probably originated from this Etruscan method of dispatching prisoners. Based upon primary sources and secondary works; 62 notes; 1 plate with 6 figures; 1 illustration.

—Emelia-Louise Kilby

- I-16 Warden, P. Gregory. "An Etruscan Bronze Group," *Archaeological Notes, American Journal of Archaeology*, 86, No. 2 (April 1982), 233-38.

The author analyzes the two figures, a wrestler and an umpire or trainer found at Poggio Civitate (Murlo, Siena). The unusual stance of the wrestler suggests that the artist was not familiar with Greek stand up wrestling and the author concludes that the figures are Etruscan of the first quarter of the sixth century B.C. They probably formed the base (i.e. legs) of a large metal vessel. The figurines were found near a large cauldron being restored. Based upon primary sources and secondary works; 18 notes related to wrestlers; 3 plates with 11 figures; 1 drawing.

—Emelia-Louise Kilby

- I-17 Lee, Hugh M. "The Sport Fan and 'Team' Loyalty in Ancient Rome," *Arete: The Journal of Sport Literature*, 1, No. 1 (Fall 1983) 139-45.

Fan loyalty to athletic teams is not a modern phenomenon. The ancient Roman aficionados of the racetrack and the arena developed strong preferences for groups of competitors which contemporary historians label as teams: factions in the circus, identified by the color of the clothing worn by the charioteers (Blue, Green, Red or White); and classes of gladiators in the amphitheater, differentiated by the nature of their armor and weaponry. The author draws many parallels between ancient and modern fan interest in athletic competition. Based upon primary sources and secondary works; 27 notes.

—David S. Matz

- I-18 Carter, John M. "A Medieval Sports Commentator: William Fitz Stephen and London Sports in the Late Twelfth Century," *American Benedictine Review*, 35, No. 2 (June 1984), 146-52.

The sports engaged in by Londoners as they were detailed in William Fitz Stephen's *Description of London*, circa 1173-75, were analyzed by Carter. The populace viewed sports not only as a source of enjoyment and entertainment (e.g. cockfighting, bear-baiting, ice skating, football) but also as training for war (e.g. archery, wrestling, land and water sham fights, javelin and stone throwing). The aristocratic sports of hunting and hawking were emulated by non-aristocratic citizens; land was allotted to them for these diversions. Fitz Stephen's lucid and enthusiastic narration made it evident that sports played a significant role in the lives of Londoners in the High Middle Ages. Based upon primary sources and secondary works; 35 notes.

—Eleanor B. English

- I-19 Wilson, K. J. "Ascham's *Toxophilus* and the Rules of Art," *Renaissance Quarterly*, 29, No. 1 (Spring 1976) 30-51.

Wilson contended that Ascham's *Toxophilus* (1545) was designed to convey more than instruction in archery; it was a schema for living. Utilizing the classical writing

style of the dialogue between Toxophilus and Philologus, Ascham elaborated on aspects of the sport and the philosophical ends of virtue, judgment and perfection. Hitting the mark represented the appropriate relation between the image of perfection and the actual operation of the skill. Based upon primary sources and secondary works; 35 notes.

—Eleanor B. English

I-20 West, Michael. "Spenser, Everard Digby, and the Renaissance Art of Swimming," *Renaissance Quarterly*, 26, No. 1 (Spring 1973), 11-22.

Spenser and Digby's perspective and endorsement of swimming portrayed against a backdrop of Renaissance Elizabethan attitudes towards sport are presented. Although other writers (e.g. Elyot and Castiglione) also recommended this sport which "preserveth the precious life of man," swimming was not given a high priority by their contemporaries. In *De Arte Natandi (The Art of Swimming)*, 1587, Digby attempted to change this attitude by providing the neophyte with detailed, though sometimes cloudy, instruction in various swimming strokes and trick stunts. Noting the military value of the sport, Spenser went so far as to suggest that knights with expertise in the art swam in full armour as a strategic, military maneuver. Based upon primary sources and secondary works; 24 notes; 4 figures.

—Eleanor B. English