

FOREARM OF BOXER

Mycenae,¹ Fig. 346. A similar motive occurs, indeed, on a seal-impression from Hagia Triada (Fig. 347),² in connexion with what, from the insertion of a theatral column, appears to have been some kind of gladiatorial con-

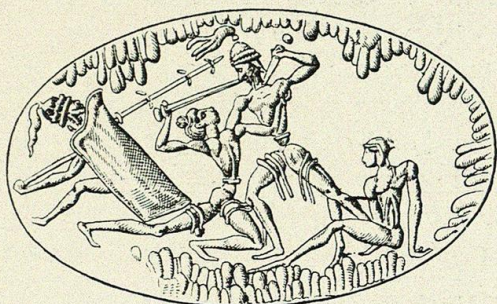


FIG. 346. ARMED COMBAT IN MOUNTAIN GLEN: GOLD SIGNET FROM IVTH SHAFT GRAVE, MYCENAE. (2/3)

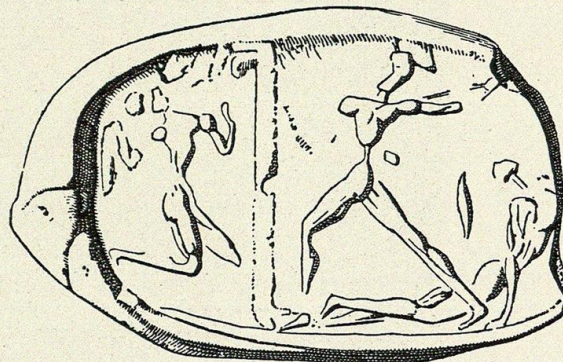


FIG. 347. SCENE OF GLADIATORIAL COMBAT IN ARENA: CLAY SEALING, H. TRIADA. (3/2)

test, the fallen champion in this case resting on his left arm. It is the same motive, which—as recorded at a much later date by Pergamene Art—is familiar to the world in ‘the dying Gaul’.

Forearm of boxer.

The extraordinarily forceful fragment Fig. 348 A, may also belong to a pugilistic scene. It consists of the outer side of the left right elbow and upper half of the forearm, strongly bent and with the biceps exceptionally prominent, as will be seen from the section, Fig. 348 B. ‘The disposition and form of

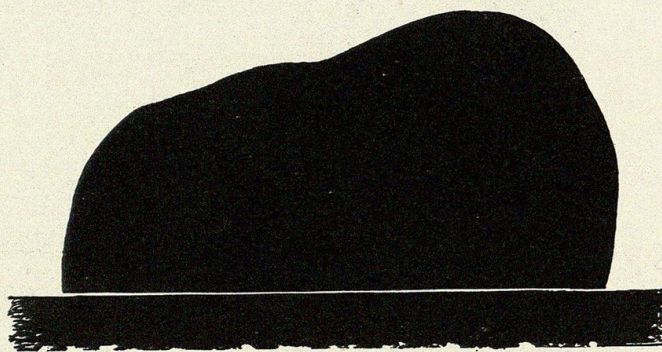


FIG. 348 B. SECTION ACROSS BICEPS OF MAN'S ARM SHOWN IN FIG. 348 A.

the olecranon process of the ulna and the external condyle of the humerus are rendered with wonderful correctness.’³ From the angular position in which the arm is held it looks as if we have to do with the action, so constantly depicted in the case of Minoan boxers, in which one arm is drawn

¹ Reproduced from *P. of M.*, i. p. 691, and Pl. 11. See, too, *P. of M.*, i, p. 691, Fig. 513.

² Halbherr, *Mon. Ant.*, xiii, p. 45, Fig. 41,

Fig. 512, here reproduced.

³ Note by Professor Arthur Thomson.