The Korybantes, called the Kurbantes in Phrygia, are the crestd dancers who worship the Phrygian goddess Cybele with drumming and dancing. The Kuretes are the nine dancers who venerate Rhea the Cretan counterpart of Cybele.

These male dancers in armor, kept time to a drum and the rhythmic stamping of their feet. Dance, according to Greek thought, was one of the civilizing activities, like wine-making or music. The dance in armor (the “pyrrhic dance” or pyrriche) was a male coming-of-age initiation ritual linked to a warrior victory celebration.

The wild ecstasy of their cult can be compared to the female Maenads who followed Dionysus. Ovid in Metamorphoses thought, was one of the civilizing activities, like wine-making or music. The dance in armor (the “pyrrhic dance” or pyrriche) was a male coming-of-age initiation ritual linked to a warrior victory celebration.

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Korybantes or Kuretes also presided over the infancy of Dionysus, another god who was born as a babe, and of Zagreus, a Cretan child of Zeus.

Although the Greek imagination tends to portray the Korybantes as mythical and virile, they may be modeled on the real world transsexual followers of Cybele in Phrygia, known at Rome as galli; the Greek construction of gender would have tended to suppress these links.

Alternatives: Carybantes (older English texts), Koryvandes (modern Greek transliteration).

External links
* Korybantes and Kuretes
* Long review (in English) of Paola Ceccarelli, La pirrica nell’antichita greco romana: Studi sulla danza armata, 1998

* Long review (in English) of Paola Ceccarelli, La pirrica nell’antichita greco romana: Studi sulla danza armata, 1998

"The papers cover a wide area. Topics range from the padded dancers of Corinth (Seeberg) to Roman drama in the late republic (Jory); some focus on close studies of particular texts (Sidwell, Griffiths), others handle more general themes (Dedoussi, Easterling). Some tackle the literary side of ancient drama (Davidson, Barlow, Segal), while others deal with the recent vogue of drama as depicted on vases of the 4th century (Dourden, Trendall, Green). Nothing on papyri, however, that other source of new dramatic material, with which Handley had much to do. There is certainly an international flavour -- contributions from scholars in the U.K., Else, Greece, Australia, and New Zealand (curiously, none from the U.S. or Canada -- we can consider Erich Segal effectively "translated" to Wolfson, Oxford).

This volume certainly lives up to the archetype of the Festschrift. Taken together, the articles are a mixed lot, in several cases not really breaking very much new ground or dealing generally with topics on a large scale. Two longer papers (Sidwell, Green) stand out in the collection, and here we do get some new and exciting material, although in Sidwell’s case I confess that I can’t agree with very much of his thesis (see further below). Segal and Silakis likewise raise new points for consideration, and with Silakis (like Sidwell) I found myself disagreeing with much of what I read. Comments on the individual papers follow, so I feel much more comfortable with the literary pieces, these will occupy more of my room.

A. Seeberg ("From Dancers to Comedy" 1-12) is somewhat heavy going, especially for one not readily familiar with the Corinthian padded dancers. The question at issue is whether the "komasts" on such vases belong in any way to the pre-history of comedy, and S. does make a good case for these vases containing scenes of symposia and representing people that are "a negation of the symposion code" (3). Like the characters of comedy they are ugly and "outsiders". He argues further that vases with many such dancers represent not a private symposion but a public festival, and it is here that the link with comedy may lie -- on p. 9 he suggests the Rural Dionysia as that link. On p. 6, however, his relation of the padded komos to the "chieftain class" and thence to Athenian politics of the 480s is speculative and not convincing. One can imagine reasons for the institution of comedy in 487/6 that have little to do with the crisis of the 480s. He observes that the komos to the "chieftain class" and thence to Athenian politics of the 480s is speculative and not convincing. One can imagine reasons for the institution of comedy in 487/6 that have little to do with the crisis of the 480s. He observes that the komos to the "chieftain class" and thence to Athenian politics of the 480s is speculative and not convincing. One can imagine reasons for the institution of comedy in 487/6 that have little to do with the crisis of the 480s. He observes that the komos to the "chieftain class" and thence to Athenian politics of the 480s is speculative and not convincing. One can imagine reasons for the institution of comedy in 487/6 that have little to do with the crisis of the 480s. He observes that the komos to the "chieftain class" and thence to Athenian politics of the 480s is speculative and not convincing.
The Rise of the Minoan Palaces

by

Ioannis Georganas

B.A. (Arch.)

M.A. c. (Arch.)

The purpose of this paper is to throw some light on the reasons behind the appearance of the first Minoan palaces. Focus shall be given on the economic and social conditions of that period as well as on the architectural remains of the first palaces.

A PRELUDE: THE EARLY MINOAN PERIOD

The early Minoan period shows many important advances in culture from the rather monotonous picture created by the Neolithic period. Metallurgy begins to flourish, pottery becomes more elaborate, seals are minutely worked and the architecture becomes more complex. Unfortunately, due to the sparsely of well-excavated sites, the EM period is in many ways a confusing one archaeologically (Renfrew 1972:81-2, Branigan 1970:16). However, we are able to divide this period into 3 sub-periods: EM I, EM II and EM III. Each of these is mainly defined on the basis of new pottery shapes and fabrics.

Early & Middle Minoan Chronology

Early Minoan I (EM I) 4000 - 3500 BC

Early Minoan II (EM II) 3500 - 3000 BC

Early Minoan III (EM III) / Middle Minoan IA (MM IA) 3000 - 2800 BC

Middle Minoan IB / IA (MM IB / IA) 2900 - 2750 BC

Middle Minoan IB / II A (MM IB / II A) 2750 - 2700 BC

Middle Minoan IIIB / IIIA (MM IIIB / IIIA) 2700 - 1700 BC

Middle Minoan IIIC (MM IIIC) 1700 - 1600 BC

Adapted from Dickinson 1994: 11

EM I is characterised by the so-called Pyrgos, Ayios Onoufrios and Lebena wares. The main characteristic of these wares is the burnished patterns (Branigan 1970:22, Hood 1990). In EM II the fashion for pattern burnish fades out, and a new type of ware known as Vasiliki makes its appearance, especially in eastern Crete. The Vasiliki ware is a mottled fabric produced by differential firing on the vessel (Branigan 1970:30). Towards the end of the EM period wares with an overall wash and decoration in white become increasingly prominent at Knossos and in eastern Crete (Hood 1990:31-2).

If we move to architecture, most of the settlements known to us date to EM II onwards. The most important are those of Vasiliki and Fournou Korifi, Myrtos. At Vasiliki a large house was excavated on a hillock, which many scholars believe to be a manor. The building was never completely excavated and we have the plan of what appears to be two wings. It is very possible that there were two further wings, but we cannot be certain. The existing wings are very impressive and consist of a number of rectangular rooms of fair size. The lower parts of the walls are of stone, while above were sun-dried bricks tied by wooden beams vertical and horizontal. The walls were covered with plastered clay with a fine red finish (Pendlebury 1979:82-3, Branigan 1970:44-7).

Another settlement showing similarities with Vasiliki is that excavated by Warren at Fournou Korifi in Myrtos (view plan)(Warren 1972). The architectural complex seems to contain over 100 rooms and areas, most of them quite small. The exact boundaries of the settlement are largely eroded but it is almost certain that it did not extend much beyond the excavated area. Warren has argued that the settlement served as an integrated whole. The form of a single huge complex without separately defined houses suggests a social organisation based on a single large unit, a clan or tribe living communally and perhaps not differentiated into individual families, and quite without any apparent chief or ruler (Warren 1972:267). On the other hand, Branigan (1970:47-9) using the same evidence comes to different conclusions. He believes that the site at Fournou Korifi is a precursor of the early palaces with important men occupying these houses. Whitelaw gives a quite different interpretation. He views the site as a ‘small, egalitarian, rural community, whose basic unit of organisation was the nuclear family’ (Whitelaw 1990:338). Whatever interpretation we may choose one thing becomes clear, both sites imply a move towards a more complex society, with some hints of hierarchy being developed. Finally, another very interesting find is the so called ‘Hypogeum’ at Knossos, a large underground chamber, probably dome-shaped, with a star-shaped opening from the top. It is probably of an EM II date, and may have been used as a granary (Renfrew 1972:297). Again such a construction implies a social complexity due to the fact that only a well-structured, hierarchically society could undertake such a project.

In general, the EM period marks the beginning of a new era for Crete. It is during this period that the island witnesses a growth in population and the development of larger communities. According to Branigan (1985:38) these changes must have been fed by a new social structure. Renewed in population and the development of larger communities. According to Branigan (1985:38) these changes must have been fed by a new social structure. Renewed in the tradition of the Neolithic period, the surplus might have been used to construct larger houses and associated structures.

THE FIRST PALACES: THE ARCHAEOLOGICAL EVIDENCE

ARCHITECTURE

Intermediate in date between the sites of Vasiliki and Myrtos and the first palaces, come the EM III - MM I buildings south of the palace at Malia, the houses inside the western enclosure wall at Knossos and the oval house at Kamares. The buildings at Malia seem architecturally to comprise three distinct units but in their small rooms and passages and in the close-knit structure of the whole complex both continue the cellular form of Myrtos and anticipate that of the palace at Phaistos (Warren 1987:49). From the houses at Knossos only the basements remain but in one case there are two floor levels separated by 50cm of filling (Pendlebury 1979:99). The oval house at Kamares is of great significance because like the palaces is built round a central open court or light well (Pendlebury 1979:100).

The foundation of the first palace at Knossos must be put at the end of EM IA as the outer walls and the deep walled pits in the NW area indicate (Warren 1987:49). In addition, magazines 3-10 and probably 11-16 were also part of the original palace structure (Branigan 1987:247). The palace at Malia also dates from EM IA, with the central court already finished (Pendlebury 1979:62-3, Branigan 1970:44-7). Additionally, we have the emergence of social ranking, reflected in burial architecture, grave goods, and the appearance of monumental architecture (e.g. the building at Palaiokastro, with walls 2m thick and measured at least 27m x 27m).

THE FIRST PALACES: THE ARCHAEOLOGICAL EVIDENCE

...
Middle Minoan Crete also witnessed the construction of a substantial number of buildings side by side with the first palaces, having an official character. For example, we have Quarter Mu and the Hypostyle Crypt at Malia, Quarter M at Knossos, the building similar to the Crypt at Phaistos (Driessen and Schoep 1995:653). Finally it is very possible that peak sanctuaries also represent a kind of official public work although they have rarely been seen such as (supra:655). Most scholars link their appearance with the palaces only in socio-political terms.

The Reasons Behind the Establishment of the Palaces

Existing studies of state formation in Bronze Age Crete vary from extreme positions of external influence (even causation), to equally extreme explanations in wholly endogenous terms. On the one hand, there is the view that the Near Eastern influence on EM II - MM I Crete is extensive, with many of the Near Eastern political and religious institutions being adopted by the Cretans (Wattrous 1987). On the other hand, many scholars believe that the state formation process has its roots on Crete itself, a process that was shaped by the local socio-economic and social conditions (Brannagan 1970, 1995, Cadogan 1976, Renfrew 1972). In addition, much emphasis has been given on the nature of this process. Can we talk of a steady, cumulative process or of a revolution? Again scholars come up with quite different answers. Brannagan (1970) for example, prefers an evolutionary or gradualist approach while Cherry (1984:22) talks of 'the appearance of state-like politics in many respects a rapid and discontinuous phenomenon'.

But let us have a closer look at the different explanations given by the various scholars. Wattrous (1987:65-70) has argued that the MM I period marks the beginning of a close relationship between Crete and the Near East. It is during this period that a number of new social divisions emerged: in the NE of Crete we see economic specialization, and in the SW we see the first palace buildings. These changes created tension in the traditional social structure; the individual came to life in order to fulfil an economic role primarily, that is of the redistribution of agricultural products. It is not necessarily reflected in the architecture. However, as we can see, social storage establishes both motive and opportunity for the development of a centralised redistributive system with a relief function, namely a palace. Brannagan comes and reinforces the notion that the main role of the first palaces was that of a depository/redistributor (Brannagan 1988:6). As we have already seen the storage capacities of the first palaces were far in excess of the likely grain needs of the occupants.

Scholars such as Brannagan, Renfrew and Halstead believe that the first palaces were the result of an endogenous process, though they come up with different reasons behind that process. Renfrew (1972:287) has argued that 'the growth of the first palaces has to be seen in the first instance as the development of redistribution centres for subsistence commodities, controlled by a well-defined social hierarchy'. This 'subsistence/redistribution model emerged as a consequence of the intensive exploitation of a new spectrum of food plants, notably olives and vines. This led to local specialization, with some subsisting on olives and vines. As a result, redistributional chiefs emerged, who gradually became very powerful (Renfrew 1972:486-82). However, Halstead (1981, 1988) has argued that the main function of the first palaces was not simply operating as redistributive centres as suggested by Renfrew, but actually being 'subsistence redistributors', that is to say, crop failure causing famine can be reduced by storing the surplus from good years. However, surplus grain is not always a very secure asset (easy to be eradicated) but the limitations of direct storage can be tackled by the limits of storage (e.g. grain given to needy neighbours in the expectation that they will also help in a case of emergency). This is called 'social storage'. Although it sounds very altruistic, it is 'inherently likely to lead to increasing inequalities of wealth, status and power' (Halstead 1981:25). As we can see, social storage establishes both motive and opportunity for the development of a centralised redistributive system with a relief function, namely a palace. Brannagan comes and reinforces the notion that the main role of the first palaces was that of a depository/redistributor (Brannagan 1988:6).

All these transformations may not completely explain the use of the first palaces but at least they provide social conditions in which state formation is facilitated. The archaeological evidence which is available to us can understand that the foundation of the first Minoan palaces cannot be seen as a discontinuous phenomenon or a 'quantum leap'. On the contrary, the state formation process took place over a long period of time, starting as early as from the EM period. This is also confirmed by the fact that significant changes occurred in Crete. Population increased and settlements became larger and more complex. This is reflected in the architecture. These changes created tension in the traditional social structure. Cherry (1984:525) has argued that the MM I period marks the beginning of a close relationship between Crete and the Near East. It is during that period that significant changes occurred in Crete. Population increased and settlements became larger and more complex. This is reflected in the architecture.

All these transformations may not completely explain the use of the first palaces but at least they provide social conditions in which state formation is facilitated.

Conclusion

This paper has tried to throw some light on the problems associated with the rise of the first palaces in Crete. Looking at the archaeological evidence which is available to us we can understand that the foundation of the first Minoan palaces cannot be seen as a discontinuous phenomenon or a 'quantum leap'. On the contrary, the state formation process took place over a long period of time, starting as early as from the EM period. This is also confirmed by the fact that significant changes occurred in Crete. Population increased and settlements became larger and more complex. This is reflected in the architecture. These changes created tension in the traditional social structure. Cherry (1984:525) has argued that the MM I period marks the beginning of a close relationship between Crete and the Near East. It is during that period that significant changes occurred in Crete. Population increased and settlements became larger and more complex. This is reflected in the architecture. These changes created tension in the traditional social structure.
The Kleophrades Painter was a noteworthy vase decorator and his talents, by virtue of the quantity of his work which has survived, must have been in great demand. As often occurs to meet demand, an artist will depend upon fixed types and formulate. One need only compare the figure of Sisyphos -- moving to the right, legs apart, frontal chest, carrying a large body, heavy objects -- an enormous volute krater for instance -- as Sisyphos does with his rock. Beazley called this krater "very early" and the satyr is given bodies with little musculature, long arms and rounded shoulders comparable to the rendition of the komasts and Skyphos. Sisyphos' pose is nearly identical to that of a komast, who is the central figure on Side B of an amphora type A (Würzburg L 507: ARV2, 181, no. 1), another vase which is called "very early." The figure directly behind this komast recalls the reveller carrying the wine-skin on Side B of Mrs. Cone's vase.

The Kleophrades Painter's neck-amphorae were probably decorated in the same early period of his career as the calyx-kraters at Harvard 1960.6.286 (ARV2, 181, no. 31). On this krater, satyrss struggle to lift body, weighty objects -- an enormous volute krater for instance -- as Sisyphos does with his rock. Beazley called this krater "very early" and the satyr is given bodies with little musculature, long arms and rounded shoulders comparable to the rendition of the komasts and Skyphos. Sisyphos' pose is nearly identical to that of a komast, who is the central figure on Side B of an amphora type A (Würzburg L 507: ARV2, 181, no. 1), another vase which is called "very early." The figure directly behind this komast recalls the reveller carrying the wine-skin on Side B of Mrs. Cone's vase.

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W.G.M. Notes:

*) This attribution has since proven to be false: see Boardman 1981 and vase entry for Berlin F 2170.

(W. G. Moon)

Keywords:
boots, carrying, chiton, chlamys, column, fillet, Hades, Hermes, ivy, Kerberos, Kerberus without Herakles, kerykeion, komast, komos, leaf, maenad, petasos, rock, Sisyphos, skin, staff, walking, wreath

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Belgian scholar Jules van Oosteghem

Tugal (P.)
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Initiation à la danse.
Prix : 30,49€
In-8 br., 293 pp., ill. de 8 pl. h.t. et de croquis h.t. de M. Lancelot. (ex. sur grand papier) , P. 1947

Marcelle Azra Hincks’ column on dance (titled variously): Hincks believes modern dance can revive the glory it had in ancient times and become a significant art form in England; she looks to the Russian ballet—and dancers like Anna Pavlova and M. Mordkin—for her models, as well as to the anthropological study of dance in primitive societies.

Musical design in Aeschylean theater

William C Scott
1984
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C.M.J. Sicking is Professor of Greek Language and Literature at the University of Leiden. He has published on Greek aspect usage and on Greek metre, as well as on the interpretation of a number of Greek authors.
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Kevin Robb
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This book examines the progress of literacy in ancient Greece from its origins in the eighth century to the fourth century B.C.E., when the major cultural institutions of Athens became totally dependent on alphabetic literacy. By introducing new evidence and re-evaluating the older evidence, Robb demonstrates that early Greek literacy can be understood only in terms of the rich oral culture that immediately preceded it, one that was dominated by the oral performance of epic verse, or "Homer." Only gradually did literate practices supersede oral habits and the oral way of life, forging alliances which now seem both bizarre and fascinating, but which were eminently successful, contributing to the "miracle" of Greek culture. In this book new light is brought to early Greek ethics, the rise of written law, the emergence of philosophy, and the final dominance of the Athenian philosophical schools in higher education.

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Kevin Robb, Professor of Philosophy, University of Southern California
Courses
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TR 9:55-10:45, Room 125 Ag Hall
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SIXTH CENTURY ORIGINAL, OR MODERN FAKE?

RESEARCH INTERESTS
1. Greek poetry (esp. Homer)
2. History of writing
3. Mythology
4. Egyptology

PUBLICATIONS

BOOKS
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* Writing and the Origins of Greek Literature (Cambridge University Press, 2002), including chapters on the oral and the written in Greek and Near Eastern traditions; composition in writing and the dictated text; the origin of mythic representation in Greek art from eastern exemplars; social role of the rhapsode; uses of alphabetic literacy and the demoticization of Greek legend
* A Short Introduction to Classical Myth (Prentice-Hall, 2002)
* Homer and Homer, editor (with Ian Morris; E. J. Brill, 1997). Essays on Homer by many scholars
* A New Companion to Homer, (with Ian Morris; E. J. Brill, 1997). Essays on Homer by many scholars

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CHAPTERS IN BOOKS
* The Inventor of the Alphabet: A Retrospective, " in Die Geschichte der Hellenischen Sprache und Schrift, Verein zur Foerderung der Aufarbeitung der Hellenischen Geschichte (Ohlstaedt/Oberbayern, Germany, 1999) 435-447
* Homer and Homer, " in A New Companion to Homer, ed. Barry B. Powell and Ian Morris (E. J. Brill, Leiden, 1997) 1-32
* From Picture to Myth, From Myth to Picture: Prolegomena to the Invention of Mythic Representation in Greek Art, in From Pasture to Polis (University of Missouri Press, 1997) 144-193
* Writing, Oral Poetry, and the Invention of the Narrative Style in Greek Art, in The Odyssey and Ancient Art: An Epic in Word and Image (catalogue for traveling exhibition organized by Bard College, Annandale-on Hudson, New York, 1992) 180-185
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OTHER SCHOLARLY PUBLICATIONS
The Alphabet in Theory and In History, The Gail A. Burnett Lectures in Classics (2000, Department of Classics, San Diego State University)
SCHOLARLY ARTICLES

* "Who Invented the Alphabet: The Semites or the Greeks?" Archaeology Odyssey 1 (1) (Premiere issue, 1998): 44-53; 70.
* "Did Homer Sing at Lefkandi?" Electronic Antiquity 1 (2) (1994): 1-27
* "The Significance of the So-Called ‘Horns of Consecration,’” Kadmos, Zeitschrift fr vor- und frühhellenistische Epigraphik 16 (1977): 70-82

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* American Journal of Archaeology
* Archaeology Odyssey
* Bryn Mawr Classical Review
* Cambridge Archaeological Journal
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* Wisconsin Academy Review
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* Classical Mythology (with Denis Feeney), four one-hour shows hosted by Norman Gilleland and Emily Auerbach, WHA-FM (University of the Air) (July 1998; rebroadcast, May 1998)

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Lillian Beatrice Lawler was born June 30, 1898, in Pittsburgh, Pennsylvania. She received a bachelor’s degree in 1919 from the University of Pittsburgh, and M.A. and Ph.D. degrees from the University of Iowa in 1921 and 1925. From 1923 to 1925, she was an instructor in classics and art history at the University of Iowa. After a year of further study at the American Academy in Rome, she was an assistant professor of classics at the University of Kansas, Lawrence, from 1926 to 1929.

By far the largest portion of Lillian Lawler’s career took place at Hunter College in New York. Beginning as an instructor in 1929, she underwent a series of changes in title and responsibilities, culminating in her achievement of the rank of full professor in 1955 and professor emeritus status in 1959. In the years from 1928 to 1933, she was also an Archeological Institute of America travelling lecturer. She was a visiting professor at the University of Iowa from 1961 to 1967, and remained a resident of the Iowa City area until her death on December 13, 1990.

Scope and Content Note

The Lillian Lawler papers measure 2.5 linear inches and date from 1911 to 1968. The bulk of the contents date from Lawler’s years teaching at Hunter College, traveling, photographing, and publishing articles (1930 to 1960). The papers are arranged in four series: Reprints, Journals, Photographs, and Miscellaneous.

The Reprints series consists of reprints of twenty-seven articles by Lawler, primarily on the subject of dance in ancient Greece, but also on such topics as marriage in ancient Italy and women’s fashion in Roman Africa, reprinted from the American Journal of Philology, The Classical Journal, Classical Philology, Proceedings and Transactions of the American Philological Association, and Studies Presented to David Moore Robinson.

Journals include accounts of journeys to Rome and around Europe in 1925, including a visit with Pope Pius XI and much visiting of ancient sites of classical interest; and trips to Bermuda in 1931, to Greece in 1936, and to Australia. There is also a list of plays staged by the State University of Iowa (University of Iowa) from 1959 to 1968.

The Miscellaneous series is comprised of a Pittsburgh High Schools Christmas 1911 issue of High School Journal; a pamphlet advertising an educational Mediterranean cruise for students of Teachers College, Columbia University, to be taught on shipboard and on location by Lawler; and a pamphlet entitled “How the Romans Dressed,” by Dr. Lillian Wilson, of Teachers’ College.

The Photographs are largely of places and things encountered in travel, as well as of persons with whom Lawler traveled. There are many images here of ruins and artifacts of Greece, many of scenery and countryside. Probably of greatest interest are the photos of classical Greek pottery art.

Box no. Description
**PRESS <control n> to indent each level.**
**PRESS <control e>1 to insert box number.**
**PRESS <control v>2 to return to sublevel.**
**PRESS <control v>1 to return to level 1.**

Box 1

"Reprints"

1929-1941
"Married Life in C.I.L. IX", 1929
"Two Portraits from Tertullian", 1929
"Zoologically Speaking", 1930
"Some Lesser Lights", 1934
"A Classicist in Far Cathay", 1936
"Lucida Veste", 1938
"The Dance of the Owl. . .", 1939
"The Dance of the Pinakides", 1940
"Ichthues Choreutai", 1941
"Blinding Radiance and the Greek Dance", 1945
"Orchêsis Phobera", 1946
"The Geranos Dance--a New Interpretation", 1946
"Pindar and some Animal Dances", 1946
Kedves H.!
Szívesen segítenek, megkerdeztem a barátaim, de itt, Gorongorzsagban, sajnálom nem tudnak erre a sorozatot...:) De barmilyen gorongorzsagi temaban, ha tudunk, keszseggel rendelkezésre állunk. Tisztelettel: Spyros.

Előzmény: HASIMOTO (6885)

Egyáltalán nem ide tartozik, de küldjétek már el a címemre azokat az e-mail címeket, amelyeken rengeteg fotót találhatok a Barátok közt című sorozat szereplőiről. (cikkek is jók)

Köszönöm!!!!!