

itself is significant to the understanding of attitude. Thus the questions which lie at the heart of this book are as follows: the extent to which death was a preoccupying concern among the Greeks; the kind of feelings with which the ordinary Greek anticipated his own death; the nature and quality of the bonds affiliating the living to the dead; and, finally, the kind of light shed by Greek burial practices upon characteristic elements in Greek society (p. XIII).

There are a number of fine books dealing with specific aspects of Greek burial customs and aspects of death in Greek written sources, but not since Erwin Rohde's monumental and classic *Psyche* (1897) have we had a book that has attempted to bring together in a single place archaeological, anthropological, and literary evidence to present a systematic survey of Greek beliefs, rituals, and practices about death, the dead, the «other» world, and the living. Garland's seven chapters are a model of precision and conciseness and at the same time give us updated, reasoned information and interpretation on «The Power and Status of the Dead»; «Dying»; «The Funeral»; «Between Worlds»; «Life in Hades»; «The Special Dead»; and «Visiting the Tomb» all well supported by a chronology of Greek burial, a glossary, notes, a bibliography, a general index, and an index locorum, and relevant illustrations

*The Greek Way of Death* is not a morbid study; it is a fascinating book that confirms the anthropocentric view that the Greeks were «this world» oriented; that they preferred life over death; that they believed that there was a right time and a right place to die. The Greeks were not apprehensive about death and their *joie de vivre* view of life certainly colored their view of Hades as a dreary place and one generally free from terrors. Still, it was the obligation of every Athenian citizen to see to it that the dead were properly taken care of. Expressions of grief may have changed over the centuries but the concern for the dead remained consistently persistent.

*The Greek Way of Death* shows how fruitfully scholarly research in archaeology, anthropology, and literature can be brought to bear upon a subject that is fundamental for the understanding of an ancient people whose art, history, and literature have long been acknowledged as interesting and creative examples of a highly civilized society.

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**Michael Stapleton**, *The Illustrated Dictionary of Greek and Roman Mythology*. Introduction by Stewart Perowne. Library of the World's Myths and legends. New York: Peter Bedrick Books, 1986. Pp. 224. Cloth. \$17.95.

**Michael Stapleton**, *The Concise Dictionary of Greek and Roman Mythology*. Introduction by Stewart Perowne. Pp. XI + 306. Paperbound. \$4.95.

**A. R. and Mary Burn**, *The Living Past of Greece*. Foreword by Lawrence Durreel. New York: Schocken Books, 1986. Pp. 288. Illustrated. Paperbound. \$9.95.

One of the most enduringly popular subjects in Academia today is

classical mythology, and, for all practical purposes, this means Greek mythology. But the popularity of the subject extends well beyond the walls of the halls of learning and far into the world of the creative arts of yesterday and today. Knowledge of the subject itself is indispensable for a full and proper understanding of Western art and literature and for a deeper appreciation of the classical lands themselves. Michael Stapleton, author of *The Cambridge Guide to English Literature*, *The Sadler's Wells Opera*, and *The Threshold* (an evocation of his own Irish childhood), and editor of many of the standard works of mythology, has produced a very useful volume in an authoritative series on the major mythologies of the world entitled *Library of the World's Myths and Legends*, originally published by Hamlyn Publishing Group Ltd. of London, and now made available for the first time in the United States through Peter Bedrick Books of New York and distributed by Harper and Row. This is a handsome volume, beautifully printed, and appropriately illustrated from the world of European art. It is, of course, a handy reference book, and it is on that basis on which it must be judged, and on that basis it more than adequately meets the test.

Though the reader might well ignore most of the simplistic and even misleading comments of Stewart Perowne in his skimpy introduction, Perowne is right in epitomizing the three major sources of Greek mythology as Troy, and Mycenae, and in saying that this book «makes us enjoy the Greeks, makes us love them, for what they were and are, for what they did and suffered, for the childlike belief in themselves and in their wisdom; for the way, above all, in which they lead us into the realm of which they will forever be the masters, where reality and fantasy dissolve, and come together as immortal poetry» (p. 7). In addition to containing all the major myths the ordinary reader would need, (and other information as well), a special feature of this compilation is providing summaries of the major works in which some of the major myths are contained (*The Iliad*, *The Odyssey*, the Oedipus plays, the Aeneid, *The Argonautica*, etc.). There is no attempt at interpretative analysis; just the facts taken from the available sources. The bibliography («Further Reading List») is very brief and many of the entries show the undoubted influence of the late H. J. Rose.

*The Concise Dictionary of Greek and Roman Mythology* is the pocket size (approximately  $5\frac{3}{4} \times 4\frac{1}{4}$ ) paperback edition of the hardcover *Illustrated Dictionary of Greek and Roman Mythology* without the illustrations and list of photograph acknowledgments. Both versions have an index of minor characters and place names. Both present the same information on themes, characters, and legends of Greek and Roman mythology, and both outline the great classical epics and the major Greek tragedies, as well as describing the places important to that mythology, like Delphi, Troy, Mycenae, and Olympus, and both tell of archaeologists like Carl Blegen, Henrich Schliemann, and Sir Arthur Evans, who have been important for excavations that illuminate our mythological understanding. Both are volumes that can be used readily by specialist and non-specialist alike, and both are reasonably priced.

*The Living Past of Greece* (originally published in London by the Herbert Press) is a different kind of book by Andrew Robert Burn, who was the British Council's representative in Greece during World War II and who has taught ancient history at the University of Glasgow and Mary Burn who

was assistant curator at the Victoria and Albert Museum in London and who holds a degree from Oxford University in classical archaeology. Their focus is on prehistoric and classical Greece. Though some may be tempted to call this a guidebook, the authors would disclaim that it is just «another guide book». Their claim is that «Here we describe sites where what is to be seen best illuminates Greek history (including prehistory), adding brief accounts of what, in history or according to mythology, happened there, and with maps and plans which may, we hope, make this a useful companion to Greek history even for the armchair traveller» (p. 7). Though the prehistoric, Hellenic, and Byzantine periods are covered, some Roman and most Frankish sites are lightly touched upon. This is a heavily illustrated book (with pictures, maps, charts, plans) that can be very valuable to the serious visitor to Greece who wants to relate the topography and monuments of the country to the available history, mythology, and literature for a deeper appreciation and understanding of «The Living Past of Greece». The book can be read as a whole or be used in parts to illuminate whatever sites it is the traveller is visiting or studying at a particular time. History and geography are utilized to provide the reader with an intimate perspective into the significance of places, persons, and events. The authors know the latest findings in archaeological and historical research and intergrate those findings into a book that is somewhere between a *Guide Bleu* (*Blue guide*) and an ancient history book. The reader reaps the benefit of their splendid efforts.

In the case of the *Dictionary of Greek and Roman Mythology* and *The Living Past of Greece* we find handsome, valuable resources for the traveller to Greece who wishes to make the trip personally more enriching and meaningful and for the student or teacher of things who needs or desires handy references for his or her personal library.

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**Ronald W. Vince**, *Ancient and Medieval Theatre: A Historical Handbook*. Westport, Connecticut and London, England: Greenwood Press, 1984. Pp. XI+456. Cloth. \$29.95.

**William C. Scott**, *Musical Design in Aeschylean Theater*. Hanover and London: Published for Dartmouth College by University Press of New England, 1984. Pp. XXI+228. Cloth. \$20.00.

**R. P. Winnington-Ingram**, *Studies in Aeschylus*. Cambridge, London, New York, New Rochelle, Melbourne, Sydney: Cambridge University Press, 1983. Pp. XI+225. Cloth. \$49.50. Paper \$17.95.

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