

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.

Books on Greek drama and the ancient Greek theater continue to be

published without any end in sight. Interest in Greek theater and drama is as high as ever, both here and abroad and in the country of its origin, and despite all kinds of anthropological investigations that have tried to bring to our attention evidence of the origins of drama and the theater in other cultures, it remains clear that Greek drama continues to retain a distinct place in the history of world culture that cannot really be duplicated by the so-called «drama» of religious rituals elsewhere, where the «drama» has remained part and parcel of the ritual and never gained a real independence from it.

Ronald Vince's *Ancient and Medieval Theatre* is one of a series of handbooks that the Greenwood Press is famous for publishing. The author, an Associate Professor of English and member of the Instructional Committee on Dramatic Arts at McMaster University in Canada, has provided us with a very handy and very attractively produced book that «purports to provide an analytical survey of the principal artifactual evidence for the history of the ancient and medieval theatres. But it is also concerned with theatre historians and with some classic works of theatre history» (p. IX). The author also believes that his work is «a modest step towards understanding theatre historiography, the process of writing theatre history» and «is a compromise between theoretical historiography and a bibliography» (ibid.). It is, of course, a book concerned with Western theater, and so includes the theatres of Greece and Rome as well as medieval theater, even though each had a distinct genesis of its own. As a scholar and critic, Vince is one of the new breed of theater historians, who really began to form this new discipline in France in the 19th century and for whom a knowledge of theater history is essential for any analysis or performance of drama. Vince states unequivocally that «it is the task of the theatre historian to reconstruct and describe the theatrical forms and conventions, the audience and the playing space that originally determined the dynamic and the style, «while «historians concern themselves with the *why* of theatre history as well» (p.X).

There are only four chapters to *Ancient and Medieval Theatre* but they are closely written and exceptionally well organized. «The Origins of the Theatre»; «The Theatre of Greece»; «The Theatre of Rome»; and «The Medieval Theatre» are supplemented with an appendix that contains a review of medieval dramatic texts and each chapter and the review have appended to them ample bibliographies. The origins of the theatre are discussed and the scholarship on the subject surveyed from the late nineteenth century to the present. The tension between conservative classical theories based on comparative anthropology and the work of the Cambridge anthropologists is noted and evaluated. The chapters on Greece and Rome reveal a similar concern with the limited number of dramatic texts, ambiguous pictorial and archaeological remains, and fragmentary contemporary descriptions. The chapter on medieval theater points to the difficulty of differentiating between ritual and theater, investigates the implications of the idea of impersonation, and outlines the influence of the tournament, street pageantry, folk-drama, and iconography in conceptions of medieval theater history. The review of medieval dramatic texts stresses the necessity for distinguishing between texts as literary and theatrical documents.

Vince's *Ancient and Medieval Theater* will be a valuable reference for all those working in western theater and will enable the reader to develop

an understanding of the process by which theater history is produced.

William C. Scott's book on *Musical Design in Aeschylean Theater* is a much more original and more difficult book. It is, nevertheless, a real contribution to understanding the theater of the great Greek dramatist Aeschylus (525-456 B.C.). Scott, who teaches classics at Dartmouth, is anxious to demonstrate the integral role that music, meter, and dance had in Greek drama. His «study examines closely the words, shape, structure, and placement of choral songs in Aeschylean drama, especially in the *Oresteia*, to delineate the role of the chorus in the production» (p. XII). Scott attempts to provide a book that can be used by the Greekless reader as well as the Greek scholar who knows the Aeschylean text intimately.

The four chapters of Scott's book are called «The Importance of Music and Dance in the *Oresteia*»; «Choral Meter and Musical Form in the *Oresteia*»; «The Meaning of Music in the *Oresteia*»; and «Music in the Other Aeschylean Plays». They demand very close attention, and are supported by ample notes, a select bibliography, a list of abbreviations, and an index. Scott is a master of the technical and he masterfully shows the relation of form to meaning and the integration of form with meaning.

It is not possible to go into technical details in a review such as this, but it is appropriate to note that Scott shows us how the verbal and the musical come together, from the beginning to the end: «The fusion of oral and visual elements is never more vital than at the end of the *Oresteia*, when the justice of Zeus becomes the justice of mankind» (p. 150), with a culmination of the use of music and music-making as verbal and visual metaphors, emphasizing the harmony between gods and men. We have to agree with Professor Scott that there are musical forms composed to complement the poet's dramatic themes and these forms become so developed and enriched and so deeply involved with the presentation of themes that they cannot be detached from one another. We see clearly with Scott that Aeschylus' constant concern was «to make all the elements of the production contribute significantly to the total dramatic idea» (p. 177). *Musical Design in Aeschylean Theater* is a most enlightening and most rewarding book.

R. P. Winnington-Ingram's *Studies in Aeschylus* is a collection of that author's previously published work plus more. All the surviving tragedies of Aeschylus are dealt with in carefully worked out analyses that closely examine the Aeschylean Greek text. This book is typical of the best in British classical scholarship. The bulk of the work is devoted to the *Oresteia* (five chapters), as is only proper, but the essays on the other four extant plays of Aeschylus are valuable resources for the illumination they cast on those plays as well. In «Zeus in *Persae*» (1-15), the reader sees a moral study in East-west relations in which the theological doctrine is essentially the same as that of Aeschylus at his greatest but problems about the nature of Zeus and his justice have not been fully developed but in which all the victims are guilty. The full length study of «*Septem Contra Thebas*» (*The Seven against Thebes*) (pp. 16-54) provides full treatment of Eteocles, «the first Man of the European stage» and «our earliest tragedy of character», while discerning a basic pattern of the entanglement and disentanglement of house and city». «The Danaid trilogy» chapter (pp. 55-72) discusses what we can

know about the *Suppliants* and the trilogy of which it was a part and in some ways presages the *Oresteia*. Zeus is shown to work through the process of time and the divine is not just a matter of force but «in each case there is a revelation that the divine works also as a persuasive agency. That and nothing more nor less— is the great religious insight of Aeschylus» (p.72).

The five chapters on the *Oresteia* (*Oresteia*: introductory, «Agamemnon and the Trojan War»; «Clytemnestra and the vote of Athena»; «Orestes and Apollo» and «Zeus and the Erinyes» (pp. 73-174) constitute a major contribution to the interpretation of our only extant ancient Greek trilogy. This is a trilogy with one unifying theme and one great god: «The trilogy can be seen as a vast dramatic exploration of justice, human and divine. One retributive act follows another, and it is the justice of Zeus as well as the justice of men» (p. 75). It is the character and quality of that justice that Aeschylus deeply probes. Winnington-Ingram offers many brilliant insights into the *Oresteia* but perhaps his most suggestive is that Aeschylus has raised a great social question of the right relationship between the sexes in society in all three plays of the trilogy. The last essay of the book is called «Towards an interpretation of *Prometheus Bound*» (p. 175-197) and deals with the special problems peculiar to that play and the question of its authenticity. There are eight appendices that deal with technical textual problems.

Though *Studies in Aeschylus* is written by a prominent British scholar whose knowledge of the subject is profound as well as professional, it is a book especially rich in ideas that confronts the Greek text directly, judiciously, and productively and can be used by the intelligent non-specialist. No one seriously interested in Greek drama should ignore R. P. Winnington-Ingram's book on Aeschylus and his earlier *Sopokles: An Interpretation* (Cambridge, 1980).

The recent harvest of books on Greek drama and the theater has been a rich one and it is concerned readers who will reap the fruits of the magnificent efforts of the authors who continue to explore, investigate, and analyze one of the most fertile areas of human experience to which the Greeks have made some of the most enduring creative contributions.

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Ovidius. *Fasti. Recensuerunt E. H. Alton †, D. E. W. Wormell, E. Courtney.* Bibliotheca Scriptorum Graecorum et Romanorum Teubneriana. Leipsig 1985. Σελ. XXIV+188.

Ἡ βιβλιοθήκη Teubner τῆς Λειψίας (ἡ ὁποία συνεχίζει διὰ 175ον ἔτος ἐφέτος (1986) τὴν φιλολογικὴν τῆς δραστηριότητα, γνωστὴν κυρίως διὰ τὰς ἐκδόσεις τῶν πρωτοτύπων ἔργων τῶν ἀρχαίων Ἑλλήνων καὶ Λατίνων συγγραφέων) ἐκυκλοφόρησε πέρυσι (1985) εἰς β' ἐκδοσιν, μὲ τὴν ἐπιμέλειαν τῶν D. Wormell