

ύψηλων ιδεῶν καὶ γενικῶς ἠθικοῦ, κοινωνικοῦ καὶ πνευματικοῦ μεγαλείου.

Ἡ ἔκθεσις τῶν ἀνωτέρω χωρεῖ κατὰ εὐμέθοδον τρόπον μετὰ σαφηνείας εἰς τρόπον ὥστε ὁ ἀναγνώστης νὰ λάβῃ μίαν εἰκόνα τοῦ ιδιωτικοῦ βίου τοῦ Πλάτωνος, ἀλλὰ καὶ νὰ προσπελάσῃ εἰς τὰς πολυτίμους φιλοσοφικὰς καὶ πολιτικὰς ιδέας αὐτοῦ, ἔτι δὲ νὰ γνωρίσῃ τὴν ἀξίαν τὴν ὁποίαν ἀπέδιδεν ὁ μέγας φιλόσοφος εἰς τὴν πραγματικὴν φιλοσοφίαν, καθ' ὅσον: «...λέγειν τε ἠναγκάσθην, ἐπαινῶν τὴν ὀρθὴν φιλοσοφίαν, ὡς ἐκ ταύτης ἔστιν τὰ τε πολιτικὰ δίκαια καὶ τὰ τῶν ιδιωτῶν πάντα κατιδεῖν· κακῶν οὖν οὐ λήξειν τὰ ἀνθρώπινα γένη, πρὶν ἂν ἢ τὸ τῶν φιλοσοφούντων ὀρθῶς γε καὶ ἀληθῶς γένος εἰς ἀρχὰς ἔλθῃ τὰς πολιτικὰς ἢ τὸ τῶν δυναστευόντων ἐν ταῖς πόλεσιν ἕκτινος μοίρας θείας ὄντας φιλοσοφίῃ». (Πλάτ. Ζ' ἐπιστολὴ 326a-b).

Κατὰ ταῦτα ἡ ἀληθὴς ἀρετὴ τοῦ ἀνθρώπου λαμβάνει ἀξίαν καὶ κύρος, λαμπρότητα καὶ μεγαλεῖον ἐν τῷ χώρῳ τῆς πολιτικῆς καὶ κοινωνικῆς αὐτοῦ δράσεως.

Ἡ κατὰ πάντα καλαισθητὸς ἔκδοσις συμπληροῦται μὲ πίνακας συντμήσεων (Abkürzungsverzeichnis), ἀναλυθέντων χωρίων τῆς κλασσικῆς γραμματείας, βιβλιογραφίας (Literaturverzeichnis) καὶ πίνακα τῶν περιχομένων (σελ. 255-287).

ΑΝΤΩΝΙΟΣ Ν. ΛΟΞΑΣ

Leo Aylen, *The Greek Theater*. (Rutherford, Madison, Teaneck, New Jersey: Fairleigh Dickinson University Press and London and Toronto: Associated University Presses, 1985. Pp. 377. Cloth. \$ 47.50.

Books on the Greek theater abound. What purportedly makes this book different from others is that it has been written by a theater director who has today's theatergoer in mind. Leo Aylen happens to hold a 1st Class Honors MA from Oxford University and a Ph. D. in drama from Bristol University, where he studied with H. D. F. Kitto. He is also the author of *Greek Tragedy and the Modern World* (1964) and a writer of poetry, of a children's opera, and of a travel book, but, most importantly, in his professional life, he has directed productions for the stage, film and radio in Hollywood, New York, and Britain, and from 1972 to 1974 was Poet in Residence at Fairleigh Dickinson University and in 1982 Hooker Distinguished Visiting Professor at McMaster University. Aylen would seem most eminently qualified to produce a book that would provide a new perspective on Greek drama and the Greek theater —and he is.

Even though the book is called *The Greek Theater*, it does not show much concern for the archaeological discoveries made about the remains of actual Greek theaters; it is a book about Greek drama and the Greek dramatists and their plays. Aylen equates theater with drama. He finds three general points to be valid for his study: (1) historically, the study of the Greek «theater» is the study of what went on in the Theater of Dionysos; (2) the center of Athenian drama was the closely intertwined and absolutely indistinguishable dance and worship; and (3) the dramatic experience was a totality in which religion, poetry, and theatricality were inseparable and «every play was an

act of moral political commitment; every play was an act of worship, and it was through this that every aspect of theater was held in balance with all others» (p. 20).

Leo Aylen argues that he has written this book because Western theater is confused and sick because our society is sick and confused; that one of the ways to restore health to our society is to restore health to the theater; that a real attempt to perform the ancient plays of the four Athenian playwrights as closely as possible as they performed them would open up our theatrical imaginations even more widely than truthful Shakespearean performances; and that we are in a better position to do so than all previous generations.

Greek Theater would seem to be a kind of summary of the views of Ayle himself of all of Greek, and to some extent, of Roman drama. He provides a discussion of the idea of «empty space», a brief historical summary of the development of drama, a description of festival drama, an explanation of production (setting, actors, masks and costumes, music), and particularly stresses dance drama and the form of Fifth Century drama, before discussing Aeschylus, Sophocles, Euripides, and Aristophanes and each of their plays in some detail, as well as satyr plays. Aylen notes that Fifth Century drama was created for and derived from the Dionysiac rites in honor of a personal God who possessed peculiar and individual characteristics; that the nature of the festival produced «dance drama»—a particular kind of performance that has never been repeated at any other time in theater history; and that the larger form of this dance drama depended on the fact that the dances were made up of systems (matching *strophes* and *anti-strophes*), in which the same music and dance are reproduced with different words. What was characteristic of the fifth century was not to be characteristic of the fourth, and Aylen provides a comprehensive picture of the reasons for the transition and decline in terms of cultural, political, and religious factors. Religion is viewed to be at the heart of the issue. Aylen sees in Aeschylus a religion of analogy; in Plato a religion of analysis. Aylen then proceeds to describe «formula plays» (New Comedy), folk theater, «mimes», and «pantomime», forms of performance not always discussed in books on drama and theater but very well outlined here. There are seven appendixes with a chronological summary, principles of translation, glossary of terms used, notes on some Greek meters, the *Orestes* fragment of music, the surviving plays, and women in the audience during the Fifth Century. The Select Bibliography, though it leaves out some important works, is generally quite good.

Aylen's *The Greek Theater* puts great stress on the nude, the sexual, and the erotic in all of the Greek plays and playwrights—not just in the comedians. He is not afraid to talk about the scatological as well. This could turn some readers away from his book but Aylen argues that it is part of the evidence for the open-mindedness of the ancient Greeks, an openmindedness that also characterizes contemporary Western culture which gives us the opportunity to understand and appreciate Greek drama better than anyone else has ever had. At the same time he insists that Greek drama is characterized by *duende*, an untranslatable Spanish expression that for Federico Garcia Lorca involves a constant sense of the presence and power of death; a basis in the nature of the dance as a religious act; and as a function of dance, song, and spoken poetry—three arts that are inextricably linked. In Aylen's words, «A theater director must even try and analyze the *duende*, because

although it is unanalyzable, his job is to create the conditions in which it can happen» (p. 333).

We would seem to have in *The Greek Theater* more than the usual display of scholarly exploration; we have in Leo Aylen's book a personal and professional manifesto of a scholar-teacher-performer on the Greek theater and Greek drama. Though some will find much that is familiar and hardly startling, others will find it a *lanx satura* which they might prefer to mix for themselves rather than have Aylen mix for them. Aylen does make a real contribution in confronting the choreographic code in the lyrics of the Greek plays and in arguing that there is a clear choreographic structure for each chorus but also that the structure of each play in its entirety is a dance-drama—a challenging approach that is totally defensible and theatrically responsible.

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Shirley A. Barlow, *The Imagery of Euripides: A Study in the Dramatic Use of Pictorial Language*. Bristol, England and Cranbury, New Jersey: Bristol Classical Press. 1986. Second Edition. Pp. xii & 169. Cloth. \$ 27.50.

Because this book was originally published by Methuen & Co. Ltd. in 1971 and the present edition is essentially a corrected reprint that has in no way changed the substance of the volume, no extended review is called for. At the time of original publication, the *Times Higher Education Supplement* praised it by noting that «Not the least of its merits is that the book can be read with profit by students of literature and drama as well as specialists. They will all find reward». What the reader will find is a book that grew out of a 1963 University of London dissertation that is directed at an audience that must already know a good deal of Greek if it is to appreciate the subtlety of the author's presentation, even if most of the Greek passages cited are provided with an adequate English translation. It is the poetic quality of Euripides' works that Shirley Barlow is writing about—a quality that she is seeking to demonstrate is not inferior to that of Aeschylus and Sophocles.

The author, who is a lecturer in the Department of Classical Studies at the University of Kent at Canterbury, is much concerned with imagery and its relation to the different dramatic parts or modes. «Imagery» she describes as «first, descriptive language which is sensuous but not metaphorical, and second, language which is clearly metaphorical or comparative» (p. vii). The major part of the book is devoted to the purely descriptive type because its use by Euripides is very extensive in iambic as well as lyric sections and is especially evident in the distribution of the compound pictorial epithet. Dr. Barlow also shows that it is vital for understanding and justifying the overall dramatic context. Euripides uses metaphor, and he seems not to prefer to do so. This usage of metaphor and similes has been much