

dramatic arts teacher Dunn's life and loves, as well as her professional work with teachers and children. The chant "Butterscotch Dreams" is a paean to Dunn's favourite flavour, but it can also be the basis for dramatic play involving a candy factory or ice cream parlour, with activities ranging from a balance sheet to radio commercials. Then of course the children can make up new chants with their own favourite flavours.

The chants are loosely focused around twelve themes, such as "Actions, rhymes and mimes," "Food'n stuff," and Dunn's favourite special occasion, "Hallowe'en." Dunn herself is pictured on the cover, wearing her long denim story skirt, with puppets leaping from its multitudinous pockets. Directions for making the skirt are included.

Dunn's chants come in many different rhythms; some echo breakdance and blues; others are reminiscent of cheers at sports events; others suggest counting and skipping verses. Dunn outlines simple accompaniments.

This book is easy and fun to use. Chants and activities range from very simple to complex for use throughout the elementary language arts program. The book would also be excellent for ESL/D secondary students and useful for teaching illiterate adults. Since many of the activities call for users to create their own responses, the book is appropriate to students of widely varying ages and abilities.

The book is well bound, and probably will not go out of print for a long time, but it might be safest to buy two copies to preclude the possibility of being temporarily "dreamless" when your first copy eventually wears out.

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DISTURBING REVISIONS

Mythology for young people: a reference guide, Rita Kohn. Garland Publishing, 1985. 216 pp. \$25.00 cloth. ISBN 0-82408714-3.

This bibliography surveys in alphabetical order the chief mythologies of the world, and lists 822 books in print which are suitable for children or young adults. The compiler's comments on books range from very full paragraphs to perfunctory comments which often seem to be taken from publishers' advertisements. Remarks such as "a standard source", "a classic treatment", "one of the best versions," are scattered here and there, or

replaced with a one-sentence summary of the contents. A recommended age level is also given.

The compiler gives a general but useful introduction, which distinguishes and defines some different kinds of oral literature. An article by Carl J. Wenning of the Illinois State University Planetarium gives some practical suggestions for teaching mythology in the classroom, and speaks briefly of his own experience with myth presentation at the planetarium. The remainder of the book is divided into bibliographic chapters under regional and thematic headings starting with "African Mythology" and ending with "Stars in Mythology."

In the fairly full section on "North American Indian Mythology" (pp. 21-56), only a few of the items are listed as published in Canada, although a good number relate to Canadian Indians, and some of the books are said to have been "published simultaneously in Canada." Canadian works such as William Toye's *How summer came to Canada* are given only their American imprint. Nonetheless Canada is represented by such authors as Robert Ayre, Maria Campbell, Emerson and David Coatsworth, Christie Harris, Garnet Hewitt, James Houston, Basil H. Johnston, Cyrus MacMillan, Markoosie, Ronald Melzack, Maurice Metayer, and Gail Robinson. One well-known omission is George Clutesi's *Son of Raven, son of Deer*, presumably absent because it was never published in the U.S.A.

Another very substantial section is "Greek Mythology" (pp. 95-124). Kohn includes the better known 19th century collections of Bulfinch, Hawthorne, and Kingsley, and translations and adaptations of Homer, including heavy-going versions by Lang and Butcher. More recent translations such as E.V. Rieu's could have been pointed to as an "easier read" for most young adults.

Though mainly traditional in format this bibliography does take passing notice of some contemporary trends. The comment on Karl Kerényi's book on Athena reads: "Of consequence when we are at a point of taking a new look at myths in relation to nonsexist literature and androgynous understandings." The feminist invasion of mythological realms is reflected also in Kohn's comments on Bernard Evslin's *Heraclea; a legend of warrior women*:

In later Greek myths, when the worship of the mother-goddess was changed to worship of a male-dominated pantheon, [the exploits of Heraclea] are transferred to tales of the male-hero Hercules. This book contains many insights that could be lost on the very young. It bears careful reading for full impact.

A few exclamation marks are in order here. When did the archetypal strong-man Hercules get his sex-change operation? Going to Evslin's book

we note that the first page of the preface calls this remarkable inversion a "theory", although on the very next page it is treated as fact. There is indeed much in the book "that could be lost on the very young" including the marked sexual innuendo of the dialogue and the sophistication of the style throughout. I was rather surprised that our local library had this book in the children's section, since it is clearly a self-indulgent adult fantasy of the "what if" variety. One feminist reviewer took the "theory" presented by Evslin quite seriously and wrote: "Heraclea has been remembered as Hercules in the annoying way man has of converting herstory to history." Of course, the current today is running entirely in the opposite direction.

A key figure in the feminist and neopagan rewrite of history and myth is Robert Graves, regarding whose *Greek Myths* (Penguin) Kohn notes, "Generally accepted as the replacement for Smith's *Dictionary of classified mythology*", an assessment which comes straight from the publisher's blurb. Classicist G.S. Kirk (*The nature of Greek myths*, p. 15) curtly dismisses Graves' "interpretations of unusual idiosyncrasy", in which all Greek myth is seen to be an account of the struggle between the good old system of matriarchy and goddess worship and the bad new system of patriarchy and god worship. Such an explanation suits the pre-suppositions of contemporary feminists and neopagans very well indeed. Feminism is then just a call for a "return to normalcy" and newpaganism (witchcraft, sorcery, spiritualism) is just a return to the worship of "The Goddess."

Since the market for feminist and occult books has mushroomed in the past decade we may expect a spill-over into children's literature. The obsession with witches, magic, psychic phenomena, wizards, and demons which haunts contemporary children's books, games, films, and toys is also rather disturbing, especially in view of the violent and irrational nature of much of it. Significantly Kohn commends the "Advanced dungeons and dragons" reference work *Deities and demigods* in her preface.

Rita Kohn's bibliography does the traditional job of pointing to books in print, and giving a very general idea of their subject matter and reading level. Contemporary trends, however, may require a more rigorous examination of new books issuing from some very untraditional authors and publishers.

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