

take one far beyond London and Paris, and would require the energy of several very long-lived Kallendorfs. The sample annotators as we have them do in fact sit well with the general thesis that Venetian humanists tended to affirm the civic values of their metropolis and not challenge them, even if much of the annotation is (as is the way of most annotators everywhere) banal and predictable. But there are fascinating insights and rewarding digressions along the way, and we must be grateful (again) to Craig Kallendorf for the learning and industry packed into this elegant book.

London

MARTIN DAVIES

NEW IDOLS FOR OLD?

M. WYKE, M. BIDDISS (edd.): *The Uses and Abuses of Antiquity*. Pp. 281, figs. Bern: Peter Lang, 1999. Paper, £25. ISBN: 0-8204-4217-8.

‘Classical culture was once a temple at which we worshipped and our entry into it frequently confirmed our own cultural worth’. Thus Wyke and Biddiss begin their introductory essay, raising the reader’s anticipation of radical iconoclasm. What is offered instead is a succinct summary of recent stages in the debate about the distribution of guilt for the various misogynies, ethnocentrism, élitism, and imperialism which are variously to be found within antiquity and in its subsequent appropriations. The editors attack the transmission model (and its associated terminology of ‘legacy’ and ‘heritage’), and demonstrate alternative ways of analysing and explaining the relationships between ancient and modern cultures. Their selection of essays recognizes that classical culture has been made protean by the theory and practice of modern engagements with its images and themes.

However, the editors perhaps accept too readily the assumption that antiquity has invariably been appropriated in order to silence or demonize challenges to the cultural supremacy of politically dominant white males. Social and cultural conservatism and even Romantic Hellenomania are surely nowadays soft targets, and current research is creating more nuanced perspectives about ways in which classical referents in art, literature, and theatre have been exploited as radical tools in aesthetic and political debate: Empedocles was a source for Chartist poetry as well as for Matthew Arnold, and Amy Levy’s refiguration of *Medea* offered a devastating critique of late nineteenth-century attitudes to race and sexuality. Furthermore, sensitivity to the subtleties of Victorian cultural politics or to the ambivalent relationships between classical and post-colonial literatures inevitably returns critics to the ancient sources (both written and material) with a fresh inquisitorial agenda.

Several of the essays in the collection do serve as valuable challenges to simplistic models of appropriation, notably Carolyn D. Williams’s study of Boadicea and English neoclassical embarrassment, and Edith Hall’s discussion of burlesque and parody as a major feature in the staging of Greek tragedy in Britain between 1845 and the 1880s. Unusually in reception studies, Hall examines the commercial aspects of staging Greek plays. It would also be useful to probe the reasons why certain plays were selected for burlesque—*Alcestis* was perhaps anyway on the ragged edges of tragedy, but the potential of *Medea* for melodrama and black humour may also have been attractive (a factor exploited in 2000 by Liz Lochhead’s version, premiered in Glasgow, and by the Fiona Shaw/Deborah Warner production in Dublin; for documentation see <http://www2.open.ac.uk/ClassicalStudies/GreekPlays/>).

The editors group the essays in four main sections. After Williams’s and Hall’s

problematizing contributions come four essays which reassess typologies of Hellenism in the formation of nineteenth-century racial, national, and sexual identities. Here, the most radical intervention is Tessa Rajak's discussion of the place of Jews and Greeks in the invention and exploitation of polarities in the nineteenth century. Her opening concern is with 'how stereotypes are influenced by the sense of a radical opposition'. Similarities and points of affinity are not discussed in detail, although Rajak does emphasize that they are there in the texts. The argument centres on four major writers—Herder, Heine, Renan, and Arnold. Rajak's closing section points out that, in opposition to the idealization of Greece and Hellenism, 'the other' was a complex construction, consisting of three main aspects—the Bible, the Christian religion, and the Jews—and that these sometimes overlapped and also outshone the Greeks. Furthermore, Rajak argues that who or what the Greeks were was not always clear, and that shifts in identity on both extremes of the polarized structures show that the reception of Greece in Europe revealed more problems than it papered over.

The third section of the book contains three essays on the reception of ancient Rome in the late nineteenth and twentieth centuries. Janet Delaine's study of the relationship between railway terminus design and the appeal to Roman associations with progress and civilization breaks new ground, although it is a pity that there is not more discussion of the influence of terminus design and use of space on the attitudes and behaviour of users. Issues connected with the use of public space are discussed by Ray Laurence in the context of tourism, archaeology, and monument presentation in Rimini. Wyke's own essay on Italian and American representations of Julius Caesar in theatre and film relates these to contrasting national self-definitions (Fascism and Liberty), and maintains the thread of 'theatre as politics and politics as theatre' which runs through the collection.

The last four essays are centred around contemporary debates about canonicity and the marginalized 'other'. Angela Dimitriakis examines the use of visual parody to encode resistance to the dominant tradition in art. Anna McMullan and Lib Taylor describe a double bill of Sophocles' *Electra* and Beckett's *Footfalls*, which they directed as a research project. *Footfalls* was played first as visible witness to the cultural mediation of modern stagings of Greek plays. The volume closes with Patrick Parrinder's summary of the main features of the debate about canonicity, a debate which actually seems to have been by-passed by the impact of new creative work, as well as by the critical approaches demonstrated in the other essays. His implicit call for recognition of the value of the ancient texts as yardsticks for analysis of appropriation and refiguration should lead to further work on the formal, structural, and philological aspects of these relationships.

The whole volume is very well laid out, with informative illustrations. It would provide a good focus for cross-disciplinary teaching, although some of the contributions suffer from a tendency to quote a modern scholar's interpretation of the work as definitive without probing the ancient text for its layers and strands of meaning. The allusion in the title (surprisingly unexamined in the introduction) gives its own gloss. In contrast to the title of M. I. Finley's work (London, 1975), 'Uses and Abuses' appear in the plural and 'History' is replaced by 'Antiquity', giving a more obvious emphasis on the past as construction. Finley is an unlikely high-priest of postmodern revisionism, but the collection takes into a new field his determination to recognize how the (cultural) historian's questions are framed and his insistence that contemporary thought about the ancient world relates to broader intellectual patterns. Yet Finley also rejected accumulation of examples ('antiquarianism'), and required historians to relate the particular to the general. On the whole, this volume does not

attempt to do this (although some individual essays do move in that direction). There is no new generalization to put in place of the editors' opening sentence with which this review began. Rather, the collection represents some of the changes in perceptions of cultural worth which emerged in the 1990s and enacts some different forms of worship.

The Open University

LORNA HARDWICK

THE POLITICS OF SCHOLARSHIP

S. REBENICH: *Theodor Mommsen und Adolf Harnack: Wissenschaft und Politik im Berlin des ausgehenden 19. Jahrhunderts: mit einem Anhang: Edition und Kommentierung des Briefwechsels*. Pp. xxii + 1018. Berlin and New York: Walter de Gruyter, 1997. Cased, DM 348. ISBN: 3-11-015079-4.

Adolf Harnack's appointment to a chair at the University of Berlin in 1888 and his election to the Prussian Academy two years later marked the beginning of a close personal friendship and a far-reaching scholarly collaboration between the young and highly controversial historian of early Christianity and the aged and universally admired (but widely disliked) historian of ancient Rome, Theodor Mommsen. Despite the evident differences in age, personality, politics, and religiosity between the two men, their amicable cooperation became ever deeper, broader, and more intimate until Mommsen's death in 1903, and it was Harnack whom friends and enemies alike regarded as the great man's scientific heir. The two scholars, bound by a profound commitment to the positivistic and historicist investigation of the past and by an inveterate allergy against Romantic or religious idealizations of antiquity and of Christianity, invested large amounts of their prestige, time, energy, and diplomatic skill in the organization of large-scale scientific projects directed towards providing the materials to permit an unprejudiced historical understanding of the decline of the Roman Empire and the rise of Christianity—most notably, the series of *Griechische Christliche Schriftsteller* which continues to survive, though not without difficulties, even today, and a *Prosopographia Imperii Romani saec. IV. V. VI* which, massively financed, inadequately theorized, and vastly premature, inevitably ran into ever increasing financial, conceptual, and personal difficulties, and eventually had to be finally abandoned in the 1920s.

Rebenich's massive study of this astonishingly fruitful personal and scholarly association, a *Habilitation* in ancient history at the University of Mannheim, is in fact two books for the price of four: on the one hand (pp. 575–998), an edition with lemmatic commentary of the surviving correspondence between Mommsen and Harnack, consisting of about 300 letters and postcards (a number of closely related letters to and by other correspondents are added to provide useful background and contextualization); and on the other (pp. 1–573), an extensive monographic treatment of some of the central issues and events touched upon in this correspondence, focusing especially upon certain aspects of the organization of large-scale research and of the relations between scholarship and politics in Berlin at the turn of the last century.

R.'s edition of the letters is marked by a meticulous and painstaking precision which neither Mommsen's notoriously illegible handwriting nor Harnack's idiosyncratic system of abbreviations has quite succeeded in frustrating and which provides unflinchingly cautious, sensible, often admittedly hypothetical solutions for a myriad of