

family; Wade also takes the family as a primary object of inquiry.

By choosing such a diverse range of work, thematically and stylistically, Haughton offers a scholarly and stimulating investigation into a range of artistic practices. The book is also an excellent exploration of trauma and its aestheticization in performance, from Freud to the work of contemporary critics such as Cathy Caruth, Patrick Duggan, Dominick LaCapra, and Mary Luckhurst, and draws usefully on Foucault to theorize power and incarceration. It is an important contribution to a number of fields, particularly Irish theatre, performance, feminist studies, and trauma studies.

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Rachel Bryant Davies

**Troy, Carthage, and the Victorians:
the Drama of Classical Ruins in the
Nineteenth-Century Imagination**

Cambridge: Cambridge University Press, 2018.

xix, 383 p. £90.00.

ISBN: 978-1-107-19266-9.

Bryant Davies's study of the representation of Troy and Carthage in Victorian performance, print, and visual cultures yields important information on ideas of history and dissemination practice in nineteenth-century England. Her book charts the way a vast cross-section of English citizens engaged in debates over the meaning of classical antiquity and its significance to British identity, whether they engaged in the subject through classical training, newspaper accounts, poetry, painting, satirical prints, hippodrama, burlesque, or toy theatres.

A lively debate is detailed over government funding of excavation and the location of Troy playing out in the popular press. It examines the Victorian belief that classical epics related historical fact and the ramification of such ideas for

biblical history. It explores the idea (articulated in the *Aeneid*) that migration from Troy led to the founding of European cities. It touches on English anxiety that the past serves as prologue and that the fall of Troy and Carthage might predict the future of the British Empire. Most significantly, it sees these ideas circulating broadly, undermining sharp delineations between elite and popular culture.

The four chapters that follow the introductory chapter are organized by genre, confined to a specific historical question. Chapter Two examines how the press engaged in debates over government funding of excavation and ideas that certain excavation sites corresponded with locations in classical epics. Chapter Three analyzes representations of the Trojan War in hippodrama, drawing heavily on newspaper reviews and toy theatre plates. Chapter Four turns to burlesques of the *Iliad* and *Aeneid*. Here the book is particularly sharp in exploring the vast web of cultural references – from Shakespeare to contemporary sculpture – woven into burlesque humour.

Chapter Five explores the idea of Scipio's bursting into tears after commanding the destruction of Carthage and Marius's later exile to the ruins of Carthage as important to British understanding of historical process. This chapter looks at a range of forms such as poetry, painting, comic illustrations, and serialized children's histories. There are lavish illustrations, with nine coloured plates and sixty-nine others.

Troy, Carthage and the Victorians will be of great value to Victorianists and classicists interested in the dissemination of classical information. The detailed discussion of hippodrama and burlesque serves theatre scholars as well. The book details and analyzes a great many examples of popular classicism, though the volume of examples detracts from the line of argumentation; it can be hard to perceive meaning in the book's amassing of ruins. Nonetheless, the book is an important examination of a previously unexamined phenomenon.

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