

childhood and writing about antiquity as an author's coming-of-age, Murnaghan's and Roberts' epilogue considers writers and educators a century after Yonge who still considered exploitation of 'children's universal connection to myth' to be more suitable to 'economically and ethnically diverse' (279) classrooms than books that assume familiarity with specific socio-economic contexts.

While this book largely draws upon middle-class and elite fiction, or reported encounters with them in other such texts, the authors begin to unpack the many privileges associated with such material, noting that they existed alongside other, differently experienced, media. However, the focus here on mythical and fictional retellings enables their sustained comparative analysis, which efficiently covers immense temporal and geographic areas. The depth of research is obvious in the plentiful, fantastic details: personal favourites are the Crawfords' account of a Trojan Horse eating peanuts in a zoo (104) and the authors' description of Daedalus' daughter as a 'Cretan Nancy Drew' (191), but readers will find such gems throughout this important study.

RACHEL BRYANT DAVIES
Queen Mary University of London
 r.bryant-davies@qmul.ac.uk

PRINS (Y.) **Ladies' Greek: Victorian Translations of Tragedy.** Princeton and Oxford: Princeton University Press, 2017. Pp. 315. £62.95. 9780691141886.

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'How shall I paint her?', asked the poet and artist Sir Noel Paton of 'A Girton Girl' in 1893. *Atalanta*, one of the foremost girls' magazines, regularly promoted the study of classics at women's colleges. Paton, however, depicts a stereotypical bluestocking, 'In her college room ... alone among her books ... Rich with the thought of Greece, the lore of Rome'. His romantic image of female education is, like the periodical's title, ambiguous: the 'brave girl-student' is 'self-immured in vestal solitude' although 'fashioned to win man's reverence and love' (*Atalanta* 67, 1893, 1–2).

Ladies' Greek, a compelling and timely book, explores exactly these ambivalences towards women's increasing access to higher education and classical knowledge through the 19th and early 20th centuries. Prins' rich archival findings

challenge Paton's rather patronizing view of women accessing 'learning's glorious heritage'. At the same time, her finely woven study uncovers the interconnections and networks formed by a transatlantic community of female classical scholars.

As Prins points out, her ephemeral and archival evidence also tells a different story from that of the 'gradual decline of Greek studies in the twentieth century' (239) in formal educational curricula. In these other encounters, para-educational, autodidactic and artistic, 'we see the ongoing recirculation and renegotiation of women's desire for ancient Greek', which 'produce[d] a public culture for the performance of Ladies' Greek in the twentieth century' (239).

Specific case studies of the responses of American and British 'ladies' to a selection of Greek tragedies enable Prins to examine both the 'transatlantic phenomenon' of 'literary and cultural exchange' (243) and the 'reinvention of female classical literacy' (12). Starting from Elizabeth Barrett Browning's 'First Greek Ode', Prins deftly escorts us through the long 19th century and across the Atlantic.

Featured women include Cambridge students Agnata Ramsay (who, while in her first year at Girton, was the only student across the Classical Tripos to receive a top First), Jane Harrison, Amy Levy, Helen Magill and Virginia Woolf. From various American colleges, we meet Annie Fields Adams, Edith Hamilton and Eva Palmer Sikelianos, the co-organizer of Greek play revivals at Delphi. A fascinating range of sources is woven into this compelling story of how learning Greek influenced these real women's lives, personally and professionally.

Tragedies whose reception is analysed here include *Agamemnon*, *Prometheus Bound*, Sophocles' *Electra* and Euripides' *Hippolytus* and *Bacchae*. Productions discussed include *Electra* at Smith College in 1889 and Girton College's *Electra* of 1883. The latter was the first Cambridge women's Greek play to reach performance (Newnham's rehearsed *Electra* was cancelled in 1877) and starred Janet Case, who, as Athena in the 1900 production of the *Eumenides* was the only female cast member of a Cambridge Greek Play until 1950.

One of the highlights of this book are the 44 black-and-white illustrations. Prins' selection affords a generous insight into her archival process, as well as the range of visual, performative and textual material in which women

encountered and produced different sorts of knowledge about Greek. In addition to diaries, manuscripts, letters and musical scores, *Punch* magazine's satirical perspective on Ramsay's Tripos success and an imagined Valentine's Day scene among female undergraduates are analysed, alongside playbills for Greek tragedies at Delphi and Bryn Mawr, and photographs of the 1883 Girton production of Sophocles' *Electra*. Diagrammatic 'Instructions for dancing in the chorus' of Smith College's 1934 *Bacchae* explain 'the difference between a walk done for getting somewhere in a hurry and a walk done for beauty's sake' (228). The final illustrations encapsulate Prins' approach to these archives as embodied acts of translation. These are photographic artworks of marginalia by the beautifully named 'Meta Glass', whose comments epitomize, for Prins, 'the Woman of Greek Letters as a multifaceted personification' (234–35).

The focus here on individuals with links to academic and educational institutions provides a necessary framework for the multiplicity of material and experiences. Prins acknowledges that her case studies analyse 'an elite culture for (mostly) white women of privilege' (13), part of the wider picture yet to be painted of 'how women were actively recirculating or subverting male classicism, or producing parallel classicisms' (242).

Soon after *Atalanta* published Paton's illustrated poem, it marked 24 years since Girton's foundation in 1869 by claiming that 'there are few educated girls now who do not know something about the College' (L.T. Meade, 'Girton College', *Atalanta* 77, 1894, 326). As a children's gift book explains, 'Gateways open on all sides now, which our grandmothers would never have dreamt of unlocking': it acknowledges that 'These new paths are good', while advising girls to 'make the home happy with cheerful work and timely play', like Nausicaa (Leslie Keith [Grace L. Johnston], *What an Old Myth May Teach*, London 1878, 77, 101).

Prins' archival analysis unpicks such conflicting perceptions of increased access to women's education. Engrossing and accessible, *Ladies' Greek* reveals very different (self-) portraits of female classicists and paves the way for further studies of women's encounters with classical antiquity.

RACHEL BRYANT DAVIES
Queen Mary University of London
 r.bryant-davies@qmul.ac.uk

WARREN (R.) *Art Nouveau and the Classical Tradition*. London: Bloomsbury Academic, 2018. Pp. 217. £70. 9781474298551.
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Warren's slim volume exploring the relationship between Art Nouveau (in all its myriad expressions) and the classical tradition is described in the introduction as 'a corrective', arguing against a 'false opposition that has been constructed ... that the style was based upon a rejection of the classical in both form and content' (2). Across the introduction, seven thematically organized chapters and conclusion, Warren presents a lively and engaging survey of the multifaceted engagements with antiquity that Art Nouveau artists practised. The thematic organization, rather than a national, chronological or medium-specific set up, allows Warren to develop in the reader a sense that, despite formal, national and functional differences, the works in question utilize a sense of antiquity or its material remains in identifiable and meaningful ways. However, this 'corrective' functions as a call-to-arms and the start of a greater discussion, rather than a definitive study. Warren clearly demonstrates the need for further, in-depth research into the artists' personal uses of antiquity and the classical traditions.

The chapters are organized around the themes of 'Rebirth', 'Muse', 'Hero', 'Bloom', 'Desire', 'Nation' and 'Death'. In most places, the works are related quite straightforwardly to antique myths and objects, and the position of the works within their themes is clear – Orpheus features in 'Muse', for example, Alfons Mucha's *Slav Epic* within 'Nation' and Elisabeth Sonrel's *The Procession of Flora* in 'Bloom'. Indeed, the inclusion of Sonrel across several chapters is welcome, positioning a female artist immediately alongside her male peers without differentiating her work as somehow more feminine. Warren's comparison of Sonrel's springtime goddess and Louis Comfort Tiffany's stained-glass depiction of a similar subject demonstrates that, while the artists' individual approaches were idiosyncratic, they both drew from the same wells of form, reference and aesthetic sensibilities.

Two of the book's great strengths are its discussion of a wide range of media, including sculpture, stained glass and print alongside painting and architecture, and its stated effort to include lesser-known artists from across Europe and America. However, this is the basis of one of