my frustrations with the book. The discussion of so many lesser-known works of art, without illustrating them, meant that I was constantly switching between reading the book and trying to find a relevant image on the internet. While I am understanding of the expense and limits of academic publications when it comes to the inclusion of images, it might have been more helpful to the reader to replace reproductions of well-known works by Mucha, Gustav Klimt and Aubrey Beardsley with images of works by lesser-known artists, especially the Klimt *Danae* that serves as the cover illustration.

The second major frustration I have with this volume is the lack of specificity when discussing antique sculpture; this arises on several occasions and most clearly in the discussion of János Vaszary's *Golden Age* (15, fig. 1). The picture depicts three sculptures whose identities are, according to Warren, 'not clear, but they look like classical gods' (15); in fact, they are readily identifiable, and to disregard the identification of these works fails to give the artists credit for their research and also fails to display to the reader the erudition of the works at hand. These sculptures are in public collections in Rome and Paris, and identifying and contextualizing these specific pieces might have offered a deeper insight into this 'enigmatic' picture. Vaszary's painting depicts the Capitoline Venus (Musei Capitolini), the Apollo Citharoedus (Musei Vaticani) and the Diana of Versailles (Musée du Louvre). These are not obscure or invented works. While scholarship on classical receptions should not solely be a game of 'spot the source', in these cases, not recognizing specific, easily identifiable sculptural references undermines the book's argument that Art Nouveau made use of classical traditions with erudite specificity rather than using the antique world as set-dressing or costume pieces.

Art Nouveau and the Classical Tradition is a welcome introduction to the presence and continued reworkings of the classical in a period that, as noted in the book, has a reputation for being anti-classical. Despite some quibbles, it is overall an informative and interesting dive into the work of a diverse cohort of artists and will hopefully inspire further work on the subject from classicists and art historians.

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HOBDEN (F.) and WRIGLEY (A.) (eds) **Ancient Greece on British Television** (Screening Antiquity). Edinburgh: Edinburgh University Press, 2018. Pp. xiv + 252. £80. 9781474412599.

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We have heard plenty about the ancient world in film: academic studies go back decades, really all the way to Derek Elley's *The Epic Film: Myth and History* (London and New York 1984), and the last ten years or so have seen a proliferation of volumes on specific aspects (spectacle, women, the city). The scholar or student is well supplied with erudite monographs and accessible handbooks, and it is a rare classical civilization degree that lists no 'Classics and film' among its module choices. Back in the day, film was reception's toehold in the curriculum because it hinted at canon, claiming the status of authored art; perhaps the claim was specious, but it had an impressive bulk of pre-existing scholarship at its back. Television was cinema's neglected stepchild in this equation, a medium of make-do and commercial constraint – a distinction that had to go without saying because its reality was evanescent.

Now the gap is being redressed. *Ancient Greece on British Television* answers a definite need, and answers it ably. Hobden and Wrigley have planned the volume with care and assembled an expert group of team members, who between them investigate televised ancient drama (Wrigley, Lynn Fotheringham, Amanda Potter), shows for children and teens (Wrigley, Sarah Miles, Potter) and the documentary (Anna Foka, Hobden, John Wyver). Chronologically and technologically, they take us from the days of radio, when mass broadcasting of the classics cut its teeth (Peter Golphin, complementing Wrigley's indispensable *Greece on Air*, Oxford 2015), through to CGI (Foka). Several contributors direct our gaze forward as well as back, drawing out thematic and stylistic interactions between televised classics and science fiction. The whole is coherently focused, but the editors have sensibly not hared off in pursuit of *all* televisual receptions of Greek antiquity for British audiences: even if, by a miracle, nothing were omitted, such a volume would abandon any hope of depth and would date very quickly. Instead the contributors drill down to tease meaning out of eloquent instances.

This approach unearths some piquant surprises, not least that there is such depth and breadth of televisual receptions waiting to be explored and

that Greece (a distant runner-up to Rome on the big screen) has claimed so large a share. Who knew, for instance, that 1960s schoolchildren were routinely shown televised tragedies (Wrigley, 84–108) or that in 1965 Leo Aylen and Jonathan Miller updated Plato's *Symposium* for BBC1? Their *Drinking Party* is the point of entry for the editors' cogent and richly contexualized introductory essay (1–23), itself among the volume's highlights. Moving on through, I found especial value in Hobden's smartly observed chapter on how documentary scriptwriting and cinematography presume and help concoct a 'special relationship' between ancient Greeks and modern British viewers (25–43), Wyver's archivally strong study of late 1950s documentaries (64–83) and Foka's meticulous and carefully theorized account of CGI in the 2010 documentary, *Atlantis* (187–202). The quality of the contributions is consistently high, though, and other readers will find their individual scholarly and fannish interests piqued elsewhere – perhaps, for instance, by Potter's comprehensive excavation of mythic referentiality across *Doctor Who*'s various incarnations and spinoffs (168–86). The volume ends (203–23) with the edited transcript of a conversation chaired by Hobden between media-friendly academic Michael Scott and David Wilson, a freelance director with whom he has often collaborated. Their practical insights into the circumstances in which ancient Greece makes it onto television, the kinds of competition and objection it faces in the commissioning process, the difficulty of fixing a visual style and the practicalities of filming are fascinating. Dialogue is just the right format to communicate the pragmatic concerns and open-ended interest of the televisual creative process, and Scott's and Wilson's perspectives as seasoned practitioners add tangibly to the volume's already serious interdisciplinary credentials.

All told, this is an exciting and highly worthwhile collection; it is tightly managed to satisfy a definite need and give pleasure to readers. The quality of writing is consistently high and the book's accessibility will make it useful to students as well as more advanced researchers. There are a couple of dozen illustrations, mostly stills – every chapter has at least something appropriate to its largely visual subject matter. Unfortunately, they are in grainy black-and-white. Obviously, not every illustration needed to be in colour, or could be, since some of the shows predate colour TV; archiving in the medium having historically been patchy, one appreciates too that the quality of the available sources may sometimes be poor, and, in such cases, it is clearly better to have a grainy image than none at all. Still, I wish the press had done a better job with the images, on better paper. Perhaps the e-versions give a better experience: they ought to, since each costs as much as the physical book. The editors and contributors deserved better.

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WINKLER (M.M.) **Classical Literature on Screen: Affinities of Imagination**. Cambridge: Cambridge University Press, 2017. Pp. xii + 410. £90. 9781107191280.
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Classical Literature on Screen is an eclectic new addition to the ever-burgeoning field of 'classics and cinema' by one of the key figures in the field. Winkler offers us some real gems in this book – a chapter on John Ford read alongside pessimist interpretations of the *Aeneid* stands out for instance, as does a justified and excoriating indictment of the 'fuzzy' fascism (based on Umberto Eco's notion of *Totalitarismo fuzzy*) of Zack Snyder's *300* (2007).

The latter begins with an excellent account of the Nazis' obsession with Sparta, grounded in plenty of fascinating evidence, including a spine-chilling but illuminating comparison of *300* with the vile propaganda film *Der ewige Jude* of 1940; this is followed by an inspired section on *300* as a *Bergfilm*, and the chapter concludes with a splendid rebuttal of Victor Davis Hanson. This will be my go-to recommendation for anyone wanting to start work on Snyder's film.

There are also interesting and wide-ranging chapters on adaptations or versions of *Medea* and *Lysistrata*, in which readers will find a lot to consider and to conduct further research on, and which are fine examples of the kind of deep knowledge and close reading we are used to from Winkler's previous work. The fact that he does not limit himself to anglophone and mainstream material is especially pleasing and makes this book a real treasure trove. The notion of 'affinities' is used as a broad and accommodating umbrella to encompass all kinds of ways in which film relates and responds to classical myth and literature. This means that there is no theoretical or methodological constraint to keep the author from ranging far and wide.