The wonderfully evocative term 'endurance' used in the title, with its connotations of stamina, suffering, fortitude and perhaps stoicism, itself harps back to the highly strung tonalities of German Romanticism of the 18th and 19th centuries and its nostalgic view of Hellenism. And it is a term that reverberates throughout this study, from Goethe's 1802 staging of August Wilhelm Schlegel's adaptation of *Ion* to Jan Fabre's blasphemous production of *Mount Olympus* in 2015 (although Belgian, Fabre is, correctly I think, seen to occupy the same trajectory), with which the study ends. If the early 18th-century productions are seen, as Goethe's was, as aspiring towards aesthetic autonomy inspired by the Winckelmannian ideals of 'quiet greatness' and 'noble simplicity', then those very ideas are contested, primarily in the post-war productions (reaching a kind of apotheosis in Fabre's work). Perhaps one could even claim that these principles were never 'Greek' in any historical or even aesthetic sense, based as they were on Roman art and mainly on Hellenistic statues. So Winckelmann's Greece was Rome, and his quiet and still statues found their perfect paradigm in the *Laocoön and His Sons*, less an example of 'quiet grace' and 'noble simplicity' and more a case of Hellenistic baroque and excessive, spectacular theatricality, infused by a virile masculinity. With such a fraught nexus of relationships at its founding moment, it is no wonder that the *Bildung* proposed through this encounter is also ambivalent and somewhat contradictory.

For this reader, it is the 20th-century productions that stand out in interrogating these relationships between theatromania and cultural-identity formation. After chapters on the very significant Potsdam production of *Antigone* of 1841 and the defining contributions of Friedrich Nietzsche and Richard Wagner, the analysis focuses on the 20th century, starting with the seminal productions of Max Reinhardt, who emerges as a major figure in this story. Nazi Hellenism is examined in Lothar Müthel's 1936 Berlin *Oresteia* in the context of the Olympic Games; in this case the link with the ancient Greeks was drawn in an attempt to create a pure and authentic Nazi lineage. The analysis shows how even a play like *Antigone* can be co-opted within this narrative; Karl Heinz Stroux's 1940 production cast Creon as an oriental tyrant, redirected Antigone's revolt against the foreign other and, in a sense, presented Antigone as a pure German maiden. Bertolt Brecht's *The Antigone of Sophocles*, with its accompanying notes, could be read as occupying the opposite end of this spectrum, by addressing a crisis within the complicity of the middle classes of Nazi Germany (mirrored in the break with ancient Greece as the model for the cultural identity of this class). His Antigone is not the pure figure of revolt; she is seen as implicated within the power structures she opposes. For Brecht, this Antigone was to provide a 'model' for his Epic Theatre, radically revising this lineage of continuity. The final break with the 'Greeks' and the cultural currency that they held for the educated middle classes of Germany was enacted through the Schaubühne's Antiquity Projects of 1974 and 1980, with the work of Klaus Maria Gruber, Peter Stein and the lesser-known but equally charismatic Einar Schleef.

Whether venerated, like the statues described adoringly by Winckelmann, or fractured and dismembered, like the throbbing bodies of Fabre's *Mount Olympus*, the relationship between ancient Greece and Germany as mediated through tragedy has not only created a body of philosophy that has marked our understanding of modernity, but, as this study clearly exhibits, has also helped to formalize a set of aesthetic legacies that speak to the 'transformative power of performance' (to quote the title of another book by Fischer-Lichte).

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LIAPIS (V.), PAVLOU (M.) and PETRIDES (A.K.) (eds) **Debating with the Eumenides: Aspects of the Reception of Greek Tragedy in Modern Greece** (Pierides 8). Newcastle upon Tyne: Cambridge Scholars Publishing, 2017. Pp. 260. £61.99. 9781443879644.
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The articles assembled in this book result from a three-year research project (2012–2015) under the direction of Liapis and titled 'Our Heroic Debate with the Eumenides: Greek Tragedy and the Poetics of Identity in Modern Greek Poetry and Drama', which alludes to a short poem by the Greek poet Giorgos Seferis (in *Book of Exercises* 1, Athens 1940). The project was hosted by the Open University of Cyprus and funded by the Cyprus Research Promotion Foundation (https://eumenides.ouc.ac.cy). Eight of the articles were first presented at a conference held by the project in Nicosia, Cyprus, on 21–22 December 2014, and have been partly – even substantially – revised for publication in this volume.

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The focus of the conference as well as the project rests on two sets of problems that overlap or intersect in various ways. The first regards modern Greek national and cultural identities that – to a large extent – are based on the cultural memory shaped by a constant dialogue with the classical past, particularly with Greek tragedy. This has resulted in ancient Greek tragedy and tragic myth being used in multifarious ways in modern Greek poetry and theatre from the late 19th century to the present day. The second set of problems concerns just these multifarious receptions and thus is methodological in nature. This gives rise to the question of how to find the appropriate means for dealing with such productive receptions and how to theorize them. The contributions to the volume – explicitly or implicitly – cover both sets of problems, even while setting up different priorities.

Of particular importance regarding the second set is the book's first chapter, 'Can transmission and transformation be reconciled?', by Lorna Hardwick. It not only spells out all the problems entailed by a number of reception theories and argues convincingly in favour of concepts such as 'dialogue', 'polyphonic conversation', 'multidirectional possibilities' and related procedures. It also demonstrates in a highly persuasive manner how such procedures can be productively applied to the 'conversation' with Homer by the poets Constantine P. Cavafy, Derek Mahon and Michael Longley. Most of the other articles, in one way or another, refer and contribute to this issue. The volume can therefore be regarded as a valuable contribution to the field of reception studies.

Regarding the first set of problems, all the contributions, despite other differences between them, agree on the enormous divide separating the poetry (which chapters 2–5 address) and drama (covered by chapters 6–9) of the 1960s and later from that of the 19th and early 20th centuries in terms of their relationships to ancient Greece. This divide is of particular relevance to theatre. As Theodore Grammatas and Maria Dimaki-Zora argue in 'Memories of heroines in memories of spectators: mythic, dramatic and theatrical time from the ancient drama to the modern Greek theatre' (chapter 6), spectators usually refer to a 'collective' or 'cultural' memory based on reading and watching various revisions of the tragic myth. Contemporary plays attacking the certainty of this memory are thus able to undermine it.

This appears as a prerequisite for modern plays referring back to ancient Greek tragedy; not only do they intervene in the political situation but they also shatter prevalent ideas of a Greek national identity as well as of a deep-rooted Western tradition hailing ancient Greece. This is shown quite convincingly in Gonda van Steen's article, 'Radically rewriting the myth of the Atreids in Athens, 1964' (chapter 7). This deals with Vanghelis Katsani's play *When the Atreids* ... or *The Successors*, which replaces Orestes, as saviour, with the people. This line of thought is even more radicalized by Marios Pontikas' play *Neighing*, as Liapis demonstrates in chapter 9 when elaborating its violent questioning of logocentrism and the mindless glorification of a 'humanist' approach to antiquity.

As these few examples indicate, the book provides a thoughtful discussion of both sets of problems. Moreover, it highlights that, regarding poetry and theatre, any discussion related to one set of problems spans, or at least calls for consideration of, the other. For, as most contributions show, it is, in fact, the dialogues, polyphonic conversations and other multidirectional possibilities, via which Greek tragedy and the tragic myth are referred to and transformed, that not only allow for but even demand a transformation of national and cultural identities without prescribing or imposing a particular version. The book deserves a wide readership of all those who have an interest in the two fields.

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PARKER (G.) (ed.) **South Africa, Greece, Rome: Classical Confrontations**. Cambridge: Cambridge University Press, 2017. Pp. xxii + 544. £110. 9781107100817.

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This volume brings together 18 chapters on the role different aspects of ancient Greek and Roman history, art and literature played in South Africa from the postcolonial period up to the present. The editor, Parker, who provides the prologue, 'The Azanian muse: classicism in unexpected places', as well as the concluding chapter, is rightly cautious about overstating the role of classical antiquity in South African politics, literature and the arts, but he also points out various significant influences and interactions. In different chapters it becomes clear that in some cases the links are direct and obvious, but in others they seem less so. Thus Parker highlights the often-discussed production of

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