

tradition disproves Planudean or Palaeologan influence on the codex and thus indirectly favours its dating to 1250–1280 instead of 1280–1300. The teacher's notes written by V³ (early in the 14th century?) can be connected with John Tzetzes' work on Euripides (200; *cf.* chapter 2.2).

As indicated above, the book is primarily for specialists. The general reader interested in the subject will profit most from chapter 1.1, where Mastronarde outlines the history of scholarship on the Euripides scholia, discusses the relative merits of extant editions and argues for an all-inclusive and non-hierarchical digital approach, without denying that the aim of reconstructing the earliest recoverable form of a scholia corpus still has its place.

Even the most chalcenteric enthusiast, however, will occasionally wonder whether quite so much information is required to prove a point. Does every aspect of M's script need to be described to locate the manuscript in the 11th century (chapter 4.3)? And should further extensive study of the annotations in the *recentiores*, which will benefit only a very small circle of educational historians, be prioritized over the production of a new workable text of the 'old' scholia, which most ordinary Euripideans look forward to?

The organization and production quality of the book generally match that of its scholarship. One should like to learn Robert Allison's explanation for the 'notation of the tally of leaves in a section of a manuscript' (172 n. 56) and references to the illustrative plates would have been welcome in chapter 4.2 as well as 4.3. Without searching systematically, I noticed only a handful of typos.

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PUCHNER (W.) assisted by WHITE (A.W.)

Greek Theatre Between Antiquity and Independence: A History of Reinvention from the Third Century BC to 1830.

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Puchner argues that 'although there is ample evidence for continuity of Greek as a spoken language, and to some extent of Greek-speaking culture from antiquity to the modern era, there is no hard evidence of continuity in traditional theatre' (vii). He recommends 'a new approach to

cultural historiography based on a closer, contextual analysis of the evidence ... [so as] to create a solid framework for theoretical discussion of the continuity issue in the Greek cultural tradition' (vii–viii). There is no 'master narrative'; rather, he tells stories 'worth collecting and telling together for the first time' (322).

The book consists of a preface, introduction, eight chapters (each followed by secondary references and further readings) and an epilogue. Chapter 1 treats the Hellenistic period, when 'we can observe how a theatrical tradition begins to fall into a state of decline' (viii) and, more particularly, 'the development of blurred genres' (17) and the 'emergence of new, more popular and less demanding shows' (18) such as mimes and pantomimes (see especially 30–34). He suggests further that everyday life in the Hellenistic period and later itself acquired a theatricality, which was one of the reasons for the changes. This Hellenistic idea of life as drama or the world as a stage was to have a 'long *Nachleben*' in Byzantium and the Western Renaissance (34). Chapter 2 questions whether the theatre and dramatic literature were part of Byzantine culture in the form that we know them in the Hellenistic age and in Renaissance Italy and Venetian Crete in the 15th and 16th centuries. As Puchner writes, 'profane theatre can be traced up to the fifth to seventh century, but afterwards the evidence is scarce and doubtful' (90). Because of Christian hostility toward the theatre as a manifestation of idolatry, 'the ancient *hypokrites* became a metaphor for fraud; *dramatopoiia* for intrigue' (55–56). Ancient tragedies were mainly reading material and comedies were replaced by mime. The *Christus patiens* serves as a case study.

The reinvention of drama and theatre took place in Crete under Venetian rule (chapter 3). Eight dramas, including tragedies, comedies, pastoral drama, religious drama and 18 intermedia ('a form of courtly entertainment played between the acts of a regular drama and/or at the end, or in separate performances', 142) have survived from Greek dramatic production in Venetian Crete (122). Special attention is devoted to the tragedy *Erofile*, written in Greek at the end of the 16th century and attributed to Georgios Chortatsis (117, 124, n. 59). Although *Erofile* was influenced by the tragedy *Orbecche* by Giambattista Giraldi (1547), its author made many changes to the Italian model. *Erofile* and Cretan dramas in general influenced modern Greek literature and folk culture until the 20th century.

Chapter 4 examines the theatre of the Ionian islands from Venetian domination to British rule, and notes that it was increasingly adapted to the tastes of all social classes. It is worth mentioning the tragedy *Ifigenia* by Petros Katsaitis (1720/1721) from Cephalonia. The sources for *Ifigenia* were the tragedy by Lodovico Dolce with the same title and Chortatsis' *Erofile*. However, Katsaitis introduced many new motifs to his play that were influenced by contemporary culture.

Chapter 5, 'Jesuit theatre in Constantinople and the archipelago (1600–1750)', that is, the Greek islands of the Aegean sea, discusses a topic that was unknown until 1970 but represents a new and extremely interesting episode in the history of modern Greek theatre. Although religious theatre under Ottoman rule was less 'glamorous in quality and quantity compared to the theatre of the Ionian islands under Venetian rule, it can be better documented as far as performances are concerned' (196). The genre was initiated by Catholic missions after the Council of Trent and the Counter Reformation, and 'had as its target the conversion of Orthodox Christians in the Ottoman Empire' (196–197). The island of Chios was an especially important centre. Theatrical productions at Jesuit colleges that were intended to educate students in Latin, rhetoric and public speaking served also to convert the locals to Catholicism. There is some evidence for the use of vernacular Greek in the plays.

Chapter 6 investigates the Greek Enlightenment and its theatre. Key figures include the orthodox clergymen Josipos Moisiodax and Constantinos Economos, and the classicist Adamantios Korais. Comedy was didactic and moral, influenced notably by Molière and Carlo Goldoni. Tragedy, on the other hand, was political and intended to 'evoke the glamour of ancient Greek culture' and to inspire the Greeks under Ottoman rule to strive for independence (249); Voltaire was a major influence here.

Chapter 7 bears the title, 'Rehearsing the revolution: theatre as preparation for the uprising of 1821 (Bucharest, Jassy, Odessa)'. Few plays were performed on stage in Greece until 1830, but many had success as public readings. Case studies include *Polyxena* by Iakovakis Rizos Neroulos (performed in 1814 in Vienna), *Timoleon* and *Constantinos Palaiologos* by Ioannis Zambelios and *The Fall of Psara* by Theodoros Alkaios.

Puchner's study is rich in its treatment of primary and original sources not easily accessible to scholars. His meticulous analysis of each era

makes this book indispensable for classicists interested in the reception of ancient Greek and Latin drama in the modern era, as well as to cultural historians and theatre historians. I warmly recommend the book as an authoritative and original study of the history of Greek theatre.

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FISCHER-LICHTE (E.) **Tragedy's Endurance: Performances of Greek Tragedies and Cultural Identity in Germany Since 1800** (Classical Presences). Oxford: Oxford University Press, 2017. Pp. xix + 398. £80. 9780199651634.

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When scholars discuss the relationships between Greek tragedy and the formation of German cultural identity, usually the terms 'central', 'significant', but also 'fraught', 'tense' and 'ambivalent' are employed. From the 18th century onwards, from Johann Winckelmann's construction of ancient Greek art as expressing the principles of 'noble simplicity' and 'quiet greatness', to the various deconstructions of those categories evident in the post-war productions presented in this book, philhellenism, and especially Greek tragedy, proves to be one of the foundational pillars of the ethico-political identity of the educated German middle classes (the *Bildungsbürgertum*). It is this very interface between philhellenism and theatromania that this book sets out to examine, and it does so in a manner that combines rigorous archival research, performance analysis and broader theoretical insights concerning the sometimes thorny encounters between modernity and ancient Greece. Two main methodological axes transpire and determine the overall approach: an emphasis on theatre productions that ushered a new or innovative aesthetic of performance and a focus on the new perspective or interpretation of Hellenism that they proposed. In the process, of course, the analysis touches upon issues relating to historicity, authenticity, cultural borrowing/appropriation and spectatorship, to name a few. This is reception in its broadest sense, and the book comfortably crosses a number of disciplines: cultural historiography, theories of national literature (German), performance history/studies and philhellenism (its aesthetics and politics); this is a formidable book by a formidable scholar.