

BOOK REVIEW

The Ancient Mediterranean Sea in Modern Visual and Performing Arts: Sailing in Troubled Waters. Edited by ROSARIO ROVIRA GUARDIOLA. *Imagines: Classical Receptions in the Visual and Performing Arts.* London, UK: Bloomsbury Academic, 2018. Pp. xv + 325. Hardback, \$122.00. ISBN 978-1-474-29859-9.

This volume, the second in Bloomsbury's series *Imagines—Classical Receptions in the Visual and Performing Arts*, presents several of the papers delivered at the conference "Sailing in Troubled Waters" in Faro, October 2014. To judge from this collection, even though the conference took representations of the Mediterranean as its organizing principal, many of the papers gave only a token nod to the topic. The editor, Rosario Rovira Guardiola, has attempted to organize the published papers thematically, but here, too, no consistency results. The character of the contributions varies widely, from narrowly focused research-based studies through general overviews of an artist's oeuvre or a category of works to a report on a project to aid troubled children. In her introduction the editor does try to explain her thinking about how to organize the volume, and she briefly summarizes each chapter. The contributors have not engaged each other's work, even when they treat closely related topics; in only one instance does one essay cross-reference another. Therefore the value of this collection derives solely from the individual parts. The following characterizations follow my own thematic organization.

Federico Ugolini ("Roman Adriatic Ports and the Antiquarian Tradition") shows how early modern artists illustrating the ancient ports of Ravenna and Rimini drew first on the antiquarian tradition and then early archaeological investigation. They did so in order to serve the interests of local communities and interested states in establishing identity and controlling the Adriatic. Marco Benoît Carbone ("Chronotopes of Hellenic Antiquity: The Strait of Reggio and Messina in Documents from the Grand Tour Era") and Dorit Engster ("*Quod mare non novit, quae nescit Ariona tellus?* [Ov. *Fast.* II, 83]") catalog perceptions of an exotic south of Italy—"at once exotically beautiful yet subtly threatening" (33)—and

artistic and literary references to dolphin-riders from the ancient Minoans through Ovid to the Romantics, respectively.

Several chapters treat cinema. Francisco Salvador Ventura puts Mur Oti's *Fedra* (1956) in the context of Franco's Spain as he analyzes the role of the sea as actor as well as background in the film ("The Eternal Words of the Latin Sea") and Óscar Lapeña Marchena surveys films that include the nostos theme, focusing on Franco Piavoli's primitivist *Nostos, il ritorno* (1990: "Ulysses in the Cinema"). Cecilia Ricci points out how the sea plays an important role in many films, for example as a metaphor for change (*Ben-Hur* films), a place of conflict (the Battle of Actium in Cleopatra films) or a metaphor for decline (Fellini's *Satyricon*: "Cinematic Romans and the Mediterranean Sea"), while Monica Silveira Cyrino focuses specifically on representations of the Battle of Actium, especially in Mankiewicz's *Cleopatra* (1963) and the television series *Rome* (2006-2007: "Screening the Battle of Actium: Naval Victory, Erotic Tragedy, and the Birth of an Empire").

A number of the essays turn to the performing arts and provide important descriptions of otherwise ephemeral productions. After pointing out a shift from the Enlightenment and Romantic view of the Mediterranean as a bridge between the modern and classical world to more recent perceptions of it as a dividing and fragmenting force, Sotera Fornaro describes contemporary plays that use the latter image, especially with reference to the refugee crisis (*Odyssee Europa*, 2010, and *Die Schutzbefohlenen*, Elfriede Jelinek, 2013). Fornaro shows how the sea can become a tomb for refugees, not merely an obstacle, and the clashing metal plates of European cities endanger and disorient as much as the sea does ("A Sea of Metal Plates: Images of the Mediterranean from the Eighteenth Century until Post-Modern Theatre"). Erika Notti and Martina Treu survey many plays—mostly recent and many also referencing the refugee crisis—that draw on the *Odyssey*, organized by episodes in Odysseus's journey ("Sailors on Board, Heroes en route: From the Aegean World to Modern Stage"). Jesús Carruesco and Montserrat Reig describe the 2010 performance in the Salzburg Festival of Wolfgang Rihm's Nietzschean *Dionysos: Szenen und Dithyramben, Eine Opernphantasie* and analyze—among much else—the maritime imagery and allusions of this exceedingly complex opera ("Ancient Seas in Modern Opera: Sea Images and Mediterranean Myths in Rihm's *Dionysos*").

Two chapters treat painting: Rosario Rovira Guardiola's "A Mirror to See Your Soul: The Exile of Ovid in Eugène Delacroix's Painting" (on Turner as well as Delacroix) and Quentin Broughall, "Changing Their Sky, Not Their Soul:

Lawrence Alma-Tadema's Vision of the Ancient Mediterranean." The latter makes the interesting but unconvincing argument that Alma-Tadema's paintings do not merely reflect the leisurely, privileged lives of the Roman and British imperial elites but also implicitly challenge the imperial system. These two essays have—oddly in the context of the volume—little to do with the sea. The volume closes with an "annex": "Nem Gregos nem Troianos," José Bandeira's unillustrated description of his photographic exhibition reimagining the Trojan War in the setting of Lisbon's neighborhood Dafundo. The exhibition accompanied the Faro conference. Without remembering a notice in the book's introduction, the reader would not know that one of Bandeira's photographs illustrates the book's cover.

Finally, Antonio Duplá Ansuategui reports on the overwhelmingly negative view of the ancient Carthaginians among modern Spaniards, a view that appears conspicuously in his survey of school textbooks in 20th-century Spain ("The Image of Phoenicians and Carthaginians in Modern Spanish History and Culture"), and Sofia de Carvalho, Elisabete Cação, and Ana Seíça Carvalho report on their laudable use of classical stories as therapy for ill and troubled children ("Troubled Waters: Performative Imaginary in the Project PI—Pequena Infância").

This nearly error-free volume has many well-produced illustrations, though some essays that should have them do not—notably of Alma-Tadema's paintings and Bandeira's photographs. Although all chapters appear in readable, idiomatic English, I found the writing sometimes repetitive and often awash in maritime puns. Each chapter has its own set of endnotes, which refer using the inhumane author-date system to a comprehensive bibliography (I noticed only one missing entry). The volume begins with brief identifications of the contributors and ends with an index.

CLAYTON MILES LEHMANN

University of South Dakota, clehmann@usd.edu