

reveals of the contemporary impact of both myth and ‘classics’, I believe that Carbone’s work deserves to be considered by a far greater number.

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CHRIST (M.R.) **Xenophon and the Athenian Democracy: The Education of an Elite Citizenry**. Cambridge: Cambridge University Press, 2020. Pp. x + 215. \$29.99. 9781108797757. doi:[10.1017/S0075426923000873](https://doi.org/10.1017/S0075426923000873)

In his previous books (*The Litigious Athenian* (Baltimore 1998), *The Bad Citizen in Classical Athens* (Cambridge 2006), *The Limits of Altruism in Democratic Athens* (Cambridge 2012)), Matthew Christ explored Athenian citizens at the boundaries of the social contract, pushing individual interests against structures of the Athenian democracy that they perceived as impinging upon those interests. In *Xenophon and the Athenian Democracy*, he reads several of Xenophon’s works as serving much more civically conscientious purposes: to encourage elite Athenians to dedicate themselves to leadership in Athens’ democracy and to be humble enough to develop the skills that would allow them to do so successfully.

In the first of six content chapters, ‘Athens in Crisis in the *Hellenica*’, Christ lays the groundwork for his further argument. While he notes Xenophon’s criticism of the *dēmos* for such matters as Arginusae, he finds the historian much gentler on democracy itself than is Thucydides. Moreover, he takes Xenophon’s ambivalent portrayals of certain members of the Thirty as revealing a sense that elite Athenians possess the ability to play positive roles in a broadly beneficial democracy, but some need to refine their moral sensibilities to do so.

In the next three chapters, Christ highlights the extent to which Xenophon’s Socrates focuses on skills and approaches that correspond directly to civic leadership. In ‘Politics and the Gentleman in the *Memorabilia*’, Christ emphasizes Socrates as an energetic recruiter of individual elites into democratic leadership, which he takes as implicit encouragement to elite readers of the dialogue to follow Socrates’ advice. In ‘Work, Money, and the Gentleman in the *Oeconomicus*’, he reads Socrates’ recommendation to elite landowners to be attentive to the operations of their holdings as holding democratic value in two main ways: one, it implies attention to civic governance, in that the *oikos* and polis are treated as having much in common, and two, it makes elites more informed leaders of the polis, in that attention to the land is an important way in which elites can identify with common citizens. And in ‘The Education of Callias in the *Symposium*’, he notes Socrates’ emphasis on the development of *philia* among elites as a valuable feature of efficient civic governance, which contrasts with the philosophical theory as the centre of Plato’s version of the *Symposium*.

In the last two chapters before the conclusion, ‘Xenophon as Expert, Advisor, and Reformer in the *Hipparchicus* and *Poroi*’ and ‘Xenophon the Democratic Orator: The Politics of Mass and Elite in the *Anabasis*’, Christ observes even more explicit stress on civic leadership. Xenophon is the main voice in all of the featured works, and in *Hipparchicus* and *Poroi*, he emphasizes skills that directly correspond to those of high-level Athenian leaders: cavalry leadership and public oratory. In the *Anabasis*, Xenophon not only puts those skills to direct use, he does so for a group that is specified as being much like the Athenian *dēmos*.

Christ makes a convincing case that, among any number of other motives that Xenophon may have had in his writings, one that is consistent across a considerable number of them is subtly to urge Athenian elites not just to attend to civic leadership, but to develop the skills to be effective in doing so. He thus reads six of Xenophon’s works

as having a distinctly Athenocentric point of view, a perspective that is not universally accepted. To validate his claims, Christ engages responsibly with the mass of scholarship on Xenophon, including the striking preponderance of monographs and collected volumes on the author that have been released in the past couple of decades, such as V.J. Gray (ed.), *Oxford Readings in Classical Studies: Xenophon* (Oxford 2010); F. Hobden and C. Tuplin (eds), *Xenophon: Ethical Principles and Historical Enquiry* (Leiden 2012); and M.A. Flower (ed.), *The Cambridge Companion to Xenophon* (Cambridge 2017). There are two volumes that would have been relevant that came out close enough to Christ's publication date that I imagine they did not come onto his radar before he submitted his final draft: V. Azoulay, *Xenophon and the Graces of Power* (Swansea 2018); and R.F. Buxton (ed.), *Aspects of Leadership in Xenophon* (Newcastle upon Tyne 2016). Nothing in either book 'scoops' him, but there is some common ground covered. While *Xenophon and the Athenian Democracy* has an argument that sets it apart from other books of its sort, its overlaps with them in certain respects makes this less novel a monograph than were his three previous.

This is a very readable book that will serve the needs of professional scholars, graduate students and even advanced undergraduates. Its organization by works of Xenophon, rather than by theme, makes chapters particularly practical for assignment in classes, primarily graduate ones, and to be employed by students writing papers, in Classics or history classes, on Xenophon or the themes of his works.

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COLE (E.) **Postdramatic Tragedies** (Classical Presences Series). Oxford: Oxford University Press, 2020. Pp. x + 312, illus. £79. 9780198817680.

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Emma Cole's monograph discusses adaptations of Greek and Roman tragedy that, according to the author, come under the banner of postdramatic theatre. The book concludes that classical tragedy has played a crucial role in the development of postdramatic forms, and that the postdramatic provides insight into the role of tragedy in modernity (276). Given that the author examines comparatively very different plays and performances (from Sarah Kane's traditionally dramatic *Phaedra's Love* (1996) to Jan Fabre's extravagant *Mount Olympus* (2018)), she creates a new general category, taking into account individual differences or special historical circumstances.

Cole maintains that 'postdramatic techniques can translate feeling, sensation, and emotion from a source text ... and can foreignize an adaptation and make a familiar text become strange' (24), yet in the book the 'postdramatic' becomes a taxonomical problem as a one-size-fits-all category. Cole is aware of this issue and she is convincingly arguing that many traditional 'scripts should be analysed for their potential to be realized as postdramatic performances, not dichotomized into either postdramatic or dramatic categories' (27). Still, this potentiality refers to more general categories such as post-traditionalist drama and post-postmodern and post-Brechtian performance (in some cases outside the postdramatic frame).

The book is divided into three parts: I 'Rewriting the Classics', II 'Devising the Classics' and III 'Embodying the Classics'. In the first part, Cole suggests that Sarah Kane's 1996 play *Phaedra's Love* codified a set of postdramatic techniques, and served to indicate the potential for postdramatic receptions to make powerful sociopolitical statements. Similarly, according to the author, Martin Crimp employed diverse postdramatic techniques in order to reinvent