

**Institute of Greece, Rome, and the Classical Tradition**  
**(including the Faculty theme ‘Reception’)**  
**Annual Report: session 2008-9**

Items connected with the theme are starred\*

**In the feedback received from the Research Assessment Exercise, the Institute was praised as ‘an outstanding research environment. Bristol was clearly world-leading in reception studies and also made an international impact with work in other areas and in conference organisation... Both institutional support for research and external funding for individual activity were excellent, and interdisciplinary initiatives had proved productive’. The Institute has continued this work in 2008-9; there has been an extensive programme of events and other activities, including several international conferences and the third series of The Blackwell Bristol Lectures on Greece, Rome, and the Classical Tradition, given by Professor Greg Woolf (St Andrews). The Institute is one of the University’s Centenary Campaign Projects (to establish an endowment for Institute Fellowships), one of only two from the Faculty of Arts. The Director would like to thank all those who have made the successes documented in this report possible.**

The Director for 2008-9 was Professor Charles Martindale (Classics & Ancient History), the Deputy Director (with responsibility for finance) Dr Nicoletta Momigliano (Archaeology and Anthropology/Classics & Ancient History). At the end of the 2008-9 session Professor Martindale stepped down from this post to become Dean of the Faculty of Arts; he is succeeded by Professor Robert Fowler, who writes: “As I resume the Directorship of the Institute I would like to pay tribute to the sterling work of my predecessor Charles Martindale. Under his guidance, and with the support of a team of dedicated colleagues, the Institute has grown impressively and cemented its position as an international leader in Classics and the Classical Tradition. A glance at the Annual Reports during the five years of Prof. Martindale’s tenure reveals the astounding reach and variety of Institute activities—lectures, seminars, conferences, publications, appointments of Fellows, fundraising, outreach to schools and the public. The topics of our events range across the whole spectrum of the humanities and bring in scholars from every discipline, as well as many interested lay persons. The launch of the prestigious Blackwell Bristol Lectures is a milestone in the Institute’s history. All this attests the continuing strength of the Classical Tradition, but it is also testimony to the vision and drive of Professor Martindale and his colleagues who have brought it so vividly to life in Bristol.”

The Executive Committee for this session comprised: Professor Stephen Bann (History of Art), Professor Gillian Clark (Classics & Ancient History), Dr James Clark (Historical Studies), Dr Stephen D’Evelyn (Institute Fellow), Professor Robert Fowler (Founding Director, Dean of Arts), Dr Shelley Hales (Classics & AH), Professor David Hopkins (English), Professor Duncan Kennedy (Classics & AH), Dr Jon Balsarak (Theology and Religious Studies), Professor Neville Morley (Classics & AH), Professor Elizabeth Prettejohn (History of Art), Dr Anne Simon (German), Mr Ian Wei (Historical Studies), Dr Ika Willis (Faculty Lecturer in Reception). We should particularly like to thank Dr Simon and Mr Wei, who have now stepped down from the committee, for their contribution to the work of the Institute over the years.

We are delighted to report that Professor David Konstan, of Brown University, has accepted an invitation to become a Vice-President of the Institute; we welcome him warmly to the External Board.

We report, with great sadness, the death of one of our most enthusiastic supporters, **Mr Louis Sherwood**. Shortly before his death he was awarded an honorary doctorate by the University for his contributions to the life of the university and the city of Bristol. A generous donation from him will be used to fund future events.

We also have to report the death last month of one of our Vice-Presidents, Professor Sir Hugh Lloyd-Jones.

### **Institute Research Fellows**

\*Dr Steve D'Evelyn, the Cassamarca Fellow in Latin Language and Literature and its Reception, was involved in the organisation of the conference *Just for Show?* (see report below) and gave a paper there on poetic descriptions of gift exchange in Venantius Fortunatus. In the spring he travelled to the United States to give a paper on the reception of the Odyssey in some medieval Latin mythographic texts at a one-day conference called 'The Reception of Odysseus', which he hopes to publish. He has submitted his edition and commentary on Hildegard of Bingen's *Symphonia* to Oxford University Press, and has been invited to contribute the chapter on Hildegard's *Symphonia* to a new Brill Companion to Hildegard. He is pursuing his study of poetic exchange and reception in Horace, Catullus, and Venantius Fortunatus, and is organising the 2009 Donors' Event on *Hildegard of Bingen* in November and a one-day conference on 'Reception and the Gift of Beauty' in July.

As a result of a generous donation by Professor Eric and Mrs Narell Thomas, we have been able to advertise a new Fellowship for 2009/10: The Vice-Chancellor's Centenary Post-Doctoral Fellowship. From 100 applicants we appointed Dr Emily Pillinger (Princeton), whose research topic is *Epistles and Epigraphy: The Task of the Accidental Reader*.

In February 2009 we appointed Prof. Helène Whittaker, of the University of Tromsø in Norway, as our first P.M. Warren Visiting Professor in Aegean Prehistory. She takes up the post on 1st October 2009 and will be working on 'Religion and Society in the Middle Helladic and Early Mycenaean Periods' (i.e. Greece, c. 2000-1500 BC). The Visiting Professorship was funded through a generous donation to the IGRCT by the Institute for Aegean Prehistory (INSTAP), in honour of Professor Peter Warren on the occasion of his 70th birthday in 2008.

\*Dr Kate Nichols (Birkbeck) has been awarded a one-year scholarship for postdoctoral study by the Henry Moore Foundation (Leeds), which she will hold at the Institute; she will be working on the reception of classical sculpture in the 19<sup>th</sup> and 20<sup>th</sup> centuries.

\*We are delighted to report on publications from a number of our former fellows deriving from their work during their time in Bristol. Stefano Evangelista (2003-4) has published *British Aestheticism and Ancient Greece: Hellenism, Reception, Gods in Exile* (Palgrave Studies in Nineteenth-Century Writing and Culture; Palgrave Macmillan, Houndmills & New York 2009). A paperback edition of *Plato's Symposium: the ethics of desire* (OUP, Oxford 2006) by Frisbee Sheffield (2000-1) has now been published. Aleka Lianeri (2001-3) is co-editor of *Translation and the Classic*, discussed below under Publications. Dr Lianeri has also recently been appointed to a permanent lectureship at the University of Thessaloniki.

## Fundraising

\*Professor Neville Morley has been awarded a grant of c.£500,000 from the AHRC for a major four-year research project on *Thucydides: reception, reinterpretation and influence*, beginning in October 2009. The project will be taking a fully interdisciplinary approach to the study of the way that this historian has been read and interpreted in the modern era in disciplines such as historiography, political theory and international relations; in addition to Professor Morley, who will be writing a monograph on *Thucydides and the Idea of History* and editing a substantial multi-author *Handbook to the Reception of Thucydides*, the project will include a post-doctoral research assistant working on Thucydides' reception within political theory and two PhD students. There will be a series of research workshops over the four years, culminating in a major conference in 2012 (including a lecture and debate intended to engage the general public in the project's work) on *Thucydides our Contemporary*.

The Institute continues to receive the generous support of many corporate and individual donors, whose much appreciated financial assistance is crucial to our activities. We wish to record our thanks to the Niarchos Foundation for its support of the day-to-day administration of the Institute, the Cassamarca Foundation for its support of the five-year Cassamarca Fellowship, the Institute for Aegean Prehistory (INSTAP) for funding the P.M. Warren Visiting Professorship, and UBS Investment Bank. Many individual donors have also provided generous support to the Institute: Mrs Judith Fowler, Professor Robert L. Fowler, Mr Declan M. Hamilton, Mrs Aglaia Hill, Mr Ian Hislop, Mr Nicholas D.E. Jones, Mrs Sally Jones, Mr Alastair M. Learmont, Miss Katie B. McKeogh, Professor Charles A. Martindale, Mr Anthony S. Minns, Mr Marco Momigliano, Dr Nicoletta Momigliano, Sir Jeremy and Lady Morse, Mrs Judith Muir, Professor Elizabeth Prettejohn, Dr Jennifer Secker, Mrs Dianne A. Shearn, Dr Peter L.M. Sherwood, Professor Eric and Mrs Narrell Thomas, Dr Robin Thompson, the Rt Hon The Lord Waldegrave of North Hill, Mr Adrian R. Ward, and other individuals who wish to remain anonymous. We also wish to thank those who have pledged donations for the coming year.

The Institute would also like to thank the following for providing financial support for events: the Director of BIRTHA (Bristol Institute for Research in the Humanities and Arts); the Faculty of Arts Research Director; the Department of Classics and Ancient History; the Department of History of Art; the School of Humanities.

## Events

### **\*1. Milton at 400: Donors' Event, Faculty of Arts, 12<sup>th</sup> November 2008**

Organizers: Professor Charles Martindale and Professor David Hopkins

This event was designed to celebrate the 400<sup>th</sup> anniversary of the birth of John Milton (9<sup>th</sup> December 1608), arguably England's greatest non-dramatic poet, and a writer whose work displays a particularly close engagement with classical antiquity. Three speakers addressed different aspects of Milton's classicism, in a way designed to appeal both to undergraduate and postgraduate students of Classics and English, and to members of the wider public. The event was very well attended by a diverse audience, with some of its members sitting in supplementary seating or in the aisles. A number of the IGRCT Donors were present with us for the occasion, and attended a dinner in their honour after the event. Professor Charles Martindale (Bristol) spoke first, and explored Milton's ambitions and achievements as an epic poet, arguing that

the full modernity of Milton's epic endeavours are (paradoxically) inseparable from his saturation in the traditions - particularly the classical traditions - of his chosen genre. His talk will appear, in an expanded form, in the forthcoming *Oxford Guide to John Milton*, edited by Nigel Smith and Nicholas Macdowell. The second speaker, Professor Sarah Annes Brown of Anglia Ruskin University, Cambridge (a former Bristol undergraduate and postgraduate), addressed the question of 'Milton and Myth', illustrating her talk with a rich array of pictorial illustrations of myths narrated and alluded to by Milton. The final speaker, Professor David Hopkins (Bristol) focused on the illumination of Milton's classicism afforded by Dryden's and Pope's classical translation, many of which echo Milton when rendering passages of classical poetry that Milton had previously echoed himself. Professor Hopkins's talk was given again, in an expanded form, at the British Academy's Milton Quatercentenary Symposium on 6 December.

### **\*2. *Figures of Translation: A Half-Day Symposium, 3<sup>rd</sup> December 2008***

Organizers: Professor David Hopkins and Professor Charles Martindale

This symposium was designed to explore a set of propositions set out by the first speaker, and based on his work-in-progress, which is being conducted under the auspices of a three-year Leverhulme Research Fellowship:

The practice and discussion of translation have sometimes been limited by the dormant metaphor ('carrying across') that the word 'translation' contains. Meaning, sense, character, or spirit – it is sometimes thought – can be taken out of one text and put into another. But this way of seeing the matter is both limited and misleading. Throughout literary history, translators have reached for other metaphors to describe what they are up to: archaeology, travel, conquest, interpretation, friendship, desire, loss, re-birth, trans-gendering, or metamorphosis. These metaphors might possibly offer a more nuanced description of the work that translation does and may open the way to a better understanding of the faithful creativity that is the translator's paradoxical talent. This symposium will explore what it means to translate – and to read translations – in that light.

The Symposium took the form of four talks – two of a larger, more theoretical, nature, sandwiching two shorter papers concentrating on specific instances from the Renaissance. In the opening talk, Dr Matthew Reynolds (Fellow and Tutor in English, St Anne's College Oxford) gave an extraordinarily wide ranging talk in which he reviewed the various metaphors commonly used for the translation process, and their implications for practitioners. His eventual focus (centring on a discussion of Pope's *Iliad*) was on the way in which metaphors used by translators are often grounded in, or inspired by, the subject-matter of the very works they are rendering. In the two case-studies that followed, Dr Tania Demetriou (Junior Research Fellow, St John's College Oxford) examined George Chapman's methods and intentions in the successive revisions of his translations from Homer, and Dr Victoria Moul (Junior Research Fellow, The Queen's College Oxford) explored Ben Jonson's combative use of Tacitus in his play *Sejanus*. In the final lecture, Dr Paul Davis (University College London, and author of the recent study *Translation and the Poet's Life* (OUP, 2008)), offered a probing exploration of ideas of freedom and fatality in the theory and practice of English Augustan translators. The audience at the event (which included guests from other universities) packed the lecture room, and responded

enthusiastically to the talks. The concluding discussion session involved much profitable exploration – involving a wide variety of audience-members - of the issues raised by the stimulating speakers.

### **3. *Just for Show? Displaying Wealth and Performing Status from Antiquity to the Middle Ages*, International Colloquium: 19<sup>th</sup> – 20<sup>th</sup> March 2009**

Organizers: Dr. Silke Knippschild, Dr. Stephen D'Evelyn and Dr. Marta García Morcillo (University of Leicester)

*Just for Show?* featured 15 speakers from Europe, the US and the UK who convened in Bristol to discuss the performance of status. They included Professor David Konstan (Brown) who was on a week-long visit to Bristol. Status is one of the key concepts of social analysis especially in pre-industrial societies, offering a productive way of understanding both these societies and the self-perceptions of their members. This highly productive and cohesive event proved a stimulating and creative context for a dialogue between experts of a wide range of disciplines, bringing together both well-established experts in the field and young scholars at the beginning of their careers. *Just for Show?* started out with a paper by Neville Morley (Bristol), setting out the theoretical background of the performative character of the display of wealth and status. The following papers focussed on Western Asia, Greece, Egypt and Nubia, moving on to the Roman Republic, Imperial Rome, the Mediterranean and Europe in Late Antiquity and the Early Middle Ages. The similarities, tensions and fault lines in the subject matters analysed between different societies in Antiquity as well as between Antiquity and Late Antiquity were a particular highlight of the proceedings. One such area lay in the advent of Christianity, which resulted in particular performances of status no longer being acceptable or relevant, to be replaced e.g. by entirely new or redefined concepts like forgiveness or grace.

Speakers: Filippo Carlà (Heidelberg/Turin), Gillian Clark (Bristol), Stephen D'Evelyn (Bristol), David Edwards (Leicester), Lin Foxhall (Leicester), Marta García Morcillo (Leicester), Martin Jehne (Dresden), Silke Knippschild (Bristol), David Konstan (Brown), Roland Mayer (KCL), Neville Morley (Bristol), Sitta von Reden (Augsburg), Víctor Revilla (Barcelona).

*Publication plans:* the proceedings will be published.

### **4. *Critical Approaches to Ancient Philosophy Workshop*: Institute of Advanced Studies, Royal Fort House, Verdon-Smith Room, 21<sup>st</sup> – 22<sup>nd</sup> March 2009.**

Organizer: Dr. Kurt Lampe

While the diversity of disciplines influenced by classical philosophers is a testament to their works' fecundity, all too often it happens that specialists approaching them from different perspectives do not communicate. When they do happen, encounters between them are sometimes marked by confusion and frustration. Even with abundant good will, we may get the feeling that we simply are not speaking about the same texts. The purpose of this workshop was to bring scholars from different backgrounds into a round-table format in order to consider the feasibility and desirability of breaking down these "disciplinary walls." Five speakers and two chairs, with focal interests in classical literature, classical receptions, analytical and continental philosophy, were invited to give methodologically self-conscious papers. Topics included the relation between ancient ekphrasis and modern thought experiments as supplements to argumentation (Robert Wardy, Cambridge), the religious and performative dimensions of ancient philosophy of language (Wilson Shearin, Stanford), the proper understanding of ancient "meditations" as aspects of philosophical lifestyles (John Sellars, University of the West of England), and the "haunting" presence of older and newer disciplinary agendas in our ways of

canonizing, classifying, and interpreting ancient philosophical texts (Kurt Lampe, Bristol; Miriam Leonard, University College London). Authors under discussion ranged from Plato through Hellenistic and Roman philosophy into Enlightenment and contemporary reception. Equal time was given to discussion, and we were fortunate to have a very large and diverse group of participants from Bristol, the larger British community, Europe and America. Christopher Rowe (Durham) and David Konstan (Brown) chaired and introduced the two days' sessions. Feedback was extremely positive; it was unquestionably productive for these diverse scholars to meet and spend two days in intensive discussions. It is entirely in keeping with Bristol's reputation as a centre for innovation and critical self-consciousness that this event, which Professor Rowe introduced as one sorely needed by these disciplinary communities, should take place here.

**\*5. *Romans and Romantics: International Conference, Norwegian Institute in Rome, 16<sup>th</sup> - 17<sup>th</sup> April 2009.***

Organizers: Professor Charles Martindale, Professor Ralph Pite (Bristol), Dr Timothy Saunders (Tromsø, former Institute Fellow), Dr Mathilde Skoie (Bergen)

This international and interdisciplinary event resulted from a research collaboration between the Institute, the Bristol Centre for Romantic Studies, and the Norwegian Universities of Bergen and Tromsø. We would particularly like to thank the Norwegian Institute for hosting it. The conference explored two interrelated, yet surprisingly overlooked, issues: the use Romantic writers, artists and thinkers made of classical Roman culture; and the influence Romanticism has had upon the reception of that culture up to the present day. When it comes to describing the relationship that Romanticism might be thought to bear towards the classical heritage, one of two opinions has often held sway: either that it marks a complete break from classical culture and all it inspired; or that it displays a clear preference for the originality and vibrancy of the Greeks over the corrupting, stale and imitative offerings of the Romans. While one of the purposes of this conference was to evaluate the origins, evolution, influence and continued persistence of these two assumptions today, it also sought to offer a set of alternative and more nuanced accounts of this relationship through detailed discussions of the diverse ways in which Romantic artists, poets, composers and thinkers from a number of different nations viewed and made use of Roman culture. If anything, the influence Romantic culture and thinking has had upon representations and discussions of the Romans in the past 200 years or so has received even less attention than the influence of Roman culture upon the Romantics. This conference addressed this omission by papers on the topic. Contributions included consideration of how Romantic thinking has influenced scholarly approaches to Roman antiquity, as well as subsequent representations of the Romans in a number of different artistic genres.

The speakers were: Jostein Børtnes (Pushkin); Stephen Cheeke (sculpture); Catharine Edwards (de Stäel); Piero Garofalo (Italian film); Stuart Gillespie (Wordsworth's Juvenal); Bruce Gravner (Wordsworth and Stoicism); Helge Jordheim (German Romanticism); Genevieve Liveley (Romantic love); Juan Pellicer (Charlotte Smith); Ralph Pite (Thomas Hardy); Elizabeth Prettejohn (Vosmaer's *The Amazon*); Jonathan Sachs (Republicanism); Erling Sandmo (opera); Timothy Saunders (originality); Jørgen Sejersted (Norwegian Romantics); Mathilde Skoie (commentary); Timothy Webb (English Romantics in Rome). Respondents were Duncan Kennedy and Glenn Most (Scuola Normale, Pisa).

*External funding:* the conference was generously funded by the University of Bergen.

*Publication Plans:* an edited volume is being prepared for OUP.

**6. Bristol-Blackwell Lectures in Greece, Rome, and the Classical Tradition, 3<sup>rd</sup> Series: Professor Greg Woolf (St Andrews), 'Barbarian Science: Ethnography and Imperialism in the Roman West', Faculty of Arts, 5<sup>th</sup> – 13<sup>th</sup> May 2009.**

Organizer: Professor Gillian Clark

This year's Bristol-Blackwell Lecturer was Greg Woolf, Professor of Ancient History at St Andrews, a noted expert in the archaeology and history of the Roman provinces and on the impact of the Roman empire on the peoples it conquered. He is the author of *Becoming Roman: the origins of provincial civilization in Gaul* (1998) and *Et tu Brute? The murder of Caesar and political assassination* (2006), as well as numerous articles, and co-editor of *Literacy and Power in the Ancient World* (1994) and *Rome the Cosmopolis* (2003).

Professor Woolf took as his central theme the way that the Romans interpreted the unfamiliar world which they encountered as they advanced into western Europe. Over the last few decades, scholars drawing on the work of writers like Michel Foucault and Edward Said have uncovered the reciprocal relationship between power and knowledge in ethnography, and these ideas have been extended productively to the ancient world; all too easily, however, the specific nature of the classical discourse is obscured by the wholesale imposition of modern concepts. Did the Greeks and Romans have ethnography in our sense, and was their conception of other peoples driven solely by the requirements of imperial power? How did they go about incorporating different ethnic or regional or descent groups into their world-view, tracing their relationship to other peoples of the Mediterranean world, and explaining their distinctive customs? The Greek tradition, particularly the work of Herodotus, offered different models of interpretation. Climate and landscape could be used to explain the physical and moral characteristics of the people who lived in a particular region. Mythical genealogies and stories of journeys or migrations could be used to explain resemblances of language and culture, and to make connections and alliances with people who had seemed to be quite different from Greeks or Romans. In other words, foreign peoples were not seen as irreducibly 'other', but were incorporated into the classical conception of the world. What mattered was not the historical accuracy of such accounts but their relation to the contemporary context

These ways of understanding had their dangers. Mapping new territory is the first stage of conquest. Julius Caesar famously said that 'All of Gaul is divided into three parts', but we do not know how the Gauls saw it, because they did not write geographies or ethnographies or narratives of war. The organisation of knowledge can itself be a form of imperialism, making other cultures fit the intellectual structures and the expectations of the conquerors. Who decides what counts as knowledge, and what is to be valued as science or dismissed as myth? The expansion and consolidation of empire brought an enormous increase of information about other peoples, but it did not make much difference to the ethnographic discourse; 'barbarians', so called because Greeks heard their language as 'bar-bar-bar', a meaningless sequence of sound, were still being portrayed as savages even as the archaeological record shows them becoming more Roman, and Ammianus' description of Huns in the late fourth century AD has much in common with Herodotus' description of Scythians in the late fifth century BC. Ancient ethnography is of little use as evidence either on the native peoples themselves or on the Romans' attitude towards them; its descriptions are

more like cultural fossils, perhaps in response to the increasing blandness and homogeneity of the provinces as the process of Romanization continued.

At Professor Woolf's suggestion, the respondents to the first three lectures came from the department of Classics and Ancient History: Prof. Neville Morley on historiography, Prof. Duncan Kennedy on science, and Dr Ellen O'Gorman on ethnography. Dr Rosalind Thomas joined us from Balliol College, Oxford, for the final lecture, to bring the discussion back to Herodotus, father of history and ethnography.

As usual, the lecture series was supported by Wiley-Blackwell, and the lectures will be published by them in due course.

**\*7. *The Oxford History of Classical Reception in English Literature, Vol. 3: 1660-1790*, Research Workshop, Faculty of Arts, 27<sup>th</sup> – 28<sup>th</sup> June 2009**

Organizers: Professor David Hopkins and Professor Charles Martindale

The workshop was designed to promote and facilitate collaboration and exchange of ideas between the contributors to Volume 3 of *The Oxford History of Classical Reception (OHCREL)*. *OHCREL* is a new five-volume scholarly venture commissioned, and to be published, by Oxford University Press over the next decade, under the general editorship of Professors Hopkins and Martindale. *OHCREL* is designed to offer a comprehensive investigation of the numerous and diverse ways in which literary texts of the classical world have been responded to and refashioned by English writers from early medieval times to the present. At a million and a half words, it will be one of the largest and potentially most important projects in the field of classical reception ever undertaken. Of the five volumes, four (each with its own volume editor or team of volume editors) have now been approved by the Delegates of OUP. The fifth is to be presented to the Delegates later this year. First drafts of contributions to Vol. 3 will be submitted by the end of 2010, and the volume is scheduled to appear in 2012.

Of the eighteen contributors to Vol. 3, fifteen were able to attend, including two from the USA and one from Norway. Those attending were: Dr Paul Davis (University College, London); Prof. David Fairer (University of Leeds), Prof. David Hopkins (University of Bristol), Dr Freya Johnston (St Anne's College, Oxford), Prof. Malcolm Kelsall (Emeritus, Cardiff University), Prof. Jayne Lewis (University of California, Irvine), Prof. Charles Martindale (University of Bristol), Dr Tom Mason (University of Bristol), Dr Fred Parker (Clare College, Cambridge), Prof. Adam Potkay (College of William and Mary), Dr Henry Power (University of Exeter), Dr Juan Christian Pellicer (University of Oslo), Prof. Martin Priestman (Roehampton University), Prof. Philip Smallwood (Birmingham City University), Dr Penelope Wilson (University of Durham).

The workshop was deliberately planned and structured so as to maximize interchange and cross-fertilization of ideas between contributors. Contributors were asked to talk from notes about their plans and drafts, rather than to present formal, scripted, conference papers. Time was allowed between each presentation and at the end of the workshop for discussion of issues and problems raised by each contributor. The format allowed contributors to signal the topics which their chapter(s) would cover, to pinpoint possible overlaps and omissions, and to seek guidance on problematic areas of their research. There was much pooling of information and ideas throughout, and in the course of the event the volume editors were primed by contributors, and discovered for themselves, matters – both of fact, and of approach

and methodology – which would need to be addressed in their Introduction. The whole exercise progressed in a gratifyingly collegial and friendly spirit, with differences of emphasis and principle being frankly faced and resourcefully negotiated. Feedback, at the time and later, indicates that the workshop was greatly welcomed by all that participated. One of the American participants – a very experienced contributor to many such collaborative research ventures – commented, gratifyingly, that it was the most profitable and well-focused event of such a kind that he had ever attended. The workshop should thus have achieved its purpose of facilitating further discussion between contributors as they prepare their drafts, and should produce a volume which (though in no way univocal or monolithic in its judgements or approach) will be more coherently co-ordinated than some ventures of its kind.

**\*8. *The Modernity of Ancient Sculpture: A International Research Workshop, 43 Woodland Road, 25<sup>th</sup> – 26<sup>th</sup> July 2009.***

Organizers: Professors Charles Martindale and Elizabeth Prettejohn

Modernism in the visual arts is often defined as a liberation from the classical inheritance: ‘Laocoon and Sons can give up their thousand years’ struggle with the rattlesnake’, announced Hans Arp. The excitement of the modern has seemed to lie in the notion of a radical break from the past, a clean cut in which the rejection of the classical tradition opens the possibility to ‘make it new’, in Ezra Pound’s phrase. On the other hand, the modern discipline of art history began, according to one standard narrative, with the study of ancient art, and in particular of ancient sculpture: Johann Joachim Winckelmann’s *History of Ancient Art*, first published in 1764, set the precedent for the historical study of the visual arts, still the dominant method in today’s scholarship (hence the standard name for the discipline, ‘art history’). Thus the modern study of art and the making of modern art may appear to be founded on incompatible principles: the one on the centrality of ancient sculpture, the other on its utter repudiation. This research workshop was convened to explore a different premise: that the modern study of ancient sculpture and the making of modern art are inextricably intertwined. It was designed to bring together art historians and classicists (plus a few colleagues from other disciplines) in order to generate cross-disciplinary dialogue. Sixteen short position papers were used to initiate six sessions in which equal time was allocated for presentation and discussion – about six hours for each over the course of the two days. Forty-two participants came from a wide variety of institutions in the UK, US, and Europe: in addition to the speakers’ institutions, listed below, participants came from the Courtauld Institute, Rodin Museum, Yale Center for British Art, CUNY Graduate Center, and the Universities of Amsterdam, Barcelona, Bristol, Leeds, Leeds Metropolitan, Oxford, and Reading.

The first session opened the workshop with three papers on sculpture theory: Michael Squire (Humboldt Universitaet, Berlin / Ludwig-Maximilians Universitaet, Munich / Christ’s College, Cambridge) spoke on ‘Hegel’s Idea of Classical Sculpture’, Jason Gaiger (Open University) on ‘Indeterminacy and Ideal Form: Herder’s Theory of Sculpture and the Representation of Landscape’, and Whitney Davis (University of California at Berkeley) on ‘The Very Idea of Conceptual Images: Emanuel Loewy and the Return to Nature in Sculpture and Modern Art’. Session Two shifted the emphasis to painting and sculpture of the nineteenth century: Sarah Betzer (University of Virginia) spoke on ‘Ingres and Ancient Sculpture in Modern Translation’, Jason Edwards (University of York) presented a paper entitled ‘From

Abstraction Springs Forth Beauty: John Gibson's Modernity', and Robin Osborne and Caroline Vout (both University of Cambridge) gave a paper in dialogue on 'Maurice Ferrary's Salammbô'. The final session on Saturday moved to art of the late twentieth century, with papers by Stephen Bann (University of Bristol) on 'Little Sparta: Ian Hamilton Finlay's Work of "Neo-Classical Re-Armament"', and Alex Potts (University of Michigan) on 'Substance and Ephemerality: the Modernity of Twombly's Classical imaginary'. Session Four on Sunday morning began with a double paper by Ian Jenkins (British Museum) and Matthew Bell (Kings College London), 'Agalmatophilia: Winckelmann, Goethe, and Sculpture', followed by a paper from Claudine Mitchell (University of Leeds), 'Beyond the Fragment: l'Antique as the Modernity of Sculpture'. Bente Kiilerich (University of Bergen) was unable at the last minute to attend the workshop, but her paper 'The Partial Figure and the Fragment in Modern Art', which focussed on the recent work of Igor Mitoraj, was circulated and discussed in this session. Session Five included a paper on Thomas Struth's Pergamon Museum series from Joshua Billings (Oxford) entitled 'Chiastic Vision and the Museum', and one from Jens Daehner (Getty Museum), 'Transparent Bodies: Ancient Sculpture in the Work of Francis Picabia' (this introduced research in connection with the forthcoming Getty exhibition *Antiquity Made Modern*, in which he is collaborating with other participants in the workshop, Chris Green of the Courtauld and Silvia Loreti of the University of Manchester). The final session included papers by Caroline van Eck (Leiden University), 'The Return of the Repressed: Living Statues, Fetishism, and Surrealism'; Michael Williams (University of Southampton), 'Swanson as Venus: Modernity, Antiquity, and the Making of Screen Stardom'; and Penelope Curtis (Henry Moore Institute), 'Ancient Sculpture in the Modernist Space'.

*Publications:* Professor Prettejohn will be publishing a monograph *The Modernity of Ancient Sculpture*; consideration will also be given to producing a volume of essays deriving from the workshop.

**\*9. *Classical Myth and Psychoanalysis: Fifth Bristol Myth Colloquium, School of Advanced Studies, London, 3<sup>rd</sup> - 6<sup>th</sup> September 2009***

This colloquium included a wide range of participants from Europe, Israel and North America. Speakers at all stages of the academic career participated, from graduate students at the very beginning of their research, to distinguished emeriti; among these were scholars such as Page DuBois, Jonathan Lear and Richard Armstrong, whose works have been seminal for psychoanalytic readings of ancient myth. One student said that participating "really was a huge boost to take into next year", while a more established researcher said, "I returned [home] completely overstimulated, which is a good sign."

We were also fortunate to have speakers from the health services in Britain and Ireland, who reflected upon how myth informs their understanding of their own positions of medical authority; some of the academics present were also practising psychotherapists, and thus able to comment on the relation between theory and clinical practice. A participant from the social sciences remarked "it was nice to attend a meeting which I felt was truly appreciative of the contributions and necessity of looking at these disciplines together."

New archival discoveries were brought to the conference, including work on the unpublished notebooks of Northrop Frye, and a preview of the *Liber Novus* of Carl Jung, discovered by Sonu Shamdasani, and about to be published for the very

first time. Speakers responded to the organizers' call for an expansion to the canons of psychoanalytic theories, and of classical texts read psychoanalytically: in addition to Freud, Jung and Lacan, papers explored the thought of Klein, Bion, Winnicott, Lipoti, Bromberg and Kohut, and considered such texts as Apollonius' *Argonautica*, Roman satire, the Greek orators, Valerius Maximus' *Exempla* and the life of Diogenes.

The position of the 'analyst' was interrogated through performance: Marcia Dobson and John Riker presented 'split' readings of Aristophanes' myth from *Symposium*, while Bennett Simon staged his paper as a dialogue with Plato. One visitor from the US concluded, "the Bristol Colloquium was the most intellectually exciting thing I've had the pleasure of attending in years," while a keynote speaker remarked "what smart and sophisticated participants you two amassed."

The conference reception was held in the Freud Museum in Hampstead, where Freud spent the last year of his life after being exiled from Vienna. Delegates were able to view Freud's collection of Greek, Roman and Egyptian antiquities, and visit his consulting room. A delegate commented, "watching everyone moving around and reacting to the rooms (esp. the study with that COUCH!) was one of the highlights for me."

**\*10. John William Waterhouse (1949-1917): a study day, Paul Mellon Centre for Studies in British Art and The Royal Academy of Arts, London, 2<sup>nd</sup> September 2009**

Organiser: Professor Elizabeth Prettejohn

A study day on the Victorian classical-subject painter John William Waterhouse was held to coincide with the showing at the Royal Academy of Art, London, of the major retrospective exhibition of Waterhouse's work. Waterhouse is among the most visible artists in today's popular culture. His painting, *The Lady of Shalott*, has consistently sold more postcards for Tate than any other work of art; reproductions of his paintings on posters, prints, and greetings cards are invariably bestsellers, and there are dozens of websites that feature his art. However, Waterhouse has been largely ignored in academic art history and museum practice. The exhibition therefore provided the first opportunity to assemble a comprehensive collection of his work, including loans from Australia and North America; similarly, the Study Day was the first academic conference to concentrate on Waterhouse's work. In the absence of an established scholarly tradition for studying the artist, speakers were invited to reflect on the work from a variety of disciplinary perspectives. Papers considered Waterhouse's interest in pagan religion (Ronald Hutton, Professor of History, Bristol), in scent and the faculty of smell (Dr Christina Bradstreet, Birkbeck College), in classical texts and stories (Simon Goldhill, Professor of Greek, Kings College Cambridge), and in the poetry of Tennyson and others (Dr Stefano-Maria Evangelista, Trinity College Oxford); Dr Nancy Marshall (University of Wisconsin – Madison) spoke on Waterhouse's artistic circle in Victorian London, with particular attention to his friendship with the painter William Logsdail. Academic proceedings concluded with a roundtable discussion led by the co-curators of the exhibition: Professor Prettejohn, Peter Trippi (independent art historian and editor, *Fine Art Connoisseur*), Robert Upstone (Curator of Modern British Art, Tate), and Patty Wageman (Director, Groninger Museum, the Netherlands). A private view of the exhibition for the 76 conference participants was held at the Royal Academy in the evening. The Study

Day was generously supported by a gift from the Vice Chancellor, Professor Eric Thomas, and Mrs Narell Thomas.

### **Selected Publications**

\**Translation and The Classic: Identity as Change in the History of Culture*, eds. Alexandra Lianeri and Vanda Zajko (Oxford University Press, 2008) derives from a conference held in Bristol in 2003 funded by the Institute, and contains a number of chapters by present and former members of the Institute:

Alexandra Lianeri and Vanda Zajko, 'Still Being Read After So Many Years: Rethinking the Classic Through Translation', pp. 1-23

Charles Martindale, 'Dryden's Ovid: Aesthetic Translation and the Idea of the Classic', pp. 83-109

Neville Morley, "'Das Altertum das lässt sich nicht übersetzen": Translation and Untranslatability in Ancient History', pp. 128-147

Joanna Paul, 'Homer and Cinema: Translation and Adaptation in *Le Mépris*', pp. 148-165

Gillian Clark, 'Can we talk? Augustine and the possibility of dialogue', in *The End of Dialogue in Antiquity* ed. Simon Goldhill (CUP 2008) 117-34

Gillian Clark, 'This strangely neglected author: *TTH* and Late Antiquity', *Journal of Early Christian Studies* 16 (2008) 131-41

Gillian Clark, 'What are women for? Augustine's answers', in *Il-Mara U L-Istat: fit-Taghlim ta' Stu Wistin*, ed. Fr.Salvinu Caruana OSA (Augustinian Institute, Malta, 2009) 87-103

\*David Hopkins, 'Colonization, Closure, or Creative Dialogue: The Case of Pope's Iliad', in *A Companion to Classical Receptions*, eds. Lorna Hardwick and Christopher Stray (Wiley-Blackwell, 2008), pp. 129-40

\*Genevieve Liveley, 'Birthday Letters from Pontus: Ted Hughes and the white noise of classical elegy' in *Ted Hughes and the Classics*, ed. Roger Rees (OUP, 2009).

\*Charles Martindale, 'Something Fishy: Hedgehog or Fox, Reception or Essential Meaning' (review article on *Milton in the Age of Fish: Essays on Authorship, Text, and Terrorism*, ed. Michael Lieb and Albert C. Labriola, 2006), *International Journal of the Classical Tradition* 15 (2008), 291-300.

\*Neville Morley, *Antiquity and Modernity* (Wiley-Blackwell, 2008)

Neville Morley, 'Urbanisation and development in Italy in the late Republic', in L. de Ligt & S. Northwood, eds., *People, Land, and Politics: Demographic Developments and the Transformation of Roman Italy, 300 BC-AD 14* (Brill, 2008), pp.121-37

The Proceedings from the exchange visits between Contexts for Classics, University of Michigan and the Institute on 'Receptional and the Political' will appear in a special edition of the journal *Cultural Critique*, guest-edited by Dr Miriam Leonard (UCL, formerly of the Institute) and Professor Yopie Prins (Michigan, Ann Arbor)

## News about individual members of the Institute

Gillian **Clark** continues to direct the international project for a commentary on Augustine *City of God*, launched with AHRC funding. This year she has spoken at the universities of Manitoba, Kentucky, and Indiana, as well as Bristol and Cambridge, and has published on the (alleged) closure of philosophical dialogue in late antiquity, on Augustine's theories about women, and about the theory and practice of translation in and from late antique texts. She continues to coedit *Translated Texts for Historians 300-800* (Liverpool UP) and the monograph series *Oxford Early Christian Studies* and *Oxford Early Christian Texts* (both OUP), and serves on the editorial committee of the *Journal of Roman Studies*, the advisory boards of the *Journal of Ecclesiastical History* and the *Journal of Late Antiquity*, and the advisory councils of the Institute of Classical Studies (London) and the Institute of Advanced Studies (Durham). She is Chair of Directors for the Oxford Patristic Conference 2011.

\*Robert **Fowler** gave an invited lecture entitled 'Wilamowitz in Oxford 100 Years On' in June 2008 to mark the hundredth anniversary of his visit there; the written version will be published under the title 'Blood for the Ghosts: Wilamowitz in Oxford' in *Syllecta Classica* 20 (2009)

Genevieve **Liveley** gave a paper at the Hood Museum, Dartmouth, New Hampshire in September that was filmed for PBS.

Nicoletta **Momigliano** gave papers at the University of Oxford and at the 31<sup>st</sup> Turkish Archaeological Symposium held in Denizli/Pamukkale. In April she attended the first organising meeting of the "Athens Dialogue", an international conference to be held under the auspices of the Alexander S. Onassis Public Benefit Foundation in 2010. She continued as editor of *Annual of the British School at Athens*, and director of the Çaltılar Survey Project in SW Turkey

\*Neville **Morley** was on research leave, completing a book on *The Roman Empire: roots of imperialism*, which focuses both on Roman imperialism and its influence on later empires and theories of empire. He gave papers at Cambridge and the Institute of Classical Studies in London in October, and at the *Just for Show?* conference

Bella **Sandwell** held a four-month research fellowship at Dumbarton Oaks, Washington DC, in the spring.

\*Ika **Willis** has been working as a Co-Investigator on the AHRC-funded research project on the Penguin Archive, supervising a PhD student working on the Penguin Classics in Translation. She has given papers at University College London, the Classical Association of Victoria in Melbourne, and Vaxjo in Sweden. She continues to direct the Faculty's Reception & Critical Theory MA, now in its second year. This year's dissertation topics include: the reception of the Holocaust in Hollywood film; on the reception of childless women in the Bible; and myth, history and governmental propaganda in Augustan Rome and Nazi Germany.

## Future Events

\**Hildegard of Bingen: music, poetry and medieval monastic tradition*, a half-day conference including performances of some of Hildegard's songs (Dr D'Evelyn). Victoria Rooms, 25<sup>th</sup> November 2009. This is the 2009-10 Donors' Event

\**Translation*: a lecture by Peter France (Edinburgh) and a half-day conference, 8<sup>th</sup> – 9<sup>th</sup> December 2009 (a collaboration between the Institute, the Penguin Archive Project and the departments of French and Drama)

*Myths and their Variants*, a half-day conference (Professor Richard Buxton), Faculty of Arts, 27<sup>th</sup> January 2009.

\*Workshop: *Joseph Brodsky and the Classics*, July 2010 (Professor Kennedy)

\*Visit of Professor Jonathan Sachs (Concordia University, Montreal), March 2010 (Professor Morley). Professor Sachs will be spending a week in Bristol as a Benjamin Meaker Visiting Professor, giving a lecture to the School of Humanities Research Seminar and participating in a series of research workshops, co-organised with the Centre for Romantic Studies and designed to explore the possibilities for future collaborative activities and funding applications.

\**Bristol-Blackwell Lectures, 4<sup>th</sup> Series*: Professor Erika Fischer-Lichte (Humboldt University, Berlin), talking on the history of performances of Euripides' *Bacchae*. 11<sup>th</sup>, 12<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> May 2010, Faculty of Arts (Dr Pantelis Michelakis).

\**Thucydides: scholarship, criticism and translation* (summer 2010) and *Thucydides in Education* (autumn 2010), the first two research workshops for Professor Morley's AHRC-funded project.

\**Reception and the Gift of Beauty*, a two-day conference, 8<sup>th</sup>-9<sup>th</sup> July 2010 (Dr D'Evelyn)

\**Desiring the Text, Touching the Past: Towards an Erotics of Reception*, a one-day conference, 10<sup>th</sup> July 2010, Faculty of Arts (Dr Willis)

\*International Conference: *Imagines: the reception of antiquity in the visual and performing arts II: Seduction and Power*, Bristol, September 2010 (Dr Knippschild)

\*International Symposium on 'The Temporalities of Reception', in connection with Contexts for Classics, University of Michigan, UCL, and The Scuola Normale, Pisa, Spring 2011 (Professors Kennedy and Most, Dr Willis)

Further information about forthcoming events can be found on the Institute website at <http://www.bris.ac.uk/arts/birtha/centres/institute/events0910.html>.

## **Appendix: Report of the Institute Fellow, Dr Steve D'Evelyn**

This March saw the convening of the conference *Just for Show? Displaying Wealth and Performing Status from Antiquity to the Middle Ages*, which Silke Knippschild and I had organised together with Marta García Morcillo of the University of Leicester. I gave the last paper of the conference, in which I examined the problems of wealth and status in some poetic descriptions of gift-exchange written by Venantius Fortunatus involving his royal friend and monastic patroness the queen Radegund who had become abbess of the monastery of the Holy Cross at Poitiers.

This spring I also travelled to the United States to give a paper on the reception of the Odyssey in some medieval Latin mythographic texts at a one-day conference called 'The Reception of Odysseus'. I am developing this paper into an article which I hope to publish in the new *Classical Receptions* journal.

While in the United States, I not only represented the Institute at the Harvard conference, where I worked on strengthening the acquaintances I had already made with one of the conference organisers in the hopes of eventually developing collaborative projects, but I also met with Professor Wolfgang Haase, head of Boston University's Institute for the Classical Tradition, and with Professor Michael Steinberg, head of the new Cogut Center for the Humanities at Brown University. The meeting with Professor Haase was very congenial but it seems there is greater likelihood of further contacts developing between the Institute and researchers and centres at Brown; I have been invited to participate in a year-long set of web-cast workshops culminating in a two-day international conference in May, 'The Gift in Antiquity', and I hope that connections with members of staff at Brown working on related problems will grow from this conference and lead to larger scale collaborations. (For one thing, Brown University's Department of Classics has just appointed a postdoctoral fellow working on reception.) Professor Steinberg has already suggested the possibility of collaboration with the Cogut Center perhaps using internet conferencing.

This summer, I represented the Institute at the International Medieval Congress in Leeds and publicised the conference I am in the process of organising to be held here next summer.

I have now submitted the edition and commentary on Hildegard of Bingen's *Symphonia* to Oxford University Press (originally meant to go to press two years ago but delayed by editing problems) and have been invited to contribute the chapter on Hildegard's *Symphonia* to a new Brill Companion to Hildegard, due at the publisher in autumn 2010. I have been working on my study of poetic exchange and reception in Horace, Catullus, and Venantius Fortunatus. I have an outline for the study and substantial beginnings of two chapters, one of which is on beauty as gift.

I am in the process of organising the conference mentioned above to be called 'Reception and the Gift of Beauty'. I hope activity related to this research may contribute to any bid by the Institute for Leverhulme funding (one of the themes for the upcoming round of bids being beauty.) The keynote speaker will be Professor William Desmond of Katholieke Universiteit Louvain. Desmond's work on beauty in ancient, medieval, modern, and postmodern traditions, his engagement with literature and music in connection with beauty, and his scholarship on the reception of Plato in German intellectual culture make him a particularly promising speaker.