

BRISTOL INSTITUTE
OF GREECE, ROME,
AND THE CLASSICAL
TRADITION

Annual Report
2011/2012



University of
BRISTOL

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Royal Fort House

The Institute was established in 2000 under the Directorship of Professor Robert Fowler, Wills Professor of Greek, to support research into any aspect of Greek and Roman civilization and the Classical Tradition, with particular emphasis on the links that bind the ancient and modern worlds together. The Institute pursues its aims through post-doctoral research fellowships, conferences and research workshops of international significance, postgraduate bursaries, and publications. It also organises events to disseminate its work beyond the academy, and to engage with people of all ages and backgrounds who have an interest in the classical world and its legacy. The Institute is recognised throughout the world for its scholarly excellence.

The future of Classics as a subject depends on the kinds of exciting, innovative and interdisciplinary work that the Institute promotes. This is likely to become ever more important if the arts and humanities are to flourish in British universities and internationally. Arguably, as governments are increasingly preoccupied by short-term goals, the study of human culture has never been more crucial. The outstanding staff and students in the Bristol Institute are all passionate believers in the value of the Classics and the Classical Tradition in the modern world.

The Year in Review



St. George's, Bristol

This year the Institute hosted its usual intellectual feast of events. The disciplinary range is particularly noteworthy this year; apart from Classics itself, we have had representations from film, art history, Victorian studies, English literature, gender studies, politics and international relations, and music. We sponsored postgraduate scholars, a postdoctoral fellow and a visiting professor. Many publications appeared under the Institute's banner. The highlight of the year, the Blackwell-Bristol Lectures by Bettina Bergmann, were the first in this prestigious series to concentrate on visual culture.

Two pieces of news about people may be mentioned here. First, one of our Vice-Presidents, Mary Beard, was awarded an honorary Doctor of Letters by the University at its degree ceremony on July 19th, 2012. Mary is Professor of Classics at Cambridge University, Classics editor at the *Times Literary Supplement*, and a tireless champion of the humanities. Secondly, Bristol's Professor Gillian Clark, long-time member of the Institute's Executive Committee, was elected a Fellow of the British Academy. We offer our warm congratulations to both of these colleagues.

As usual the success of the Institute is entirely down to its superb staff and its many generous donors, all of whom I thank profoundly.

Professor Robert Fowler, Institute Director

Research Fellow, Visiting Professors, Postgraduate Scholars

Our postdoctoral fellowships provide outstanding young scholars with the opportunity to develop their careers, publish research and gain valuable teaching experience. A stage behind the ‘postdocs’ are our promising postgraduate scholars, who often would be simply unable to pursue their studies without philanthropic support. Our distinguished Visiting Professors enrich the Institute with the latest research in their field and an international perspective.

Thornhill-Leventis Fellow

Jessica Priestley reports a full and stimulating second year of her Fellowship, generously sponsored by Andrew and Helen Thornhill and the A.G. Leventis Foundation. Jessica has finished the manuscript of her first book, *Herodotus and Hellenistic Culture*. She has presented conference papers on Diodorus Siculus at the University of Glasgow and Monash University and is working on a related article (‘A Question of Sources: Diodorus and Herodotus on the River Nile’) for *Studia Hellenistica*. She is planning a conference with Dr Greta Hawes (Bristol), *Greek Myths on the Map*, for August–September 2013. With Dr Vasiliki Zali (University College London) she is planning an edited collection of essays on Herodotus’ reception from ancient to modern times, provisionally entitled *The Reception of Herodotus in Antiquity and Beyond*.

Jessica’s application to the charity Classics for All for funding to start a new outreach project in Bristol has been hugely successful. The funds provide two teaching bursaries for postgraduate or advanced undergraduate Classics students at Bristol each year, for two years. The first selected candidates were Mr Matthew Ball (final year undergraduate) and Ms Madeleine Fforde (Masters), who provided ‘taster classes’ in Classics for local students at state schools which do not offer Classics as part of their formal curriculum. The aim of the project is to give students an introduction to the Classical world, and to encourage Classics



Meeting the ancient world at Redland Green School

graduates to consider teaching as a career. Feedback was very enthusiastic, and after her experience Madeleine secured a place on the highly competitive Graduate Teaching Programme to train as a Classics teacher at King Edward VI High School for Girls in Birmingham.

P. M. Warren Visiting Professorship in Aegean Prehistory

This year, our Visiting Professor was Ann-Louise Schallin, Research Associate of the Classics Department at the University of Göteborg and former Director of the Swedish Institute in Athens. During her stay in Bristol Professor Schallin worked on the finds (mainly figurines, pottery and prestige items) from the Swedish excavations at Asine, Berbati, Dendra, and Midea in the Argolid. Her work on this material, when completed, will be published in the series *Asine III* of the Acta of the Swedish Institute at Athens. On March 6th, 2012 she gave a lecture on ‘Agamemnon’s neighbours – expressions of local identities in the Mycenaean core area’.

The Warren Professorship is kindly supported by a grant from the Institute for Aegean Prehistory.

Postgraduate Scholars

James McDermott completed the second year of his PhD, sponsored by the Stavros S. Niarchos Foundation, writing a dissertation on *The Spartan Education of Michel de Montaigne*. The thesis focuses on Montaigne's pedagogic writing and his adaptation of Sparta therein. Given that this is a new area of research, not all the necessary resources are located in the United Kingdom. James wishes to express his gratitude to the Niarchos Foundation for making it possible to acquire the necessary texts through the *Société Internationale des Amis de Montaigne* in Paris.

Robin Dixon, the holder of the Neill and Catrin Morgan scholarship, has enjoyed a successful year, culminating in his Master's dissertation, *Livy's Brutus: too good to be true?* This is a study of Livy's skill as a narrator, simultaneously telling flattering traditional stories and using the past as a guide to contemporary conduct. As a mature student who left his job to attend University, and without access to the government funding which is available to undergraduate students, Robin is acutely aware of how important philanthropic support is for many postgraduate students.

Research Projects and Publication Series

Volume 3 of *The Oxford History of Classical Reception in English Literature*, edited by Charles Martindale and David Hopkins, has been published, and two workshops to prepare the ground for Volumes 4 and 5 were held in July. As its name implies, the New Directions in Classics series (I.B. Tauris) embraces innovative approaches to the study of antiquity; the first volume, Elizabeth Prettejohn's *The Modernity of Ancient Sculpture*, has appeared, and more are in the pipeline. Neville Morley's project on the reception of Thucydides has continued its programme of events and seen its first volume published. Danielle Allen's Blackwell-Bristol Lectures *Why Plato Wrote* won an Outstanding Academic Title award from *Choice*, which publishes over 7,000 reviews in all subjects and is a major source for academic librarians developing their collections.

Fundraising

The generous support of our growing group of loyal donors is vital. They provide a stable income stream that is vital to our ability to plan ahead and support medium- and long-term projects.

In particular, we would like to thank the Institute of Aegean Prehistory for their generous pledge to fund the P.M. Warren Visiting Professorship in Aegean Prehistory for a further three years. We are also grateful to Neill and Catrin Morgan for renewing their support for a postgraduate scholarship in Classics and Ancient History. We especially thank the Stavros S. Niarchos Foundation for their funding both a PhD scholarship and our part-time administrator, Marilyn Knights. With the kind support of the A.G. Leventis Foundation and Mr Andrew Thornhill QC, Dr Jessica Priestley enjoyed a busy and successful second year in her post as the Thornhill-Leventis Fellow in Greek Studies.

We very much hope that with support from our donors we will be able to offer another postdoctoral fellowship in 2013. The fellowships not only benefit the Institute through increased research output and teaching of undergraduates, they also offer a prime opportunity for exceptional young scholars to launch their academic career. Such opportunities are increasingly rare.

But it's not just our long-standing friends and supporters whom we have to thank for the Institute's success. Among our new donors, Jerry Wright (BA 1982) explained why he was inspired to make a gift to the Institute:

“I’ve always been a great believer in the educational value of Classics, both for the intellectual rigour instilled by study of the languages themselves and for the understanding they give of those cultures and civilisations that inform so much of modern Western society. I took courses in Mediaeval Latin and Roman History as part of my degree and enjoyed them enormously. By donating specifically to the Institute, I am helping to ensure that the Classical Tradition continues to be cherished and nourished in these financially straitened times.”

We would like to offer our sincere thanks to all donors who offered their support in the 2011/12 year:

The Rev Jeffrey Daly (BA 1973)

Mr William G.R. Davies (BSc 1971) and Mrs Phyllis Davies

Mr Nicholas Egon and Mrs Matti Egon

Professor Robert L.H. Fowler and Mrs Judith Fowler

Professor Brian A. Gennery (MB ChB 1964)

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Institute of Aegean Prehistory (INSTAP)

Mr Nicholas D.E. Jones (BA 1978) and Mrs Sally Jones (BA 1978)

The A.G. Leventis Foundation

Sir Michael Llewellyn Smith KCVO CMG

Professor Charles A. Martindale (PhD 1991) and Professor Elizabeth Prettejohn

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Mr Andrew M. Miller (LLB 1970)

Mr Anthony S. Minns (LLB 1968) and Mrs Julia Minns

Mr Neill F. Morgan (BA 1990) and Mrs Catrin Morgan (BA 1990)

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Dr Jennifer Secker (BA 1973)

Mrs Dianne A. Shearn (BA 1964)

Mr Andrew R. Thornhill and Mrs Helen M. Thornhill (LLB 1966)

Mr Jerry W. Wright (BA 1982) and Mrs Clare Wright

We would also like to extend our gratitude to those donors who wish to remain anonymous, and to our friends Sir Jeremy Morse KCMG and Lady Belinda Morse, and Professor Eric Thomas and Mrs Narell Thomas, for their continued support.

Events



The Legend of King Midas, France, 1910. From a 35mm stencil colour nitrate print held at the British Film Institute.

Donors' Event: Greece and Rome in Silent Cinema

Every year the Institute sponsors an event designed to showcase our research and thank those who make it possible. This year on 3rd December in the Drama Department's Wickham Theatre Pantelis Michelakis (Bristol) and Maria Wyke (University College London) presented a screening of some rarely seen archival films set in ancient Greece and Rome from the collections of the British Film Institute National Archive. Live piano accompaniment was provided by Stephen Horne, long considered a leading practitioner of this skilful art. In the first four decades of cinema, hundreds of films were made that drew their inspiration from ancient Greece, Rome, Egypt and the Bible. With the exception of a handful which have been restored and released on DVD and a few more which have been screened in film festivals, the films in question are largely forgotten. Ranging from historical and mythological epics to drama adaptations, burlesques, animated cartoons and documentaries, the films suggest a preoccupation with the ancient world which competes in intensity and breadth with that of Hollywood's classical era. The event was linked to an international, collaborative research project on the ancient world in silent cinema, led by Pantelis Michelakis and Maria Wyke.



Interdisciplinary Symposium: Caractacus

In AD 51 the British tribal leader Caractacus was defeated by Roman forces and led in chains before the Emperor Claudius. He became a figure for later ages to connect the classical tradition to ideas of nationalism and empire. For Edward Elgar, living near the supposed site of Caractacus' last stand in the Malvern Hills, the native chieftain represented not only the future British Empire, but also the woodland landscape so beloved of the composer. Elgar's 1898 cantata, *Caractacus*, first heard at the Leeds choral festival, is rarely performed today. Hence many music lovers seized the opportunity on 17th March 2012 to attend the splendid performance in the Victoria Rooms at Bristol, by the University Choral Society and Symphony Orchestra, conducted by John Pickard.

An interdisciplinary symposium following this event brought together archaeologists, art historians, classicists and musicologists to discuss Caractacus from antiquity to the nineteenth century and beyond. The symposium was funded by the Institute and Bristol's Centre for the History of Music in Britain, the Empire and Commonwealth (CHOMBEC). The keynote address was delivered by Tim Barringer, Paul Mellon Professor of the History of Art at Yale University, on 'An English Hero: Paradoxes of Nation and Empire in Elgar's *Caractacus*'. The symposium was organised by Stephen Banfield (Bristol), Charles Martindale (Bristol), Ellen O'Gorman (Bristol), and John Pickard (Bristol).

Worlds on the Wall: The Experience of Place in Roman Art (Blackwell-Bristol Lectures)

The sixth series of the Blackwell-Bristol Lectures (1st–8th May 2012) was delivered by Bettina Bergmann, Helene Phillips Herzig '49 Professor of Art at Mount Holyoke College in Massachusetts. Professor Bergmann's research centres on Roman wall painting and the Roman domestic interior. She is particularly well known for her pioneering work in using three-dimensional recreations to help today's viewers understand the experience of artworks in antiquity.

Events



Sanctuary by the Sea. Found in Pompeii, 23 August 1758.
Naples Museum 9482. Bettina Bergmann/Soprintendenza Speciale
per i Beni Archeologici di Napoli e Pompei.

The four lectures plotted a voyage through ancient Roman images of places. They began with the built environment of domestic interiors and monumental public porticoes, a structured framework that opened onto a variety of perspectives transcending space and time: sacred groves, bustling harbours, or elevated panoramas of land and sea. This imagery comprised a new visual language of the environment, an ideal, composite realm that embraced archaic nature-worship together with sophisticated, contemporary artifice.

Roman maps and landscape paintings had much in common. The first lecture ('Boundaries') showed how each representation, be it the monumental marble plan of Rome or the ethereal country shrine in a fresco vignette, posed a spatial paradox to the viewer. This lecture explored the experience of being in several places at once in the *Templum Pacis*, *Arausio*, and *Boscoreale*. 'Into the Woods' turned to images of inland groves, and the viewing practices of a range of observers in the landscape: augurs and surveyors, pious pilgrims and local worshippers, shepherds, travelers, proud landowners, and inspired poets. All these witnesses left traces—of dedicating, sacrificing, building—and in paintings tree and man-made structure often engage in playful



competition. Sacred space became framed, owned, and domesticated, and woods succumb to a geometric infrastructure. Coastal strips, islands, bays, seas, rivers, and promontories formed the subject of the third lecture, ‘Seaside Marvels’. Architecture and engineering overwhelm and reshape these environments: moles, villas and porticoes jutting into the sea were modern vehicles for framing aesthetic experience. Finally, ‘The Bird’s Eye View’ took to the air, for the Romans a necessarily abstract conception. The Fall of Icarus, the Odyssey Frieze and other works presuppose a comprehensive awareness of unified space, countering the recent theory of historians of cartography that the Romans perceived space only in a linear way.

Thucydides: reception, reinterpretation and influence

A two-day conference in Bristol (28th–29th June 2012) entitled ‘Thucydides our Contemporary?’ brought together young researchers and leading scholars from across Europe and North America to debate different aspects of Thucydides’ influence in historiography, political theory, international relations and modern culture. The conference was an important event in the ongoing project on the reception of Thucydides led by Neville Morley (Bristol). Many of the speakers were contributors to the edited volume which will be one of the major publications of the project, and this was an opportunity for them to exchange ideas and discuss draft papers.

A special highlight of the event was a public lecture by Professor Hunter R. Rawlings III, distinguished classicist and currently President of the Association of American Universities, who skilfully wove together a survey of the history of Thucydidean reception with his own history of engagement with the text – and now that of his son, a serving military officer.

Events

Pater the Classicist: An Interdisciplinary Seminar

Walter Pater (1839–1894) is Britain's greatest aesthetic critic. He was also a professional classicist, author of *Marius the Epicurean*, *Plato and Platonism*, and *Greek Studies*. It is seldom appreciated how intimately connected were Pater's aestheticism and classicism, mainly because, until now, classicists have rarely written about Pater, while few Paterians have been sufficiently expert in matters classical to comment usefully. Our workshop (30th June–1st July 2012) remedied this deficiency by bringing the two groups together. Some 25 scholars from Bristol, the UK, and Europe gave brief papers which were followed by lively, round-table discussion. The workshop will inform Volumes 4 and 5 of the *Oxford History of Classical Reception in English Literature*, and a selection of the papers will appear as an edited book. The event was organised by Stefano Evangelista (Trinity College, Oxford), Charles Martindale (Bristol), and Elizabeth Prettejohn (Bristol).

The Oxford History of Classical Reception in English Literature, Vol. 5: 1880–2000

This two-day international conference (7th–8th July 2012), held at the University of Bristol and co-sponsored by Bristol and Brown Universities, brought together a dozen contributors to the volume and the two general editors of the series for an intensive series of presentations. Advance work of this kind is crucial to the success of such collaborative ventures. Draft papers and close discussion allowed contributors to refine their ideas, map out an intellectually cohesive book, solve thorny problems of bibliography, copyrights, and permissions, and ultimately produce final papers that take account of others' approach and content. All of this will greatly raise the quality of the resulting volume. The event was organised by David Hopkins and Charles Martindale, the series editors.



Juan de Flandes, *Herodias' Revenge* (1496). ©Museum Mayer van den Bergh, Antwerp

Female Fury and the Masculine Spirit of Vengeance: Revenge and Gender from Classical to Early Modern Literature

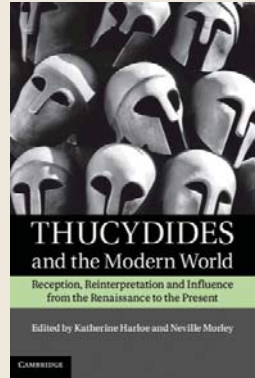
This two-day international conference (5th–6th September 2012) explored the complex and varied ways that gender affects the performance and interpretation of revenge in texts from the Classical to the Renaissance period. Professor Edith Hall (King's College London) gave a public lecture on 'A Day in the Life of an Erinys', exploring the cultural, psychological, and linguistic origins of the Furies' gender. Professor Alison Findlay (Lancaster University) in her lecture 'Re-marking Revenge: Gender and Performance in Renaissance Drama' addressed the way Classical texts are reimagined and reinterpreted. Other papers investigated how women influence retribution indirectly (such as through cursing or goading), asking whether these acts constitute an important means of female agency. Papers also explored how revenge, while often thought of as a quintessentially masculine activity, can be portrayed as intensifying passionate feelings traditionally thought of as feminine. The conference, organized by Lesel Dawson (Bristol), will provide the foundation for a collection of essays on the subject.

Publications

Selected Publications

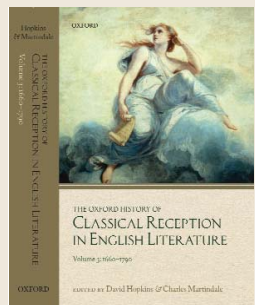
Katherine Harloe & Neville Morley (eds.), *Thucydides and the Modern World: reception, reinterpretation and influence from the Renaissance to the present*

(Cambridge: Cambridge University Press, 2012). Leading scholars from a range of disciplines explore the different facets of Thucydides' modern reception and influence, from the birth of political theory in Renaissance Europe to the rise of scientific history in nineteenth-century Germany and the triumph of 'realism' in twentieth-century international relations theory.



David Hopkins and Charles Martindale (eds.), *Volume 3 of The Oxford History of Classical Reception in English Literature*

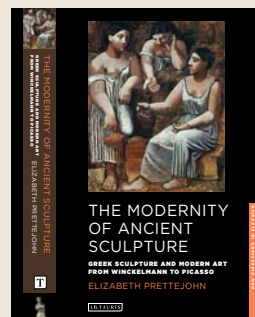
(Oxford: Oxford University Press, 2012). This volume, the first of the projected five to appear, covers the period 1660–1790. The *History* is the most ambitious publishing project ever undertaken in this field.



Elizabeth Prettejohn (Bristol/York), *The Modernity of Ancient Sculpture: Greek Sculpture and Modern Art from Winckelmann to Picasso*

(London: I.B. Tauris, 2012).

Modernism is usually thought to have severed all ties with antiquity, but as Professor Prettejohn demonstrates in her radical reassessment, modernist art was in constant dialogue with the ancient, and each can—indeed, must—be used to interpret the other.





Wills Physics Building

Some Shorter Writings

Neville Morley, ‘Peter Handke’s Thucydides’,

Classical Receptions Journal 4.1 (2012), 20–47

Veronica della Dora, ‘Science, Cosmopolitanism, and the Greek Landscape: the Cruises of the Revue Générale des Sciences Pures et Appliquées to the Eastern Mediterranean, 1897-1912’, *Journal of Modern Greek Studies* 30 (2012), 215–46

Gillian Clark, ‘Philosopher: Augustine in Retirement’,

in Mark Vessey (ed.), *A Companion to Augustine*

(Wiley-Blackwell, 2012), 257–69. (Professor Vessey will deliver the 2013 Blackwell-Bristol lectures.)

Forthcoming Events

For information about any of these events, please see www.bris.ac.uk/arts/birtha/centres/institute, or contact the Institute Administrator:

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- **Donors' Event: *Constitutionalism: ancient, modern and American*.** A public lecture by Dr Paul Rahe (Hillsdale College, Michigan). Saturday 8th December 2012. Organiser: Neville Morley (Bristol).
- **Public Lecture: *Poet Alice Oswald on her 'Memorial: An Excavation of the Iliad'*.** Date to be confirmed. Organisers Peter Dent, Andrew Ginger, Dorothy Rowe and Beth Williamson (Bristol).
- **Research Workshop: *The Reception of Herodotus in Antiquity and Beyond*.** Thursday 18th April – Friday 19th April 2013. Organisers: Jessica Priestley (Bristol) and Vasiliki Zali (University College London).
- **The 2013 Blackwell-Bristol Lectures: *Writing Before Literature: Later Latin Scriptures and the Memory of Rome*.** Professor Mark Vessey (University of British Columbia). Tuesday 30th April, Wednesday 1st May, Tuesday 7th May, Wednesday 8th May 2013.
- **The Sixth Bristol Myth Conference: *Greek Myths on the Map*.** Wednesday 31st July – Friday 2nd August 2013. Organisers: Jessica Priestley and Greta Hawes (Bristol).



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**For further information about the Institute and its work,
please see our website**

<http://www.bris.ac.uk/arts/birtha/centres/institute>.

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Bronze Head of Hypnos (1st-2nd century CE)

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***I lock my door upon myself* (1891) by Fernand Khnopff**

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Hypnos (1900) by Fernand Khnopff

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