

## **Institute of Greece, Rome, and the Classical Tradition**

**(including the Faculty theme 'Reception')**

### **Annual Report: session 2007-8**

Items connected with the theme are starred\*

**The Institute has had another highly successful year: there has been an extensive programme of events, culminating in the second series of The Blackwell Bristol Lectures on Greece, Rome, and the Classical Tradition, given by Professor Danielle Allen (Institute for Advanced Studies, Princeton). 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 current Director is Professor Charles Martindale (Classics and Ancient History), the Deputy Director (with responsibility for finance) Dr Nicoletta Momigliano (Archaeology and Anthropology).

The Executive Committee for this session comprised: Professor Stephen Bann (History of Art), Professor Gillian Clark (Classics and 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 and AH), Professor David Hopkins (English), Professor Duncan Kennedy (Classics and AH), Dr John Lyons (Theology and Religious Studies), Dr Neville Morley (Classics and AH), Professor Elizabeth Prettejohn (History of Art), Dr Anne Simon (German), Mr Ian Wei (Historical Studies), Dr Ika Willis (Faculty Lecturer in Reception).

We bring the sad news that Professor John Barron has died shortly after he had kindly agreed to become one of our Vice-Presidents. John Barron was not only a very distinguished scholar, he also contributed greatly to the flourishing of Classics as a discipline at university level.

We are delighted to report that Professor Salvatore Settis, Director of the Scuola Normale in Pisa, has accepted an invitation to become a Vice-President; we welcome him warmly to the External Board.

The Institute is given administrative support by the Bristol Institute for Research in the Humanities and Arts (BIRTHA); we have used part of a donation by the Niarchos Foundation to fund a part-time administrator in the BIRTHA office (one day a week) to work exclusively on Institute matters; Cynthia Quek has performed this task admirably.

This was the first year of the Reception and Critical Theory MA, which ran successfully with a small cohort (one part-time and two full-time students) taking units alongside students from Classics, Drama and English.

Dissertation topics include 'Responsibility and Trauma in Aeschylus' *Eumenides*'. Student feedback has been extremely positive and we look forward to consolidating this year's success.

## **Fellowship**

Dr Stephen D'Evelyn has completed the first year of a 5-year Cassamarca Fellowship in Latin Language and Literature and its Reception, generously funded by the Cassamarca Foundation in Treviso. A Medieval Latinist, he joined us from Brown University. He is currently working on a project on the gift in Latin literature from Antiquity to the Renaissance. Appendix 1 is a full report of his activities.

## **Fundraising**

The Institute continues to receive the generous support of many corporate and individual donors, whose much appreciated financial assistance is crucial to our activities. One of our donors writes, of his giving: 'I chose to direct the majority of my support to the Institute because it is a remarkable centre of learning and because it brings together cultured, intelligent, and open-minded people from a wide number of nations and territories - this is a distillation of what universities are all about'. This year we are particularly grateful for the continuing financial support of the Fondazione Cassamarca (Fellowship in Latin), the Stavros S. Niarchos Foundation (to support the Institute's running costs and various activities), UBS Investment Bank (matching funds of individual donors), and the Institute for Aegean Prehistory. The latter provided a generous grant for a Visiting Professorship in Aegean Prehistory for at least three years, beside funding a symposium in honour of Prof. Peter Warren, one of our Vice-Presidents (see Events, below). The Institute will advertise this post and make its first appointment in the coming academic year (2008/09).

Many individual donors have also provided generous support to the Institute: Robert L. Fowler, Pierina Frigerio, Aglaia Hill, Nicholas D. Jones, Alastair M. Learmont, Anthony S. Minns, Sir Jeremy and Lady Morse, Jennifer Secker, Dianne A. Shearn, Eric and Narell Thomas, The Rt Hon Lord William Waldegrave of North Hill. We are most grateful to them all, and also to those who wish to remain anonymous. For the many other sponsors who have helped with specific conferences, symposia, etc. see Events.

## **Publications (not previously reported)**

\**A Companion to Classical Receptions*, eds Lorna Hardwick and Christopher Stray (Blackwell, 2008) contains a number of chapters by current or former members of the Institute:

Miriam Leonard, 'History and Theory: *Moses and Monotheism* and the Historiography of the Repressed', 207-218

David Hopkins, 'Colonization, Closure or Creative Dialogue?: The Case of Pope's *Iliad*', 129-140

Pantelis Michelakis, 'Performance Reception: Canonization and Periodization', 219-228

Joanna Paul, 'Working with Film: Theories and Methodologies', 303-314

Vanda Zajko, "'What Difference Was Made?": Feminist Models of Reception', 195-206.

Gillian Clark, 'City of Books: Augustine and the World as Text', in *The Early Christian Book*, eds W. Klingshirn and L. Safran (CUA, 2007), 117-38.

- 'Rod, Line, and Net: Augustine on the Limits of Diversity', in *Discipline and Diversity: Studies in Church History* 43, eds K. Cooper and J. Gregory (Boydell, 2007), 80-99.

- 'Do Try This At Home: The Domestic Philosopher in Late Antiquity', in *From Rome to Constantinople: Studies in Honour of Averil Cameron*, eds H. Amirav and B. ter Haar Romeny (Peeters, 2007), 153-72.

\*David Hopkins, 'The English Voices of Lucretius, from Lucy Hutchinson to John Mason Good', in *The Cambridge Companion to Lucretius*, eds Stuart Gillespie and Philip Hardie (Cambridge University Press, 2007), 254-73.

\*Silke Knippschild and others (eds), *Imagines: The Reception of Antiquity in the Performing and Visual Arts* (Universidad de la Rioja, 2008) - this derives from the 2007 Imagines conference at Longroño, of which the Institute was a sponsor. A second conference will take place in Bristol in 2010.

Nicoletta Momigliano (ed.), *Knossos Pottery Handbook: Neolithic and Bronze Age (Minoan)* (British School at Athens, 2007).

Neville Morley, *Trade in Classical Antiquity* (CUP, 2007).

\*Elizabeth Prettejohn, *Art for Art's Sake: Aestheticism in Victorian Painting* (Yale University Press, 2007), including material on Victorian classicism.

\*Niall Rudd (Institute Vice-President), *The Common Spring: Essays on Latin and English Poetry* (Bristol Phoenix Press, 2005)

- *Samuel Johnson: The Latin Poems* (Bucknell University Press, 2005)

\*Ika Willis, "'She Who Steps Along": Gradiva, Telecommunications, History', *Helios* 34:2 (2007), 223-242.

**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 Augustinian Institute, Malta, and the Hebrew University of Jerusalem; published on late antique attitudes to books, religious coercion, universal salvation, and combining family life with serious thought; contributed the article on Augustine to the *Encyclopedia of Africa* and given a Radio 3 talk, 'Augustine didn't'. She continues to coedit the monograph series *Oxford Early Christian Studies* and the scholarly annotated translation series *Translated Texts for Historians 300-800*, and to serve on the editorial committees of the *Journal of Roman Studies* 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 was a director of the Oxford Patristic Conference 2007.

Robert **Fowler** was honoured for his work on Classics and the Classical Tradition by the University of Athens with the award of the title 'Homo Hellenicus', revived by the University on the occasion of its 175 anniversary. The title, bestowed on eight individuals from various walks of life, was last given the poet Goethe in 1793. Prof. Fowler gave an invited lecture in Oxford 'Wilamowitz in Oxford 100 Years On', on the occasion of the centenary of Wilamowitz' famous 1908 lectures there. He is a founding trustee of the Herculaneum Society, a charity which promotes education and research, including aspects of reception, on the World Heritage Site of Herculaneum.

David **Hopkins** was a keynote speaker (on Pope's Homer) at the University of Stirling's conference on 'Poetry and Translation', July 2008.

Charles **Martindale** spoke at the conference 'Theorizing Performance Reception' at the Archive for the Performance of Greek and Roman Drama in Oxford in September;

gave the opening paper to the symposium 'The Classical Sublime' at the University of Cambridge in March; gave a talk on Virgil's reception for Radio 3 in July; and was on the Scientific Committee of the conference 'Interacting Eros: Erotic Mythology in Early Modern Drama and Renaissance Art' at the University of Montpellier.

Nicoletta **Momigliano** gave papers at the University of Catania in January and at Liman Tepe (Turkey) in July (the latter as part of a project sponsored by the European Sciences Foundation). She also became editor of *Annual of the British School at Athens*, and in August-September directed the first season of a new archaeological project in Lycia.

Neville **Morley** gave papers at the Oxford Roman Economy Project seminar in September and at the European Social Science History Conference in Lisbon in February, as well as participating in a conference on *Religiöse Vielfalt und soziale Integration* in Dresden in November.

Pantelis **Michelakis** and Vanda **Zajko** both spoke in the series 'Blood for the Ghosts: Modernism and the Classics' at Corpus Christi College, Oxford, on

'Dancing with Prometheus: Performance and Spectacle in the 1920s' and 'Dance, Psychoanalysis and Modernist Aesthetics: Martha Graham's *Night Journey*' respectively.

Elizabeth **Prettejohn** is co-curating the exhibition, *John William Waterhouse: The Modern Pre-Raphaelite*, which will appear at the Groninger Museum in the Netherlands (13/12/08-3/5/09), the Royal Academy of Arts in London (27/6/09-13/9/09), and the Montreal Museum of Fine Arts (1/10/09-7/2/10). This will be the first comprehensive retrospective of the work of this artist, who has been neglected in the scholarly literature despite the enormous popularity of works such as *The Lady of Shalott* (Tate Britain). The exhibition, and its accompanying scholarly catalogue, will emphasise Waterhouse's spectacular, but little known, paintings of Roman everyday life and history from the 1870s and 1880s as well as his widely reproduced paintings of mythological subjects from the 1890s through to the First World War. It will include major works from Australian public collections and from private collections worldwide, many of which have not been seen in public since Waterhouse's death in 1917.

Ika **Willis** is a Co-Investigator on the Penguin Archive project, which has received a grant of £750,000 from the AHRC; she will be supervising a doctoral student working on Penguin Classics (Robert Crowe, BA [Oxon]). She has given papers to the Leeds branch of the Classical Association (on the recent episode of *Doctor Who* set in Pompeii) and at a workshop of the AHRC-funded international Network on Ancient and Modern Imperialisms held at Stanford University; she was invited to respond to a paper by Ahuvia Kahane at a one-day event on 'Derrida and the Classics' at the Institute of Classical Studies.

## Events

1\* *Thucydides: reception, reinterpretation, influence*: AHRC-funded workshop, Burwalls, 13 October; Oxford, 17 November; Cambridge, 1 December 2007.

Organiser: Dr Neville Morley.

The aim of these three workshops was to bring together scholars from different disciplinary traditions to discuss how Thucydides has been read, studied and reinterpreted over the centuries, and how his work has influenced the development of different attempts at understanding the modern world.

The first workshop focused on the theme of historiography. Johannes Süssmann (Frankfurt) offered a detailed and wide-ranging survey of the place of Thucydides within the debates around the emergence of historicism in nineteenth-century Germany as a reaction against the idealist traditions of the previous century and a response to the development of scientific method. Jon Hesk (St Andrews) focused on the way that the maverick Cambridge classicist F.M. Cornford developed a critique of the conventional image of Thucydides as scientific realist by emphasising the original context of the *History* and its mythologising tendencies. Finally, Emily Greenwood (St Andrews) focused on the reception and reinterpretation of Thucydides in a much less familiar

context, as a means whereby Greek politicians and novelists reflected upon the fortunes of their country in the mid-twentieth century.

The second workshop considered Thucydides' place in debates about politics and society. Kinch Hoekstra (Oxford and Berkeley) emphasised the context within which Thomas Hobbes was working when he translated and made use of Thucydides, considering the deployment of Thucydides in debates about international relations, pre-emptive war and the state of nature in predecessors like Lipsius, Gentili, Grotius and Bacon. Nadia Urbinati (Columbia) looked at the way that Thucydides was employed in debates about the relationship between liberalism and democracy, free speech and the exercise of power, within the ideal state, above all in the French Revolution. Finally, Jennifer Roberts (CUNY) focused on the tradition of interpretation of the Periclean Funeral Oration and its echoes or deliberate evocation in modern American *epitaphioi*, above all the various addresses (including Lincoln's) at Gettysburg but also some of the public responses to '9/11'.

The final workshop focused on international perspectives and the use of Thucydides in modern debates on international relations. Steve Forde (North Texas) surveyed the development of the subject from its roots in the political theory of Hobbes to the Second World War, focusing in detail on the way that the Mytilene debate and the Melian dialogue had been interpreted and deployed; Ned Lebow (Dartmouth) took the story from the beginning of the Cold War to the present day, emphasising the range and plasticity of receptions of Thucydides and exploring the possible reasons for evoking his work in contemporary debates. Finally, Geoffrey Hawthorn (Cambridge) drew the themes together both from this session and from the series of workshops, considering the different ways in which Thucydides has been employed by historians and political theorists to illustrate and legitimise general theories and maxims.

The workshops were designed to map out the parameters of a full-scale research project, an application for which was submitted to the AHRC in June.

*External funding:* £11,720 from the AHRC.

*Publication plans:* a proposal for publishing papers from the workshops, along with pieces commissioned to fill obvious gaps in coverage, is being considered by Cambridge University Press.

**2.\* *Imagines: Antiquity in the Performing and Visual Arts*, International Conference, Logroño (La Rioja, Spain), 22-24 October 2007**

Organisers: Dr Silke Knippschild, with Professor Pepa Castillo Pascual (University of La Rioja), and Dr Marta García Morcillo (University of Dresden).

This major international conference (under the official patronage of HM Dona Reina Sofia) featured 44 speakers from all over Europe and the UK who convened in Logroño to discuss the reception of antiquity from the

Renaissance to our day across a wide spectrum of the arts. This highly productive 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. The conference opened splendidly with a lecture by Carlos García Gual (University Complutense, Madrid), titled “*Si se ausentan los dioses...*”. Eleonora Cavallini (University of Ravenna) initiated the theatre section with a presentation of multimedia representation of antiquity in Cesare Pavese, followed by talks ranging from antiquity as revolutionary idiom in Latin America to myths and politics in Pasolini. Milena Melfi (University of Oxford) presented a fine talk in the panel on opera, focussing on the influence of archaeological research in 19<sup>th</sup> century Italian opera. Under the title *Antes de Jesucristo y después del cine* Bernardo Sanchez Salas (University of La Rioja), professor of cinematography and widely read author of popular books on cinema, presented a provoking context of antiquity in the so-called seventh art. Further papers centred on the propagandistic use of the classical world in films and recent box office releases. The reception of antiquity in Renaissance Britain and the employment of collections of antiquity as political statements was the focus of Silke Knippschild’s presentation of collectors Charles I and Thomas Howard, Lord Arundel. In addition, the panel focussed on reception in Italy, Spain, Austria, and Germany as well as on the employment of antique statues as sanctioning element for the photography of male nudes at the beginning of the 20<sup>th</sup> century. Tin soldiers representing classical characters by Thomas Mannack (University of Oxford) and antiquity in the gems of the collection of Prince Poniatowski by Claudia Wagner (University of Oxford) were enjoyable highlights of the panel on painting and decorative arts. The practical aspects of the reception of antiquity were highlighted in a very instructive and immediately useful manner in the section focussing on didactics. Pierre Briant (Collège de France) and Fernando Caruncho (internationally sought after garden architect) closed the conference with presentations of the reinvention of Persepolis and living antiquity in gardens, respectively.

*External funding:* £15,000 from the Spanish Ministry of Culture, Consorcio de Arquitectos de la Rioja, University de la Rioja, University of Dresden, Fundacion Caja Rioja.

*Publication plans:* the proceedings have been published (both internet and paper).

**3.\* “War Music”: A Celebration of Christopher Logue’s Versions from Homer: Annual Donors’ Event, 7 November 2007.**

Organiser: Professor David Hopkins.

This year’s Donors’ Event was focused on the remarkable series of free adaptations from Homer published between 1962 and 2005 by the English poet Christopher Logue. The event fell into three main parts. In the first part, a dramatised performance was given by members of the Bristol Old Vic Theatre School (under the direction of John Hartoch and Chris Scott) of *Kings* (1991),

Logue's version of Book 1 of the *Iliad*. The performance, which was done entirely from memory, involved fourteen performers, divided the main roles between several actors, and involved elements of rhyme and choral speech. It conveyed the drama and narrative flow of Logue's poem with an immediacy and intensity that it is difficult to achieve in silent reading. The second contribution consisted of a plenary lecture by Craig Raine, poet, critic, Fellow of New College Oxford, and, in his former capacity as Poetry Editor at Faber and Faber, Logue's publisher. The lecture ranged from critical commentary on Logue's poetic techniques (particularly his gift for telling metaphor and deployment of cinematographic techniques) to reminiscences of discussions held with Logue during his work-in-progress. After tea, the audience reassembled for two specially-written papers by scholars approaching Logue's adaptations on the strength of a direct acquaintance with Homer's Greek. Dr Emily Greenwood of the University of St Andrews gave an elegant and detailed account of a single simile in the *Iliad*, as translated by Logue with the help of several English translator-predecessors, including Chapman and Pope. The paper raised central questions concerning literary influence and tradition. The second paper, a characteristically subtle and intellectually adroit talk by Professor Michael Silk of King's College London, concentrated on Logue's Homer as a late-modernist poem, arguing (paradoxically) that Logue's work both requires independent knowledge of Homer's original to be fully intelligible, and also epitomizes, for modern readers, elements of the Homeric experience in a way analogous to that which Matthew Arnold associated with Milton. The day was completed by a lively discussion-session, involving all three speakers and members of the audience, a drinks reception, allowing informal contact between speakers, donors, and audience, and a dinner, attended by several donors, the Institute Research Fellow, and several members of the Institute's Executive Committee.

**4 *Religious Identities in the Ancient World Workshop***: Link Room 1, 19 January 2007.

Organiser: Dr Bella Sandwell.

The concept of 'religious identity' has been very prominent in recent studies of religious interaction in the Roman world. The purpose of the workshop was to analyze how we define and use this concept, and the impact it has had on our scholarship, as well as its limitations when applied to the ancient context. Dr Sandwell invited key speakers in the subject area to promote and take part in this discussion. They included Professor Daniel Boyarin (Berkeley) and Professor Judith Lieu (Cambridge), both of whom have recently written books on the construction of early Christian identity, Professor John North (UCL), whose study of Graeco-Roman religions has led him to challenge our use of the concept of 'religious identity,' and Dr Fiona Bowie (Bristol, Anthropology), who brought a comparative angle to the debate. Dr Sandwell has also recently published a book on religious identity in late antiquity. The audience consisted of those drawn from Bristol's regional collaboration with Exeter and Cardiff on late antiquity and some specially invited scholars. The workshop was structured around four sessions that each tackled a different theme relating to our use of the concept of religious identity. Each session started



with two short presentations by key speakers summarizing their views on the topic; the remainder of each session was devoted to debate and discussion as we sought to tease out what we mean by religious identity and how useful, or not, it is as a concept. Overall the day was very successful. It provided a context in which leading figures in a particular field could discuss their views face-to-face and informally. This allowed those present to dissect their use of a theoretical concept in great depth, something that will inform how they use the concept in their later work and so benefit scholarship in the field generally. In addition, the event attracted a number of renowned scholars of ancient religion to Bristol and enhanced Bristol's reputation as a centre for the study of ancient religion. The event was supported by BIRTHA and the Bristol Institute for Advanced Studies.

**5\* Workshop: 'Transnational Receptions';** Classics Seminar Room, 22 February 2008.

Organisers: Professor Stephen Bann, Professor Charles Martindale, Dr Ika Willis.

'The Reception of British and Irish Authors in Europe', a research project sponsored by the British Academy under the direction of Dr Elinor Shaffer FBA (Clare Hall, Cambridge, and Senior Fellow at the Institute of Germanic and Romance Studies of the School of Advanced Study, University of London), is the largest project in literary reception ever undertaken (17 volumes published so far, and many more to come). Dr Shaffer explained the rationale of the project and explored the various understandings of reception that underpinned it. She argued for the merits of regarding British authors from the perspective of their European reception; this could with advantage become the normal way of looking at them, in opposition to more nationalistic models. Stephen Bann and Dr Stefano Evangelista (Trinity College, Oxford; former Institute Fellow) then spoke of their experiences in editing the volumes on Pater and Wilde respectively. A second panel of Bristol speakers - comprising Dr Grace Brockington (History of Art), Professor David Hopkins (English), Dr Katya Krebs (Drama), and Dr Elena Lombardi (Italian) - engaged in a lively round-table discussion of 'Translations: Reception Across Languages, Across Cultures, Across Media'. They addressed and extended the theoretical questions raised by the specific case-studies, exploring the challenges these posed to our understanding of reception, and asking which models of reception might best respond to their complexity. There was an emphasis on the free and unpredictable circulation of texts, with estrangements and surprising reverse effects (the receptions influencing in their turn the originating culture), and with cultural hybridity as very much the norm. The workshop was attended by 28 delegates, and was a significant contribution to the ongoing debate about reception studies and how they should be conducted and theorized.

**6\* Classical Reception Studies Network Workshop on 'Stories of the Novel: Ancient and Modern Narrative Forms',** Faculty of Arts, 8 March 2008.

Organisers: Dr Ika Willis, Dr Henry Power (Exeter; former Institute Fellow).

This one-day intensive workshop event was designed to facilitate interdisciplinary discussion and exchange, and was remarkably successful in this aim. After an eloquent, informative, and wide-ranging plenary lecture by Robert Carver of Durham, a series of short papers was given by scholars from the UK and abroad, ranging from research postgraduates to full professors, working in and across disciplines including Theology, English Literature, and Classics. Topics included the Bakhtinian poetics of the Book of Job (David Tollerton, Bristol); the classicism of the Gothic novel (Dr Ana González-Rivas Fernández, Complutense University, Madrid); and the historical and temporal implications of the novel/epic distinction (Professor Ahuvia Kahane, Royal Holloway). What gave this event its particular interest as a workshop rather than a formal conference was the generosity of senior scholars in attending as discussants or chairs as well as formal participants; discussions were enlivened by the presence of Professors Elizabeth Archibald (Bristol) and John Morgan (Swansea), among others, and the workshop concluded with a challenging round-table session led by Dr Tim Whitmarsh (Corpus Christi, Oxford). The discussion continued into the evening over a dinner attended by the conference organizers, Professor Carver and several postgraduate delegates.

*External funding:* the event was fully funded by the Classical Reception Studies Network as part of its 'Classics and Contemporary Cultures' series.

*7\* Symposium: "Leaping the Fence": Transitions between Garden and Landscape in Chinese and European Traditions';* Burwalls, 18-20 April 2008.

Organiser: Professor Stephen Bann.

Horace Walpole's famous phrase was used to entitle a very lively and successful symposium which took place under the joint auspices of the University's Institute of Garden and Landscape History, and the Garden and Landscape Studies section of Dumbarton Oaks Research Library, Washington (DC). As a genuine dialogue between the two classical garden traditions, it benefited from the presence of Jiang Bo and Wang Yi, two eminent Chinese scholars currently Fellows at Dumbarton Oaks. The first morning, in particular, explored the garden traditions comparatively, with two young European scholars supported by the Institute of Greece, Rome and the Classical Tradition introducing themes relating to the reception of the Classical world in Renaissance and Early Modern gardens, while Chinese experts examined similar concepts of tradition in the Chinese garden. Dr Denis Ribouillault (Courtauld Institute) made a fine analysis of way in which Renaissance villas related to Roman precedents in their siting and visual iconography, with special reference to the Villa d'Este. Dr Henry Power (former Institute Fellow, now a Lecturer at University of Exeter) looked in particular at the Virgilian echoes in Marvell's poem on Appleton House, and at civil war garden poetry in general; this formed a fascinating counterpart to a paper on the 'pastoral' poetry of the seventeenth-century Chinese political exile and garden creator, Ruan Dacheng. Discussion of these papers produced many stimulating points, and Dr Power was able to inform Dr

Ribouillault of the special significance attached by Horace to Mount Soracte – framed and depicted in one of the main windows of the Villa d'Este.

The speakers were invited to spend the day following the conference as guests of Philip White, Director of the Hestercombe Gardens Trust and a member of the executive committee of the Institute of Garden and Landscape History. The photograph shows the group sheltering in one of the renovated temples in the eighteenth-century garden at Hestercombe.

*External funding:* \$4000 from Dumbarton Oaks and £2000 from the British Inter-university China Centre.

*Publication plans:* after a second conference the proceedings will be published by Dumbarton Oaks.

**8\*** *Reconstructing Pompeian Interiors: Decorations, Models and Virtual Reality:* Stockholm, 25-27 April 2008.

Organisers: Dr Shelley Hales and Dr Anne-Marie Leander Touati (University of Stockholm).

This event was a joint venture between the Institute of Greece, Rome and the Classical Tradition and the Swedish Pompeii Project, Institute of Archaeology and Classical Studies, University of Stockholm. It was inspired by collaboration arising from last year's 5<sup>th</sup> Marks Conference & 9<sup>th</sup> BIRTHA Conference, 'Ruins & Reconstructions: Pompeii in the Popular Imagination' and brought together 15 invited international scholars from Germany, Switzerland, Finland, Italy and the USA, as well as from Sweden and the UK. The workshop was held in various prestigious locations including the Medelhavsmuseet, the Royal Pavilion at Haga, the Institute of Archaeology and Classical Studies and Gustav III's antikmuseum in the Royal Palace. The aim of the workshop was to move discussion of the place of Pompeii in interior design and architectural history beyond the traditionally discussed issues of the fidelity of designs and models to investigate their value, impact and possible roles since their first appearance in the later 18<sup>th</sup> century. Participants sought to cross conventional boundaries between art/architectural history and archaeology by considering how increasingly often, through the 19<sup>th</sup> century, the further contextualisation of Pompeian interiors in reproductions of entire Pompeian houses, whether as cork scale models or full scale inhabitable spaces, mirrored the increasing use of reconstruction as aid to conservation, education and imagination at Pompeii itself. In particular, the workshop explored the ways in which such reconstructions negotiate gaps in knowledge and mediate between archaeological experimentation and the aesthetic and imaginative expectations of a wider audience. The presence of leaders of projects which aim to recreate Pompeian painting and domestic space in virtual reality at institutions such as the KCL Visualisation Laboratory and the Helsinki University of Technology, highlighted the timeliness of the event and the need for the further understanding of these relationships.

**9** *The Bristol-Blackwell Lectures in Greece, Rome and the Classical Tradition 2008: Philosophy and Politics in Ancient Athens*, Faculty of Arts, 28April – 8 May 2008.

Organiser: Dr Neville Morley.

This year the Bristol-Blackwell lectures were delivered by Professor Danielle Allen, UPS Foundation Professor in the School of Social Science at the Institute for Advanced Study, Princeton. Professor Allen has PhDs in both Classics and Political Theory, from Cambridge and Harvard respectively, and continues to work in both fields; she is well known for her work on the themes of justice and citizenship in Athens and the United States, in particular her books *The World of Prometheus: the politics of punishing in democratic Athens* (2000) and *Talking to Strangers: anxieties of citizenship since Brown vs. the Board of Education* (2004).

**1. Do Ideas Matter?** Professor Allen's aim in the lectures was to explore the influence of philosophy on "the rise and role of organized political language" and the implications of changes in political language for political behaviour. She posited that "ideas matter" particularly in democracies, where "the people" or "majority rule" must be grasped in the abstract and so every citizen is required to be a political theorist, whereas we can *point* to "the tyrant" and his rulerly actions. In response to three standard objections to the idea that philosophy influences politics, Allen proposed that Plato presents a fourth option, distinguishing between the semantic content of ideas and the "sociological" or "pragmatic" consequences of those ideas.

**2. Why Plato Wrote (1)** Why did Plato write, given his criticism of writing compared with dialectic, and what can this tell us about his conception of political language and its effects? Allen contrasted the view of writing in the *Phaedrus*, where it is seen as useful only as a reminder of truth "written in the soul" via dialectic, with that found in the *Republic*, where rulers can set down guidelines for poets creating "symbol gardens," which then bear good fruit. Merely mimetic poetry can produce only shadows, and so gives pleasure but does not generate useful effects, whereas philosophers' writing can operate at both of these levels.

**3. Why Plato Wrote (2)** The *Republic* thus aims to produce pragmatically effective and metaphysically accurate models. Socrates is an image-maker—but what sort of images? Socrates uses "shadow" images to flesh out his "model", as otherwise his auditors would fail to follow; he even employs morally questionable items like the noble lie. He needs these things—and poetry generally—in order to achieve clarity and actuality, to give power to images. A useful falsehood is one "assimilated" to the truth as far as possible, to be judged by consequences rather than contents; any study of why/how ideas matter must consider their enactment.

**4. How to Measure Consequence** The final lecture turned to the political discourse of fourth-century Athens. Detailed study of the vocabulary of speeches delivered in the assembly, especially on the theme of justice, shows

how concepts from political philosophy were taken up within popular political discourse, leading to debates about policy being framed in new ways. The confrontation between Demosthenes and Aeschines in particular reveals how abstract philosophical ideas had a direct influence on the conduct of public affairs—and offers a new way of interpreting and evaluating the issues that divided them.

The final lecture was preceded by a wide-ranging panel discussion involving Dr Kurt Lampe (C&AH), Dr Jimmy Doyle (Philosophy) and Professor Terrell Carver (Politics).

*External Funding:* £1000 from Wiley-Blackwell.

*Publication Plans:* the revised lectures will be published by Wiley-Blackwell.

**10\*** *Visit of Professor Mieke Bal*, 43 Woodland Road, 12-13 May, 2008.

Organisers: Professors Bann, Martindale, and Prettejohn.

Mieke Bal, Academy Professor at the Royal Netherlands Academy of Arts and Sciences, gave the George Hare Leonard Lecture to a capacity audience. Prof. Bal has long been one of the most influential theorists in Reception Studies, writing notably on contemporary readings of Rembrandt and Caravaggio. She has also moved into the broader cultural analysis of museums and exhibition spaces, while pursuing innovative ways of studying the reception of contemporary art. Her lecture, 'Looking at Louise Bourgeois', was an analysis of the findings of three short films made over the past few years, in which she established and analysed radically different scenarios for the reception of this remarkable artist. The first film examined some of the differences between curatorial and public responses to a major work viewed in a warehouse setting; the second involved a number of visitors to an exhibition of Bourgeois's sculpture in the selection of spaces from which to view, and comment on, their favourite works; the third used camera movement without verbal commentary to translate aspects of her own response. The number of interesting questions raised in the subsequent discussion demonstrated Prof. Bal's success in highlighting the theme of reception, and in demonstrating its clear relevance to a wide number of different disciplines. On the following day Prof. Bal also gave a presentation of her recent film, *Becoming Vera*. This follows a period of transcontinental journeys in the life of a small girl whose parent on one side is descended from Russian princes, whilst on the other side she belongs to the ruling families of the Kingdom of Bamun in the Cameroons. The audience was entranced by the unforced and compelling way in which complex issues of identity were negotiated in the film.

**11** *Symposium in Honour of Professor Peter Warren, Institute Vice-President*, Lecture Theatre 2, 11 Woodland Road, 17 May 2008.

Organiser: Dr Momigliano.

This one-day symposium was the very first gathering of Aegean Bronze Age scholars ever held in Bristol, and it is very fitting that this highly successful and enjoyable event was organised in honour of Professor Peter Warren, one of our Institute's Vice Presidents and a foremost scholar of the Aegean Bronze Age. Eight of his former Bristol research students (Professor L. Platon, Drs C. Broodbank, K. Christakis, O. Krzyszkowska, H. Martlew, A. Simandiraki, and M. Zeimbeki), and now well-established and distinguished scholars in their own right, presented stimulating and highly original papers on topics ranging from Fernand Braudel's Mediterranean Bronze Age to Aegean Bronze Age iconography, burial practices, ceramics, and chronology, all followed by lively discussions. Over forty people attended the symposium, most coming from Greece and the UK, with a few other European countries also represented. Participants included two former Directors of the British School at Athens, and the current excavation directors of two key archaeological sites in the Eastern Mediterranean: Professor Christos Doumas (Akrotiri on Thera/Santorini, a.k.a the 'Pompeii of the Aegean'), and Professor Manfred Bietak (Tell el Dab'a, the Hyksos capital in the Nile delta).

*External funding:* \$5000 from the Institute for Aegean Prehistory.

*Publication plans:* the British School at Athens has already agreed to publish a Festschrift volume, which will include the papers presented at this symposium as well as other contributions from distinguished Aegean scholars.

**12\*** *Receptions of the Renaissance in Modern Art and Criticism: A Half-Day Symposium*, 19 May 2008.

Organiser: Professor Elizabeth Prettejohn.

This half-day symposium explored questions of reception in the visual arts, with particular emphasis on constructions of the Renaissance in art practice and criticism since the mid-nineteenth century. The symposium was based on two complementary papers by leading scholars in the field. Dr Jenny Graham (University of Plymouth) surveyed a range of responses to one artist of particular importance in modern debates about the Renaissance, in her paper 'Gothic Meets Modern: Van Eyck and the Fin-de-Siècle'. Dr Lene Østermark-Johansen (University of Copenhagen) focussed instead on the way one influential critic shaped the modern understanding of Renaissance art, in a paper entitled 'Walter Pater as a Reader of the "Old" and the "New" Vasari: Sixteenth-Century Anecdote and Art Theory versus Nineteenth-Century Connoisseurship'. Thus the two papers led to discussion not only about the implications of the historical material they introduced, but also about the methods and value of reception studies in the visual arts more widely. The symposium was designed to complement the work of students in the course unit, 'Revivals and Receptions in Victorian Art', offered to Masters level students in both the MA in History of Art and the new MA in Reception and Critical Theory. It was particularly successful in bringing students at MA and doctoral levels into contact with senior scholars in their fields of interest.

### **Future plans include:**

- Donors' Event: Celebration of the Quartercentenary of the birth of John Milton, 5.00-7.00, Wednesday 12 November, 2008 (Professors Hopkins and Martindale)\*
- Workshop: 'Figures of Translation', keynote speaker Dr Matthew Reynolds, 2.00-7.00, Wednesday 3 December 2008 (Professors Hopkins and Martindale)\*
- Visit of Professor David Konstan, with international colloquium, 'Just For Show?: Performing and Affirming Status from Antiquity to the Middle Ages', 19-20 March 2009 (Drs D'Evelyn and Knippschild)
- Workshop 'Critical Approaches to Ancient Philosophy', 21-22 March 2009 (Dr Lampe)
- International Conference, 'Romans and Romantics', 16-17 April 2009, Norwegian School in Rome (Professors Martindale and Ralph Pite, Drs Tim Saunders and Mathilde Skoie)\*
- Bristol Blackwell Lectures, 3<sup>rd</sup> series, Professor Greg Woolf (St Andrews), 'Classics and Ethnography', May 2009 (Drs Momigliano, Knippschild, and others)
- International Conference in connection with OHCREL, 10-12 July 2009 (Professors Hopkins and Martindale)\*
- International Workshop 'The Modernity of Ancient Sculpture', 25-6 July 2009, Arts Faculty (Professors Martindale and Prettejohn)\*
- 5<sup>th</sup> Bristol Myth Conference, 'Classical Myth and Psychoanalysis', 3-6 September 2009, School of Advanced Studies, University of London (Drs Ellen O'Gorman and Vanda Zajko)\*
- 'John William Waterhouse: A Study Day', The Paul Mellon Centre for Studies in British Art and the Royal Academy, 7 September 2009\* (Professor Prettejohn)
- Donors' Event, Hildegard of Bingen, Autumn 2009/Spring 2010\* (Dr D'Evelyn)
- Workshop on Classical Receptions and Russia, Spring 2010 (Professor Kennedy, Dr Saunders)\*
- International Conference, *Imagines 2*, 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, 2010/11 (Professors Kennedy and Most, Dr Willis)\*

- International Conference on 'The Gift', 2111 (Dr D'Evelyn)\*

## **Appendix 1: Report of Institute Fellow**

As Institute Fellow this year, I have been busy developing connections between the Institute and other centres as well as individual figures in academia. I have also enjoyed contributing to the Institute's aims in two main areas, the connections between antiquity and post-modernity in the literary culture and theory of gift-exchange, and the connections between antiquity and the medieval versions of the classical tradition both in the poetry of gift-exchange and in the reception of the classical tradition by an unexpected figure, Hildegard of Bingen.

The effort to promote the Institute has followed several paths. Silke Knippschild and I are organising a two-day international conference on the ways in which social status was given expression in antiquity and the Middle Ages. This conference is to be held in Bristol next spring. It will bring together top researchers from Spain, Germany, the UK, and the United States. Ika Willis and I are organising a session for the Classical Association meeting in Glasgow next year under the banner of the Institute which will highlight connections between antiquity and the post-modern.

Several opportunities have arisen for me to represent the Institute in building ties with people and institutions in British academia. I plan to meet with Professor Elinor Shaffer later in the summer to discuss sharing work in the area of the Classical tradition and modern German literature, an area in which I have training and plans for future research following up themes associated with the poetry of gift-exchange. In addition, there are two possibilities for connections with the University of Cambridge. First, I shall give a paper at a conference organised by the Cambridge Society for Neo-Latin Studies later this autumn in the hopes of generating interest in collaborations on Renaissance Latin. Secondly, Professor Patrick Boyd and I have talked about his current work on Homer and modern dramatic performance and I hope there will be ways to collaborate on that, perhaps drawing upon the talents of the Bristol actors who contributed to the donors' event 'War Music: A Celebration of **Christopher Logue's** Version of Homer' this past autumn.

I have also been working to build ties between the Institute and US institutions, starting with those with which I am most familiar, Harvard University and Brown University. I shall present a paper next April at a workshop on the reception of Odysseus at Harvard, drawing on my work on issues related to gift-exchange, particularly the problem of generosity and reconciliation, to offer an analysis of why the primary attributes of Ulysses in medieval and Renaissance Latin sources are so often anger and violence. I hope to strengthen ties with staff in Harvard's Department of Classics and also to strengthen ties with Harvard's Dumbarton Oaks Center in Washington DC, directed by my friend Jan Ziolkowski who also still lectures for the Department of Classics. While in America, I plan also to meet with the Head of the Cogut Center for the Humanities at Brown University, where I have many friends and acquaintances and for whom I have been preparing a



proposal describing what we in Bristol would have to offer by way of collaborative work. I hope also to meet with a former visiting professor at the Institute, John Hamilton, now at New York University, to discuss collaboration in the area of the Classical tradition and German literature.

My work on the poetry of gift-giving has led to a collaboration with Dr Silke Knippschild of Bristol's Department of Classics and Ancient History in planning a volume and organising an international conference with participants from Germany, Spain, the UK, and the United States, addressing the problem of how social status is expressed and interpreted in antiquity and the Middle Ages. This conference gives us the chance to bring David Konstan to Bristol as a key note speaker, and his presence in Bristol will further enhance the intellectual life of the University and highlight the importance of the Institute to its flourishing by enabling him to contribute to a workshop on classics and philosophy organised by Kurt Lampe.

This year I have promoted the Institute by way of sharing my work in several venues. I have given presentations for the Early Medieval Research Group at the University of York and for Bristol's Classics and Ancient History research seminar. I shall also be contributing a paper to the session I have organised on the theme of nature and the gift of grace at this summer's International Medieval Congress in Leeds, and this paper has allowed me to explore ideas which I shall enlarge upon in a book on nature and the theology of gift in the writings of Hildegard of Bingen. I shall also represent the Institute at the upcoming international Medieval Latin Congress, to be held in Naples in 2010, at which I shall present a paper on the gift-poetry of Venantius Fortunatus.

I have outlined a book synthesizing some of the research on gift-poetry and the classical tradition. This study will investigate the transmission and transformation of the classical literary traditions of gift-exchange, focusing on Fortunatus as a figure standing on the edge of classical and medieval literary culture. This study would be more theoretical than historical. The historical moment of change is, however, the best test environment for a theory of relationships (analogy), since they are under greatest pressure, and this study would test the thesis that analogy is the key structure of gift poetry and that it has implications for hermeneutics and aesthetics, for the former because analogy gives us a way to see the giver and recipient of a text as part of that text, and for the latter because analogy presents a way into the asymmetry and correlation of inner content and outer form and the problem of poetic imagery as held in tension between hidden symbolic meaning and 'surface' beauty. This study would also ask how the hermeneutic and aesthetic are related in this context.

The Institute has proven an ideal environment for research and its lived ideals of collaboration make it the most supportive academic community I have ever encountered. The Institute's mission of promoting the study of the classical tradition in all its variety is central to the University and is especially important in these times of increasing financial pressure and commodification of knowledge. Being able to conduct postdoctoral research here is a great gift

which inspires the desire to return the benefits I have received through sharing my work and otherwise promoting the Institute.

**Stephen D'Evelyn**