Classics and the Uses of Reception

Edited by

Charles Martindale
and
Richard F. Thomas
Classics and the Uses of Reception
Classical Receptions

Series Editor: Maria Wyke, University College London

The ancient world did not end with the sack of Rome in the fifth century AD. Its literature, politics, and culture have been adopted, contested, used and abused, from the middle ages to the present day, by both individuals and states. The Classical Receptions Series presents new contributions by leading scholars to the investigation of how the ancient world continues to shape our own.

Published

Classics and the Uses of Reception
Edited by Charles Martindale and Richard F. Thomas

In Preparation

Sex: From Ancient Greece to the 21st Century
Alastair Blanshard

Ancient Rome and Modern America
Margaret Malamud

Antiquity and Modernity
Neville Morley

The Ancient World in Popular Culture
Maria Wyke, Margaret Malamud, and Lloyd Llewellyn-Jones
Classics and the Uses of Reception

Edited by

Charles Martindale and Richard F. Thomas
Contents

List of Figures viii

Notes on Contributors ix

Introduction: Thinking Through Reception 1
Charles Martindale

1 Provocation: The Point of Reception Theory 14
William W. Batstone

Part I Reception in Theory 21

2 Literary History as a Provocation to Reception Studies 23
Ralph Hexter

3 Discipline and Receive; or, Making an Example out of Marsyas 32
Timothy Saunders

4 Text, Theory, and Reception 44
Kenneth Haynes

5 Surfing the Third Wave? Postfeminism and the Hermeneutics of Reception 55
Genevieve Liveley

6 Allusion as Reception: Virgil, Milton, and the Modern Reader 67
Craig Kallendorf
Contents

7 Hector and Andromache: Identification and Appropriation 80
   Vanda Zajko

8 Passing on the Panpipes: Genre and Reception 92
   Mathilde Skoie

9 True Histories: Lucian, Bakhtin, and the Pragmatics of Reception 104
   Tim Whitmarsh

10 The Uses of Reception: Derrida and the Historical Imperative 116
    Miriam Leonard

11 The Use and Abuse of Antiquity: The Politics and Morality of Appropriation 127
    Katie Fleming

Part II  Studies in Reception

12 The Homeric Moment? Translation, Historicity, and the Meaning of the Classics 141
    Alexandra Lianeri

13 Looking for Ligurinus: An Italian Poet in the Nineteenth Century 153
    Richard F. Thomas

14 Foucault’s Antiquity 168
    James I. Porter

15 Fractured Understandings: Towards a History of Classical Reception among Non-Elite Groups 180
    Siobhán McElduff

16 Decolonizing the Postcolonial Colonizers: Helen in Derek Walcott’s Omeros 192
    Helen Kaufmann

17 Remodeling Receptions: Greek Drama as Diaspora in Performance 204
    Lorna Hardwick

18 Reception, Performance, and the Sacrifice of Iphigenia 216
    Pantelis Michelakis
**Figures**

<table>
<thead>
<tr>
<th>Figure</th>
<th>Work Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>19.1</td>
<td><em>Venus de Milo</em> (c.100 BCE)</td>
<td>229</td>
</tr>
<tr>
<td>19.2</td>
<td>Albert Moore, <em>A Venus</em> (1869)</td>
<td>237</td>
</tr>
<tr>
<td>19.3</td>
<td>James McNeill Whistler, <em>Venus</em> (c.1868, reworked 1879–1903)</td>
<td>239</td>
</tr>
<tr>
<td>19.4</td>
<td>Salvador Dalí, <em>Venus de Milo with Drawers</em> (1936/64)</td>
<td>242</td>
</tr>
<tr>
<td>19.5</td>
<td>Mary Duffy, from <em>Cutting the Ties that Bind</em> (1987)</td>
<td>243</td>
</tr>
<tr>
<td>19.6</td>
<td>Jim Dine, <em>Looking Toward the Avenue</em> (1989)</td>
<td>244</td>
</tr>
<tr>
<td>19.7</td>
<td>Adolph Menzel, <em>Studio Wall</em> (1872)</td>
<td>248</td>
</tr>
<tr>
<td>20.1</td>
<td>Lawrence Alma-Tadema, <em>Sappho</em> (1881)</td>
<td>252</td>
</tr>
<tr>
<td>20.2</td>
<td>Lawrence Alma-Tadema, <em>A Sculptor’s Model</em> (1877)</td>
<td>255</td>
</tr>
<tr>
<td>20.3</td>
<td>Charles-Auguste Mengin, <em>Sappho</em> (1877)</td>
<td>258</td>
</tr>
<tr>
<td>20.4</td>
<td>Queen Victoria, <em>Sappho</em> (1841)</td>
<td>259</td>
</tr>
<tr>
<td>20.5</td>
<td>Jacques-Louis David, <em>Sappho and Phaon</em> (1809)</td>
<td>261</td>
</tr>
<tr>
<td>20.6</td>
<td>Simeon Solomon, <em>Sappho and Erinna in a Garden at Mytilene</em> (1864)</td>
<td>262</td>
</tr>
<tr>
<td>20.7</td>
<td>Frederic Leighton, <em>The Fisherman and the Syren</em> (1858)</td>
<td>264</td>
</tr>
<tr>
<td>20.8</td>
<td>Jean-Auguste-Dominique Ingres, <em>Oedipus and the Sphinx</em> (1808)</td>
<td>266</td>
</tr>
<tr>
<td>20.9</td>
<td>Gustave Moreau, <em>Oedipus and the Sphinx</em> (1864)</td>
<td>267</td>
</tr>
<tr>
<td>20.10</td>
<td>Franz von Stuck, <em>The Kiss of the Sphinx</em> (1895)</td>
<td>268</td>
</tr>
<tr>
<td>21.0</td>
<td>A. Feuerbach, Color sketch for <em>Das Gastmahl</em> (first version, 1860–6)</td>
<td>277</td>
</tr>
<tr>
<td>21.1</td>
<td>A. Feuerbach, <em>Das Gastmahl</em> (first version, 1869)</td>
<td>277</td>
</tr>
<tr>
<td>21.2</td>
<td>A. Feuerbach, <em>Das Gastmahl</em> (second version, 1871–4)</td>
<td>278</td>
</tr>
</tbody>
</table>
Notes on Contributors

William W. Batstone is an Associate Professor of Greek and Latin at Ohio State University. He has published on Latin poetry and prose from the Roman republic to Horace and Virgil. He is currently working on the performance of self and identity in Roman comedy, finishing a book on Caesar (forthcoming, Oxford University Press), and starting a translation of Sallust (Oxford University Press). His primary interest is in how literature can be said to have value and meaning.

Katie Fleming is a temporary Lecturer in Classical Studies at Queen Mary College, University of London. Her teaching and research interests are in both Greek and Latin literature and culture, and the classical tradition (particularly in the twentieth century).


Lorna Hardwick is in the Department of Classical Studies at the Open University, UK, where she is Professor of Classical Studies and Director of the Reception of Classical Texts Research Project. Recent publications include Translating Words, Translating Cultures (Duckworth, 2000), Reception Studies (Oxford University Press, 2003), an on-line database of modern productions of Greek drama with critical evaluations of modern primary sources used in documenting performance (<http:/ /www2.open.ac.uk/ClassicalStudies/GreekPlays>), and articles on Greek drama and poetry in postcolonial contexts. She is currently preparing a monograph on the relationship between receptions of classical texts and broader cultural shifts.
Kenneth Haynes teaches in the Department of Comparative Literature at Brown University. He recently published *English Literature and Ancient Languages* (Oxford University Press, 2003) and is now coediting with Peter France *The Oxford History of Literary Translation in English*, volume 4: 1790–1900. He is also editing and translating a selection of Johann Georg Hamann’s essays for the Cambridge Texts in the History of Philosophy.


Ralph Hexter was, for the preceding decade, Professor of Classics and Comparative Literature at the University of California, Berkeley. He is now Professor of Classics and Comparative Literature and President of Hampshire College in Amherst, Massachusetts. His publications include *Ovid and Medieval Schooling* (1996), *Innovations of Antiquity*, coedited with Daniel Selden (1992), and articles on topics from Virgil to Verdi. He is currently working on various intersections of classical reception, sexuality, and theatre in the fifteenth through the twentieth centuries.

Craig Kallendorf is Professor of English and Classics at Texas A&M University. His research interests include the classical tradition, the history of the book, and the history of rhetoric. His most recent publications include *Virgil and the Myth of Venice: Books and Readers in the Italian Renaissance* (Clarendon Press, 1999) and *Humanist Educational Treatises* (Harvard University Press, 2002).

Helen Kaufmann taught Latin Literature and Language in the Classics Department at the University of Fribourg, Switzerland until recently. She is now a Senior Lecturer at Ohio State University. She wrote a commentary on Dracontius’ *Romul. 10* (*Medea*) (forthcoming). Her research interests include Bacchylides, (late) Latin poetry and the reception of ancient motifs in the contemporary world.

Duncan F. Kennedy is Professor of Latin Literature and the Theory of Criticism at the University of Bristol. His research interests lie in Latin literature, modern

**Miriam Leonard** is a Lecturer in Classics at the University of Bristol. Her research interests are in the reception of classics in modern European thought. Her publications include articles and essays on reception theory and the role of the ancient world in Cixous, Derrida, Irigaray, and Lacan. She is author of *Athens in Paris: Ancient Greece and the Political in Post-war French Thought* (Oxford University Press, 2005) and coeditor with Vanda Zajko of *Laughing with Medusa: Classical Myth and Feminist Thought* (Oxford University Press, 2005).

**Alexandra Lianeri** is the Moses and Mary Finley Fellow at Darwin College, Cambridge University. She has published articles in the fields of classical reception, translation studies, and the history of historiography. She is currently working on a monograph exploring the role of Athenian democracy in the history of political thought and coediting a book on translation and the concept of “the classic.”

**Genevieve Liveley** is a Lecturer in Classics at the University of Bristol. Her teaching and research interests are in Latin literature and culture, gender and sexuality, and the classical tradition. Her publications include articles and essays on Ovid’s *Metamorphoses*, feminism in the classics, and contemporary critical theory. She is the author of *Ovid: Love Songs* (Duckworth, 2005) and is currently working on a book on postfeminism and the classical tradition.

**Charles Martindale**, Professor of Latin at the University of Bristol, has written extensively on the reception of classical poetry. In addition to the theoretical *Redeeming the Text: Latin Poetry and the Hermeneutics of Reception* (Cambridge University Press, 1993), he has edited or coedited collections on the receptions of Virgil, Horace, and Ovid, as well as *Shakespeare and the Classics* (Cambridge University Press, 2004). His most recent book is *Latin Poetry and the Judgement of Taste: An Essay in Aesthetics* (Oxford University Press, 2005).

**Siobhán McElduff** took her doctorate from the University of Southern California and teaches at Harvard-Westlake School in Los Angeles. Her research interests include the reception of classics amongst non-elite groups and translation in the Roman empire. She has published articles on Senecan tragedy (with John Fitch) and on Terence and translation (forthcoming).
Pantelis Michelakis is Lecturer in Classics at the University of Bristol. He is the author of *Achilles in Greek Tragedy* (Cambridge University Press, 2002) and the *Duckworth Companion to Euripides’ Iphigenia at Aulis* (Duckworth, 2006). He has coedited *Homer, Tragedy and Beyond: Essays in Honour of P. E. Easterling* (SPHS, 2001) and *Agamemnon in Performance, 456 BC–AD 2004* (Oxford University Press, 2005). He is currently working on the reception of Greek tragedy in modern theatre and cinema.

James I. Porter is Professor of Greek, Latin, and Comparative Literature at the University of Michigan. He is the author of *Nietzsche and the Philology of the Future* (Stanford University Press, 2000) and *The Invention of Dionysus: An Essay on the Birth of Tragedy* (Stanford University Press, 2000), and editor, most recently, of *Classical Pasts: The Classical Traditions of Greece and Rome* (Princeton University Press, 2005). His current projects include *The Material Sublime in Greek & Roman Aesthetics* and *Homer: The Very Idea*, a study in the production of the memory of Homer from antiquity to the present.

Elizabeth Prettejohn is Professor of History of Art at the University of Bristol. She has a special interest in the reception of ancient art in the modern period. Her publications include *Sir Lawrence Alma-Tadema* (1996), *Frederic Leighton: Antiquity, Renaissance, Modernity* (1999, with Tim Barringer), and *Beauty and Art 1750–2000* (2005). Future projects include a book on *The Modernity of Ancient Sculpture*.

Timothy Saunders completed his PhD at the University of Bristol in 2001. His research interests include ecological literary theory, reception theory, Latin literature, and modern poetry. He has published essays on pastoral poetry, contemporary art, and the Russian poet Joseph Brodsky, and is currently researching the reception of antiquity in twentieth-century Russian poetry.

Mathilde Skoie is Senior Lecturer in Latin at the University of Bergen. She is interested in Roman poetry, mainly elegy and pastoral, and its reception. She has published a monograph on the scholarly reception of the elegiac poet Sulpicia, *Reading Sulpicia: Commentaries 1475–1990* (Oxford University Press, 2002) and is coediting a volume on pastoral, *Reinscribing Pastoral in the Humanities: Essays on the Uses of a Critical Concept* (forthcoming, Bristol Phoenix Press, 2006).

Richard F. Thomas is Professor of Greek and Latin at Harvard University. His interests are generally focused on Hellenistic Greek and Roman literature, on intertextuality, and on the reception of classical literature in all periods. Recent books include *Reading Virgil and His Texts: Studies in Intertextuality* (University of


**Vanda Zajko** is Senior Lecturer in Classics at the University of Bristol. She has wide-ranging interests in the reception of classical literature and her recent publications include “Homer and Ulysses” in the *Cambridge Companion to Homer* (2004) and “‘Petruchio is Kated’: Ovid and The Taming of the Shrew” in *Shakespeare and the Classics*, ed. Martindale and Taylor (Cambridge University Press, 2004). Her coedited volume *Laughing with Medusa: Classical Myth and Feminist Thought* will be published by Oxford University Press in 2005.