

MSt Theory and Methods of Reception

Michaelmas Term 2014

(Thursdays, 2-3.30pm, APGRD Study Room, Classics Centre)

The following will also lead and/or be present at some of the seminars (for details, see below):

Week 1 – Classical Reception and/or the Classical Tradition: from periphery to centre

Week 2 – Formalism, New Criticism and Iser's Reader response theory

Week 3 – Marxist Literary theory and Jauss's *Rezeptionstheorie*

Week 4 – Anglophone Classical Reception theory – Martindale, Hardwick, Porter, Burrow

Week 5 – Classical Performance Reception – Bennett, Hall, Hall and Harrop

Week 6 – Classical Reception, Comparative Literature and World Literatures – Bassnett, Damrosch

Week 7 – Classical Reception and/or Cultural Studies – the 'democratic turn'; classics and class – Malamud, Hardwick, Hall, Wyke

Week 8 – Classical Reception, Translation Studies, Adaptation Theory – the 'creative turn'; appropriation/adaptation – Venuti, Hutcheon, Sanders

Note on the Course: Weeks 2-3 explore the genealogy of Classical Reception Studies; Weeks 4-5 focus on recent theoretical discussions in Classical Reception generally and Performance Reception in particular. Weeks 6-8 examine the various ways in which methods employed in Classical Reception Studies relate to those within other well-established disciplines within the academy, including (in Week 8 through translation of ancient texts) Classics itself.

Recommended Reading:

Bailey, P. (1994) 'Conspiracies of Meaning: Music-Hall and the Knowingness of Popular Culture' *Past & Present*: 138-170

Bassnett, S. (1991), *Translation Studies* (rev. ed.). London

_____ (1993), *Comparative Literature: A Critical Introduction*. Blackwell, Oxford

_____ and A. Lefevre (edd. 1998), *Constructing Cultures*. London

Bennett, S. (1990), *Theatre Audiences: A Theory of Production and Reception*. New York

- Bolgar, R.R. (1954), *The Classical Heritage and Its Beneficiaries*. Cambridge
- Budelmann, F. (2004), 'Greek tragedies in West African Adaptations' *PCPhS* 50: 1-28 (repr. in B. Goff (ed. 2005), *Classics and Colonialism*. London)
- _____ and J. Haubold (2008), 'Reception and Tradition' in Hardwick and Stray (edd.): 13-25
- Clarke, G.W. (ed. 1989), *Rediscovering Hellenism: The Hellenic Inheritance and the English Imagination*. Cambridge
- Clarke, M.L (1945), *Greek Studies in England 1700-1830*. Cambridge
- Damrosch, D. (2003), *What is World Literature?* Princeton, NJ.
- DeMaria, R. Jr and R. Brown (2006), *Classical Literature and Its Reception: An Anthology*. Blackwell, Oxford
- Easterling, P.E. & E. Hall (edd. 2002), *Greek and Roman Actors: Aspects of an Ancient Profession*. Cambridge
- Flashar, H. (2009), *Inszenierung der Antike: das griechische Drama auf der Bühne der Neuzeit*. 2nd ed. Munich
- France, P. (ed.2000), *The Oxford Guide to Literature in Translation*. Oxford
- Gadamer, H.-G. (1975), *Truth and Method*. New York (tr. G.Barden & J. Cumming from the 2nd ed., 1965; 1st ed. 1960)
- Gillespie, S. (1998), *The Poets on the Classics. An Anthology*. London & New York
- Goff, B. (ed. 2005), *Classics and Colonialism*. London
- _____ and M.Simpson (edd. 2007), *Crossroads in the Black Aegean*. Oxford
- Goldhill, S. (2002), *Who Needs Greek? Contests in the Cultural History of Hellenism*. Cambridge
- Hall, E. (2004), 'Towards a Theory of Performance Reception' *Arion* 12: 51-89
- _____ (2008a), 'Putting the Class into Classical Reception' in Hardwick and Stray (edd.): 386-398
- _____ (2008b), *The Return of Ulysses: A Cultural History of Homer's Odyssey*. New York
- _____ (2013), *Adventures with Iphigenia in Tauris*. Oxford/New York,
- _____, F. Macintosh & O. Taplin (edd. 2000), *Medea in Performance, 1500-2000*. Oxford
- _____, F. Macintosh & A. Wrigley (edd. 2004), *Dionysus Since 69: Greek Tragedy at the Dawn of the Third Millennium*. Oxford
- _____ and F. Macintosh (2005), *Greek Tragedy and the British Theatre 1660-1914*. Oxford
- _____ and S. Harrop (edd. 2010), *Theorising Performance Reception*. London
- Hardwick, L. (2000), *Translating Words, Translating Cultures*. London
- _____ (2003), *Reception Studies (Greece & Rome New Surveys in the Classics No.33)*. Oxford
- _____ and C. Gillespie (edd.2007), *Classics in Post-Colonial Worlds*. Oxford
- _____ and C. Stray (edd. 2007), *A Companion to Classical Receptions*. Blackwell, Oxford
- Harloe, K. (2010), 'Can Political Theory Provide a Model for Reception? Max Weber and Hannah Arendt', *Cultural Critique* 74 (Winter): 17-31
- Harrison, S. (ed. 2009), *Living Classics: Greece and Rome in Contemporary Poetry in English*. Oxford
- Haynes, K (2003). *English Literature and Ancient Languages*. Oxford
- Heath, M. (1987), 'Iure principem locum tenet: Euripides' *Hecuba*', *BICS* 34: 40-68
- Hight, G. (1949), *The Classical Tradition: Greek and Roman Influences on Western Literature*. Oxford
- Holub, R. C. (1984), *Reception Theory: A critical introduction*. London & New York
- Hutcheon, L. (2006), *A Theory of Adaptation*. New York & London
- Iser, W. (1990), *The Implied Reader: Patterns of Communication from Bunyan to Beckett*. Baltimore & London
- _____ (1991), *The Act of Reading: A Theory of Aesthetic Response*. Baltimore & London
- Jauss, H.R. (1982), *Toward an Aesthetic of Reception* (tr. T.Bahti). Minneapolis
- Jenkyns, R. (1980), *The Victorians and Ancient Greece*. Oxford
- _____ (1991), *Dignity and Decadence*. London
- Kallendorf, C. (ed. 2007), *A Companion to the Classical Tradition*. Blackwell, Oxford
- Leonard, M. (2005), *Athens in Paris*. Oxford
- Lianeri, A. and V. Zajko (2008), *Translation and the Classic: Identity as Change in the History of Culture*. Oxford
- Macintosh, F. (1994), *Dying Acts: Death in Ancient Greek and Modern Tragic Drama*. Cork
- _____ (1997), 'Tragedy in performance: nineteenth- and twentieth-century Productions', in P. Easterling (ed.), *The Cambridge Companion to Greek Tragedy*. Cambridge: 284-324
- _____ (2009). *Sophocles' Oedipus Tyrannus*. Cambridge
- _____, P. Michelakis, E. Hall and O. Taplin (edd. 2005), *Agamemnon in Performance 458BC to AD2004*. Oxford
- Malamud, M. (2008), *Ancient Rome and Modern America*. Blackwell, Oxford.

- Martindale, C. (1993), *Redeeming the Text: Latin Poetry and the Hermeneutics of Reception*. Cambridge
- _____ and A.B. Taylor (edd. 2004), *Shakespeare and the Classics*. Cambridge
- _____ and R. F. Thomas (edd. 2006), *Classics and the Uses of Reception*. Oxford
- Mathews, T. and J. Parker (edd. 2011), *Tradition, Translation, Trauma: The Classic and the Modern*. Oxford
- McConnell, J. (2013), *Black Odysseys: The Homeric Odyssey in the African Diaspora since 1939*. Oxford
- Michelakis, P. (2006), 'Reception, Performance and the Sacrifice of Iphigenia' in Martindale and Thomas (edd.), 216-226
- Orrells, D., G.K Bhambra and T. Roynon (edd. 2011), *African Athena: New Agendas*. Oxford
- Porter, J.I. (2005), *Classical Pasts: The Classical Traditions of Greece and Rome*. Princeton
- Rood, T. (2004), *The Sea! The Sea! The Shout of the Ten Thousand in the Modern Imagination*. London
- Sanders, J. (2006), *Adaptation and Appropriation*. London and New York
- Sculter, R. and J. Buguenet (1992), *Theories of Translation*. Chicago and London
- Silk, M.S., I. Goldenhard and R. Barrow (2013), *The Classical Tradition: Art, Literature, Thought*. Wiley-Blackwell
- Stanford, W.B.(1954), *The Ulysses Theme: A Study in the Adaptability of a Traditional Hero*. Oxford
- _____ (1976) *Ireland and the Classical Tradition*. Dublin
- Stray, C.A. (1998), *Classics Transformed: Schools and Universities and Society in England 1830-1960*. Oxford
- Venuti, L. (ed. 2004). *The Translation Studies Reader* (2nd ed.). New York & London
- Vernant, J.-P. (1988), 'Oedipus with the Complex' in J.-P.Vernant & P. Vidal-Naquet, *Myth and Tragedy in Ancient Greece* (tr. Janet Lloyd). New York: 85-111
- Vidal-Naquet, P. (1988), 'Oedipus in Vicenza and in Paris: Two Turning Points in the History of Oedipus' in J.-P.Vernant & P. Vidal-Naquet, *Myth and Tragedy in Ancient Greece* (tr. Janet Lloyd). New York: 361-80
- Wyke, M. (1997). *Projecting the past: ancient Rome, cinema, and history*. New York

Standard Reference Works:

- Avery, E.L., C.B.Hogan, A.H.Scuten, G.W.Stone & W.Van Lennep (edd.) (1965-8) *The London Stage, 1660-1800: A Calendar of Plays and Afterpieces...* Carbondale, Illinois
- Der Neue Pauly: Rezeptions- und Wissenschaftsgeschichte*, Supplemente, Band 4. Stuttgart and Weimar 2005.
- DNB* (1908-9) [=Dictionary of National Biography] 2nd Ed. 22 Vols. London
- Enciclopedia dello spettacolo* (1954-62). 9 Vols. Rome. Supplemented by Vol.10, *Cinema, Teatro, Balletto* (Rome 1982)
- New Grove Dictionary of Music and Musicians* (2001), 2nd Ed., ed. Stanley Sadie, 29 vols London [7th ed. Counting from the original *Dictionary* = available as Grove Music Online]
- Allardyce Nicholl B. (1925), *British Drama*. Fourth edition. London / Toronto / Bombay / Sydney
- (1952-9), *A History of English Drama 1660-1900*. Cambridge
- ODNB* [=Oxford Dictionary of National Biography]. 60 Vols. (Oxford 2004)
- Reid, Jane Davidson (1993), *Oxford Guide to Classical Mythology in the Arts*. 2 Vols. New York & Oxford
- Wearing, J.P. (1991), *The London Stage, 1930-1939: a calendar of plays and players*. London

Online Resources:

- APGRD Database, University of Oxford [<http://www.apgrd.ox.ac.uk/database>]
- Open University project 'The Reception of the Texts and Images of Ancient Greece in late twentieth-century drama and poetry in English' <http://www2.open.ac.uk/ClassicalStudies/GreekPlays/>
- International Journal of the Classical Tradition* : <http://www.bu.edu/ict/about/index.html>
- Classical Receptions Journal* 5, Issue 2, June 2013 – Special Issue 'Redeeming the text – 20 years on' Arion journal : <http://www.bu.edu/arion/> *Classical Receptions Journal* (<http://crj.oxfordjournals.org/>)

M.St Seminar on the History, Methodology and Theory of Classical Reception Studies

Thursdays, 2-3.30 pm, Ioannou Centre

Week 1 (13 October) – Introduction

Week 2 (20 October) – Hermeneutics, Rezeptionsästhetik, and Reader Response criticism

Week 3 (27 October) – Classical Performance Reception

Week 4 (3 November) – Anglophone Classical Reception theory

Week 5 (10 November) – Reception and the ‘Case Study’

Week 6 (17 November) – Classical Reception and/or Cultural Studies

Week 7 (24 November) – Classical Reception, Comparative Literature and World Literatures

Week 8 (1 December) – Classical Reception, Translation Studies, Adaptation Theory

Some Reading Suggestions:

Bailey, P. (1994) 'Conspiracies of Meaning: Music-Hall and the Knowingness of Popular Culture' *Past & Present*: 138-170

Bassnett, S. (1991), *Translation Studies* (rev. ed.). London

Bassnett, S. (1993) *Comparative Literature: A Critical Introduction*. Blackwell, Oxford

Bassnett, S. and A. Lefevre (edd. 1998), *Constructing Cultures*. London

Bennett, S. (1990), *Theatre Audiences: A Theory of Production and Reception*. New York

Bolgar, R.R. (1954), *The Classical Heritage and Its Beneficiaries*. Cambridge

Budermann, F. (2004), 'Greek tragedies in West African Adaptations' *PCPhS* 50: 1-28 (repr. in B. Goff (ed. 2005), *Classics and Colonialism*. London)

Budermann, F. and J. Haubold (2008), 'Reception and Tradition' in Hardwick and Stray (edd.): 13-25

Butler, S. (2016), *Deep Classics: Rethinking Classical Reception*. London.

Clarke, G.W. (ed. 1989), *Rediscovering Hellenism: The Hellenic Inheritance and the English Imagination*. Cambridge

Clarke, M.L (1945), *Greek Studies in England 1700-1830*. Cambridge

Damrosch, D. (2003), *What is World Literature?* Princeton, NJ.

- DeMaria, R. Jr and R. Brown (2006), *Classical Literature and Its Reception: An Anthology*. Blackwell, Oxford
- Easterling, P.E. & E. Hall (edd. 2002), *Greek and Roman Actors: Aspects of an Ancient Profession*. Cambridge
- Flashar, H. (2009), *Inszenierung der Antike: das griechische Drama auf der Bühne der Neuzeit*. 2nd ed. Munich
- France, P. (ed.2000), *The Oxford Guide to Literature in Translation*. Oxford
- Gadamer, H.-G. (1975), *Truth and Method*. New York (tr. G.Barden & J. Cumming from the 2nd ed., 1965; 1st ed. 1960)
- Gillespie, S. (1998), *The Poets on the Classics. An Anthology*. London & New York
- Goff, B. (ed. 2005), *Classics and Colonialism*. London
- Goff, B. and M. Simpson (edd. 2007), *Crossroads in the Black Aegean*. Oxford
- Goldhill, S. (2002), *Who Needs Greek? Contests in the Cultural History of Hellenism*. Cambridge
- Grafton, A., G. Most, S. Settis (eds 2010), *The Classical Tradition*. Harvard.
- Graziosi, B and E. Greenwood (eds), *Homer in the Twentieth Century: Between World Literature and the Western Canon*. Oxford
- Greenwood, E. (2010), *Afro-Greeks: Dialogues between Anglophone Caribbean Literature and Classics in the Twentieth Century*. Oxford.
- Güthenke, C. (2009), 'Shop Talk. Reception Studies and Recent Work in the History of Scholarship', *Classical Receptions Journal* 1 (2009): 104-115.
- Hall, E. (2004), 'Towards a Theory of Performance Reception' *Arion* 12: 51-89
- _____ (2008a), 'Putting the Class into Classical Reception' in Hardwick and Stray (edd.): 386-398
- _____ (2008b), *The Return of Ulysses: A Cultural History of Homer's Odyssey*. New York
- _____ (2013), *Adventures with Iphigenia in Tauris*. Oxford/New York
- _____, F. Macintosh & O. Taplin (edd. 2000), *Medea in Performance, 1500-2000*. Oxford
- _____ F. Macintosh & A. Wrigley (edd. 2004), *Dionysus Since 69: Greek Tragedy at the Dawn of the Third Millennium*. Oxford
- _____ and F. Macintosh (2005), *Greek Tragedy and the British Theatre 1660-1914*. Oxford
- _____ and S. Harrop (edd. 2010), *Theorising Performance Reception*. London
- Hardwick, L. (2000), *Translating Words, Translating Cultures*. London
- _____ (2003), *Reception Studies (Greece & Rome New Surveys in the Classics No.33)*. Oxford
- Hardwick, L. and Harrison, S. (eds. 2013), *Classics in the Modern World: A 'Democratic Turn'?*. Oxford.
- _____ and C. Gillespie (edd.2007), *Classics in Post-Colonial Worlds*. Oxford

- _____ and C. Stray (edd. 2007), *A Companion to Classical Receptions*. Blackwell, Oxford
- Harloe, K. (2010), 'Can Political Theory Provide a Model for Reception? Max Weber and Hannah Arendt', *Cultural Critique* 74 (Winter): 17-31
- Harrison, S. (ed. 2009), *Living Classics: Greece and Rome in Contemporary Poetry in English*. Oxford
- Haynes, K (2003). *English Literature and Ancient Languages*. Oxford
- Heath, M. (1987), 'Iure principem locum tenet: Euripides' *Hecuba*', *BICS* 34: 40-68
- Hight, G. (1949), *The Classical Tradition: Greek and Roman Influences on Western Literature*. Oxford
- Holub, R. C. (1984), *Reception Theory: A critical introduction*. London & New York
- Hutcheon, L. (2006), *A Theory of Adaptation*. New York & London
- Iser, W. (1990), *The Implied Reader: Patterns of Communication from Bunyan to Beckett*. Baltimore & London
- _____ (1991), *The Act of Reading: A Theory of Aesthetic Response*. Baltimore & London
- Jauss, H.R. (1982), *Toward an Aesthetic of Reception* (tr. T.Bahti). Minneapolis
- Jenkins, R. (1980), *The Victorians and Ancient Greece*. Oxford
- _____ (1991), *Dignity and Decadence*. London
- Kallendorf, C. (ed. 2007), *A Companion to the Classical Tradition*. Blackwell, Oxford
- Leonard, M. (2005), *Athens in Paris*. Oxford
- Lianeri, A. and V. Zajko (2008), *Translation and the Classic: Identity as Change in the History of Culture*. Oxford
- Macintosh, F. (1994), *Dying Acts: Death in Ancient Greek and Modern Tragic Drama*. Cork
- _____ (1997), 'Tragedy in performance: nineteenth- and twentieth-century Productions', in P.
- Easterling (ed.), *The Cambridge Companion to Greek Tragedy*. Cambridge: 284-324
- _____ (2009). *Sophocles' Oedipus Tyrannus*. Cambridge
- _____, P. Michelakis, E. Hall and O. Taplin (edd. 2005), *Agamemnon in Performance 458BC to AD2004*. Oxford
- Malamud, M. (2008), *Ancient Rome and Modern America*. Blackwell, Oxford.
- Martindale, C. (1993), *Redeeming the Text: Latin Poetry and the Hermeneutics of Reception*. Cambridge
- _____ and A.B. Taylor (edd. 2004), *Shakespeare and the Classics*. Cambridge
- _____ and R. F. Thomas (edd. 2006), *Classics and the Uses of Reception*. Oxford
- Mathews, T. and J. Parker (edd. 2011), *Tradition, Translation, Trauma: The Classic and the Modern*. Oxford
- McConnell, J. (2013), *Black Odysseys: The Homeric Odyssey in the African Diaspora since 1939*. Oxford

Michelakis, P. (2006), 'Reception, Performance and the Sacrifice of Iphigenia' in Martindale and Thomas (edd.), 216-226^[SEP]

Orrells, D., G.K Bhambra and T. Roynon (edd. 2011), *African Athena: New Agendas* . Oxford

Porter, J.I. (2005), *Classical Pasts: The Classical Traditions of Greece and Rome*. Princeton

Rood, T. (2004), *The Sea! The Sea! The Shout of the Ten Thousand in the Modern Imagination*. London^[SEP]

Sanders, J. (2006), *Adaptation and Appropriation*. London and New York^[SEP]

Sculter, R. and J. Buguenet (1992), *Theories of Translation*. Chicago and London^[SEP]

Silk, M.S., I. Gildenhard and R. Barrow (2013), *The Classical Tradition: Art, Literature, Thought*. Wiley-Blackwell^[SEP]

Stanford, W.B.(1954), *The Ulysses Theme: A Study in the Adaptability of a Traditional Hero*. Oxford

_____ (1976) *Ireland and the Classical Tradition*. Dublin^[SEP]

Stray, C.A. (1998), *Classics Transformed: Schools and Universities and Society in England 1830- 1960*. Oxford^[SEP]

Venuti, L. (ed. 2004). *The Translation Studies Reader* (2nd ed.). New York & London^[SEP]

Vernant, J.-P. (1988), 'Oedipus without the Complex' in J.-P.Vernant & P. Vidal-Naquet, *Myth and Tragedy in Ancient Greece* (tr. Janet Lloyd). New York: 85-111^[SEP]

Vidal-Naquet, P. (1988), 'Oedipus in Vicenza and in Paris: Two Turning Points in the History of Oedipus' in J.-P.Vernant & P. Vidal-Naquet, *Myth and Tragedy in Ancient Greece* (tr. Janet Lloyd). New York: 361-80^[SEP]

Wyke, M. (1997). *Projecting the past: ancient Rome, cinema, and history*. New York

Standard Reference Works:

Avery, E.L., C.B.Hogan, A.H.Scuten, G.W.Stone & W.Van Lennep (edd.) (1965-8) *The London Stage, 1660-1800: A Calendar of Plays and Afterpieces...*Carbondale, Illinois
Der Neue Pauly: Rezeptions- und Wissenschaftsgeschichte, Supplemente, Band 4. Stuttgart and Weimar 2005.

DNB (1908-9) [=Dictionary of National Biography] 2nd Ed. 22 Vols.

London^[SEP]*Enciclopedia dello spettacolo* (1954-62). 9 Vols. Rome. Supplemented by Vol.10, *Cinema, Teatro*,

Balletto (Rome 1982)^[SEP]*New Grove Dictionary of Music and Musicians* (2001), 2nd Ed., ed. Stanley Sadie, 29 vols London [7th

ed. Counting from the original *Dictionary* = available as *Grove Music*

Online^[SEP]Allardyce Nicholl B. (1925), *British Drama*. Fourth edition. London / Toronto /

Bombay / Sydney

----- (1952-9), *A History of English Drama 1660-1900*. Cambridge: ODNB [=Oxford Dictionary of National Biography]. 60 Vols. (Oxford 2004) Reid, Jane Davidson (1993), *Oxford Guide to Classical Mythology in the Arts*. 2 Vols. New York & Oxford: Wearing, J.P. (1991), *The London Stage, 1930-1939: a calendar of plays and players*. London

Online Resources:

APGRD Database, University of Oxford [<http://www.apgrd.ox.ac.uk/database>]

Open University project 'The Reception of the Texts and Images of Ancient Greece in late twentieth- century drama and poetry in English'

<http://www2.open.ac.uk/ClassicalStudies/GreekPlays/>

International Journal of the Classical Tradition : <http://www.bu.edu/ict/about/index.html>

Classical Receptions Journal 5, Issue 2, June 2013 – Special Issue 'Redeeming the text – 20 years on'

Arion journal : <http://www.bu.edu/arion/>

Classical Receptions Journal (<http://crj.oxfordjournals.org/>)

MSt Theory and Methods of Reception

Michaelmas Term 2017

(Thursdays, 2-3.30pm, APGRD Study Room, Classics Centre)

The following will also lead and/or be present at some of the seminars (for details, see below):

Week 1 – Classical Reception and/or the Classical Tradition: from periphery to centre

Week 2 – Formalism, New Criticism and Iser's Reader response theory

Week 3 – Marxist Literary theory and Jauss's *Rezeptionstheorie*

Week 4 – Anglophone Classical Reception theory – Martindale, Hardwick, Porter, Burrow

Week 5 – Classical Performance Reception – Bennett, Hall, Hall and Harrop

Week 6 – Classical Reception, Comparative Literature and World Literatures – Bassnett, Damrosch

Week 7 – Classical Reception and/or Cultural Studies – the 'democratic turn'; classics and class – Malamud, Hardwick, Hall, Wyke

Week 8 – Classical Reception, Translation Studies, Adaptation Theory – the 'creative turn'; appropriation/adaptation – Venuti, Hutcheon, Sanders

Note on the Course: Weeks 2-3 explore the genealogy of Classical Reception Studies; Weeks 4-5 focus on recent theoretical discussions in Classical Reception generally and Performance Reception in particular. Weeks 6-8 examine the various ways in which methods employed in Classical Reception Studies relate to those within other well-established disciplines within the academy, including (in Week 8 through translation of ancient texts) Classics itself.

Recommended Reading:

Bailey, P. (1994) 'Conspiracies of Meaning: Music-Hall and the Knowingness of Popular Culture' *Past & Present*: 138-170

Bassnett, S. (1991), *Translation Studies* (rev. ed.). London

_____ (1993), *Comparative Literature: A Critical Introduction*. Blackwell, Oxford

_____ and A. Lefevre (edd. 1998), *Constructing Cultures*. London

- Bennett, S. (1990), *Theatre Audiences: A Theory of Production and Reception*. New York
- Bolgar, R.R. (1954), *The Classical Heritage and Its Beneficiaries*. Cambridge
- Budelmann, F. (2004), 'Greek tragedies in West African Adaptations' *PCPhS* 50: 1-28 (repr. in B. Goff (ed. 2005), *Classics and Colonialism*. London)
- _____ and J. Haubold (2008), 'Reception and Tradition' in Hardwick and Stray (edd.): 13-25
- Clarke, G.W. (ed. 1989), *Rediscovering Hellenism: The Hellenic Inheritance and the English Imagination*. Cambridge
- Clarke, M.L. (1945), *Greek Studies in England 1700-1830*. Cambridge
- Damrosch, D. (2003), *What is World Literature?* Princeton, NJ.
- DeMaria, R. Jr and R. Brown (2006), *Classical Literature and Its Reception: An Anthology*. Blackwell, Oxford
- Easterling, P.E. & E. Hall (edd. 2002), *Greek and Roman Actors: Aspects of an Ancient Profession*. Cambridge
- Flashar, H. (2009), *Inszenierung der Antike: das griechische Drama auf der Bühne der Neuzeit*. 2nd ed. Munich
- France, P. (ed.2000), *The Oxford Guide to Literature in Translation*. Oxford
- Gadamer, H.-G. (1975), *Truth and Method*. New York (tr. G.Barden & J. Cumming from the 2nd ed., 1965; 1st ed. 1960)
- Gillespie, S. (1998), *The Poets on the Classics. An Anthology*. London & New York
- Goff, B. (ed. 2005), *Classics and Colonialism*. London
- _____ and M.Simpson (edd. 2007), *Crossroads in the Black Aegean*. Oxford
- Goldhill, S. (2002), *Who Needs Greek? Contests in the Cultural History of Hellenism*. Cambridge
- Hall, E. (2004), 'Towards a Theory of Performance Reception' *Arion* 12: 51-89
- _____ (2008a), 'Putting the Class into Classical Reception' in Hardwick and Stray (edd.): 386-398
- _____ (2008b), *The Return of Ulysses: A Cultural History of Homer's Odyssey*. New York
- _____ (2013), *Adventures with Iphigenia in Tauris*. Oxford/New York,
- _____, F. Macintosh & O. Taplin (edd. 2000), *Medea in Performance, 1500-2000*. Oxford
- _____, F. Macintosh & A. Wrigley (edd. 2004), *Dionysus Since 69: Greek Tragedy at the Dawn of the Third Millennium*. Oxford
- _____ and F. Macintosh (2005), *Greek Tragedy and the British Theatre 1660-1914*. Oxford
- _____ and S. Harrop (edd. 2010), *Theorising Performance Reception*. London
- Hardwick, L. (2000), *Translating Words, Translating Cultures*. London
- _____ (2003), *Reception Studies (Greece & Rome New Surveys in the Classics No.33)*. Oxford
- _____ and C. Gillespie (edd.2007), *Classics in Post-Colonial Worlds*. Oxford
- _____ and C. Stray (edd. 2007), *A Companion to Classical Receptions*. Blackwell, Oxford
- Harloe, K. (2010), 'Can Political Theory Provide a Model for Reception? Max Weber and Hannah Arendt', *Cultural Critique* 74 (Winter): 17-31
- Harrison, S. (ed. 2009), *Living Classics: Greece and Rome in Contemporary Poetry in English*. Oxford
- Haynes, K. (2003). *English Literature and Ancient Languages*. Oxford
- Heath, M. (1987), 'Iure principem locum tenet: Euripides' *Hecuba*', *BICS* 34: 40-68
- Hight, G. (1949), *The Classical Tradition: Greek and Roman Influences on Western Literature*. Oxford
- Holub, R. C. (1984), *Reception Theory: A critical introduction*. London & New York
- Hutcheon, L. (2006), *A Theory of Adaptation*. New York & London
- Iser, W. (1990), *The Implied Reader: Patterns of Communication from Bunyan to Beckett*. Baltimore & London
- _____ (1991), *The Act of Reading: A Theory of Aesthetic Response*. Baltimore & London
- Jauss, H.R. (1982), *Toward an Aesthetic of Reception* (tr. T.Bahti). Minneapolis
- Jenkyns, R. (1980), *The Victorians and Ancient Greece*. Oxford
- _____ (1991), *Dignity and Decadence*. London
- Kallendorf, C. (ed. 2007), *A Companion to the Classical Tradition*. Blackwell, Oxford
- Leonard, M. (2005), *Athens in Paris*. Oxford
- Lianeri, A. and V. Zajko (2008), *Translation and the Classic: Identity as Change in the History of Culture*. Oxford
- Macintosh, F. (1994), *Dying Acts: Death in Ancient Greek and Modern Tragic Drama*. Cork
- _____ (1997), 'Tragedy in performance: nineteenth- and twentieth-century Productions', in P. Easterling (ed.), *The Cambridge Companion to Greek Tragedy*. Cambridge: 284-324
- _____ (2009). *Sophocles' Oedipus Tyrannus*. Cambridge
- _____, P. Michelakis, E. Hall and O. Taplin (edd. 2005), *Agamemnon in Performance 458BC to AD2004*. Oxford

- Malamud, M. (2008), *Ancient Rome and Modern America*. Blackwell, Oxford.
- Martindale, C. (1993), *Redeeming the Text: Latin Poetry and the Hermeneutics of Reception*. Cambridge
- _____ and A.B. Taylor (edd. 2004), *Shakespeare and the Classics*. Cambridge
- _____ and R. F. Thomas (edd. 2006), *Classics and the Uses of Reception*. Oxford
- Mathews, T. and J. Parker (edd. 2011), *Tradition, Translation, Trauma: The Classic and the Modern*. Oxford
- McConnell, J. (2013), *Black Odysseys: The Homeric Odyssey in the African Diaspora since 1939*. Oxford
- Michelakis, P. (2006), 'Reception, Performance and the Sacrifice of Iphigenia' in Martindale and Thomas (edd.), 216-226
- Orrells, D., G.K Bhambra and T. Roynon (edd. 2011), *African Athena: New Agendas*. Oxford
- Porter, J.I. (2005), *Classical Pasts: The Classical Traditions of Greece and Rome*. Princeton
- Rood, T. (2004), *The Sea! The Sea! The Shout of the Ten Thousand in the Modern Imagination*. London
- Sanders, J. (2006), *Adaptation and Appropriation*. London and New York
- Sculter, R. and J. Buguenet (1992), *Theories of Translation*. Chicago and London
- Silk, M.S., I. Goldenhard and R. Barrow (2013), *The Classical Tradition: Art, Literature, Thought*. Wiley-Blackwell
- Stanford, W.B.(1954), *The Ulysses Theme: A Study in the Adaptability of a Traditional Hero*. Oxford
- _____ (1976) *Ireland and the Classical Tradition*. Dublin
- Stray, C.A. (1998), *Classics Transformed: Schools and Universities and Society in England 1830-1960*. Oxford
- Venuti, L. (ed. 2004). *The Translation Studies Reader* (2nd ed.). New York & London
- Vernant, J.-P. (1988), 'Oedipus with the Complex' in J.-P.Vernant & P. Vidal-Naquet, *Myth and Tragedy in Ancient Greece* (tr. Janet Lloyd). New York: 85-111
- Vidal-Naquet, P. (1988), 'Oedipus in Vicenza and in Paris: Two Turning Points in the History of Oedipus' in J.-P.Vernant & P. Vidal-Naquet, *Myth and Tragedy in Ancient Greece* (tr. Janet Lloyd). New York: 361-80
- Wyke, M. (1997). *Projecting the past: ancient Rome, cinema, and history*. New York

Standard Reference Works:

- Avery, E.L., C.B.Hogan, A.H.Scuten, G.W.Stone & W.Van Lennep (edd.) (1965-8) *The London Stage, 1660-1800: A Calendar of Plays and Afterpieces...* Carbondale, Illinois
- Der Neue Pauly: Rezeptions- und Wissenschaftsgeschichte*, Supplemente, Band 4. Stuttgart and Weimar 2005.
- DNB* (1908-9) [=Dictionary of National Biography] 2nd Ed. 22 Vols. London
- Enciclopedia dello spettacolo* (1954-62). 9 Vols. Rome. Supplemented by Vol.10, *Cinema, Teatro, Balletto* (Rome 1982)
- New Grove Dictionary of Music and Musicians* (2001), 2nd Ed., ed. Stanley Sadie, 29 vols London [7th ed. Counting from the original *Dictionary* = available as Grove Music Online]
- Allardyce Nicholl B. (1925), *British Drama*. Fourth edition. London / Toronto / Bombay / Sydney
- (1952-9), *A History of English Drama 1660-1900*. Cambridge
- ODNB* [=Oxford Dictionary of National Biography]. 60 Vols. (Oxford 2004)
- Reid, Jane Davidson (1993), *Oxford Guide to Classical Mythology in the Arts*. 2 Vols. New York & Oxford
- Wearing, J.P. (1991), *The London Stage, 1930-1939: a calendar of plays and players*. London

Online Resources:

- APGRD Database, University of Oxford [<http://www.apgrd.ox.ac.uk/database>]
- Open University project 'The Reception of the Texts and Images of Ancient Greece in late twentieth-century drama and poetry in English' <http://www2.open.ac.uk/ClassicalStudies/GreekPlays/>
- International Journal of the Classical Tradition* : <http://www.bu.edu/ict/about/index.html>
- Classical Receptions Journal* 5, Issue 2, June 2013 – Special Issue 'Redeeming the text – 20 years on' Arion journal : <http://www.bu.edu/arion/> *Classical Receptions Journal* (<http://crj.oxfordjournals.org/>)

MSt Theory and Methods of Reception
Michaelmas Term 2018

(Thursdays, 2-3.30pm, APGRD Study Room, Classics Centre
NB There will be no meeting in Week 2)

Week 1 - Classical Reception and/or the Classical Tradition: from periphery to centre

Week 3 - Formalism, New Criticism and Iser's Reader response theory

Week 4 - Marxist Literary theory and Jauss's *Rezeptionstheorie*

Week 5 - Anglophone Classical Reception theory (incl. Classical Performance Reception) – Martindale, Hardwick, Porter, Burrow, Hall and Harrop

Week 6 - Classical Reception and/or Cultural Studies – the 'democratic turn'; classics and class – Malamud, Hardwick, Hall, Wyke

Week 7 - Classical Reception, Comparative Literature and World Literatures – Bassnett, Damrosch

Week 8 - History of Scholarship

Week 9 (or time to be negotiated) – Classical Reception, Translation Studies, Adaptation Theory – the 'creative turn'; appropriation/adaptation – Venuti, Hutcheon, Sanders

Note on the Course: Weeks 2-3 explore the genealogy of Classical Reception Studies; Weeks 4-5 focus on recent theoretical discussions in Classical Reception generally. Weeks 6-8 examine the various ways in which methods employed in Classical Reception Studies relate to those within other well-established disciplines within the academy, including Classics itself.

Recommended Reading:

- Bailey, P. (1994) 'Conspiracies of Meaning: Music-Hall and the Knowingness of Popular Culture' *Past & Present*: 138-170
- Bassnett, S. (1991), *Translation Studies* (rev. ed.). London
- _____ (1993), *Comparative Literature: A Critical Introduction*. Blackwell, Oxford
- _____ and A. Lefevre (edd. 1998), *Constructing Cultures*. London
- Bennett, S. (1990), *Theatre Audiences: A Theory of Production and Reception*. New York
- Bolgar, R.R. (1954), *The Classical Heritage and Its Beneficiaries*. Cambridge
- Budelmann, F. (2004), 'Greek tragedies in West African Adaptations' *PCPhS* 50: 1-28 (repr. in B. Goff (ed. 2005), *Classics and Colonialism*. London)
- _____ and J. Haubold (2008), 'Reception and Tradition' in Hardwick and Stray (edd.): 13-25
- Clarke, G.W. (ed. 1989), *Rediscovering Hellenism: The Hellenic Inheritance and the English Imagination*. Cambridge
- Clarke, M.L (1945), *Greek Studies in England 1700-1830*. Cambridge
- Damrosch, D. (2003), *What is World Literature?* Princeton, NJ.
- DeMaria, R. Jr and R. Brown (2006), *Classical Literature and Its Reception: An Anthology*. Blackwell, Oxford

- Easterling, P.E. & E. Hall (edd. 2002), *Greek and Roman Actors: Aspects of an Ancient Profession*. Cambridge
- Flashar, H. (2009), *Inszenierung der Antike: das griechische Drama auf der Bühne der Neuzeit*. 2nd ed. Munich
- France, P. (ed.2000), *The Oxford Guide to Literature in Translation*. Oxford
- Gadamer, H.-G. (1975), *Truth and Method*. New York (tr. G.Barden & J. Cumming from the 2nd ed., 1965; 1st ed. 1960)
- Gillespie, S. (1998), *The Poets on the Classics. An Anthology*. London & New York
- Goff, B. (ed. 2005), *Classics and Colonialism*. London
- _____ and M.Simpson (edd. 2007), *Crossroads in the Black Aegean*. Oxford
- Goldhill, S. (2002), *Who Needs Greek? Contests in the Cultural History of Hellenism*. Cambridge
- Güthenke, C. (2008), *Placing Modern Greece: The Dynamics of Romantic Hellenism, 1770-1840*. Oxford
- _____ (2005), 'Nostalgia and Neutrality: a Response to Charles Martindale', *Classical Reception Studies Journal* 5: 238-245
- Hall, E. (2004), 'Towards a Theory of Performance Reception' *Arion* 12: 51-89
- _____ (2008a), 'Putting the Class into Classical Reception' in Hardwick and Stray (edd.): 386-398
- _____ (2008b), *The Return of Ulysses: A Cultural History of Homer's Odyssey*. New York
- _____ (2013), *Adventures with Iphigenia in Tauris*. Oxford/New York,
- _____, F. Macintosh & O. Taplin (edd. 2000), *Medea in Performance, 1500-2000*. Oxford
- _____, F. Macintosh & A. Wrigley (edd. 2004), *Dionysus Since 69: Greek Tragedy at the Dawn of the Third Millennium*. Oxford
- _____ and F. Macintosh (2005), *Greek Tragedy and the British Theatre 1660-1914*. Oxford
- _____ and S. Harrop (edd. 2010), *Theorising Performance Reception*. London
- Hardwick, L. (2000), *Translating Words, Translating Cultures*. London
- _____ (2003), *Reception Studies (Greece & Rome New Surveys in the Classics No.33)*. Oxford
- _____ and C. Gillespie (edd.2007), *Classics in Post-Colonial Worlds*. Oxford
- _____ and C. Stray (edd. 2007), *A Companion to Classical Receptions*. Blackwell, Oxford
- Harloe, K. (2010), 'Can Political Theory Provide a Model for Reception? Max Weber and Hannah Arendt', *Cultural Critique* 74 (Winter): 17-31
- Harrison, S. (ed. 2009), *Living Classics: Greece and Rome in Contemporary Poetry in English*. Oxford
- Haynes, K (2003). *English Literature and Ancient Languages*. Oxford
- Heath, M. (1987), 'Iure principem locum tenet: Euripides' *Hecuba*', *BICS* 34: 40-68
- Hight, G. (1949), *The Classical Tradition: Greek and Roman Influences on Western Literature*. Oxford
- Holub, R. C. (1984), *Reception Theory: A critical introduction*. London & New York
- Hutcheon, L. (2006), *A Theory of Adaptation*. New York & London
- Iser, W. (1990), *The Implied Reader: Patterns of Communication from Bunyan to Beckett*. Baltimore & London
- _____ (1991), *The Act of Reading: A Theory of Aesthetic Response*. Baltimore & London
- Jauss, H.R. (1982), *Toward an Aesthetic of Reception* (tr. T.Bahti). Minneapolis
- Jenkins, T.E. (2015), *Antiquity Now: The Classical World in the Contemporary American Imagination*. Cambridge
- Jenkyns, R. (1980), *The Victorians and Ancient Greece*. Oxford
- _____ (1991), *Dignity and Decadence*. London
- Kallendorf, C. (ed. 2007), *A Companion to the Classical Tradition*. Blackwell, Oxford
- Leonard, M. (2005), *Athens in Paris*. Oxford
- Lianeri, A. and V. Zajko (2008), *Translation and the Classic: Identity as Change in the History of Culture*. Oxford
- Macintosh, F. (1994), *Dying Acts: Death in Ancient Greek and Modern Tragic Drama*. Cork
- _____ (1997), 'Tragedy in performance: nineteenth- and twentieth-century Productions', in P. Easterling (ed.), *The Cambridge Companion to Greek Tragedy*. Cambridge: 284-324
- _____ (2009). *Sophocles' Oedipus Tyrannus*. Cambridge
- _____, P. Michelakis, E .Hall and O. Taplin (edd. 2005), *Agamemnon in Performance 458BC to AD2004*. Oxford
- Malamud, M. (2008), *Ancient Rome and Modern America*. Blackwell, Oxford.
- Martindale, C. (1993), *Redeeming the Text: Latin Poetry and the Hermeneutics of Reception*. Cambridge
- _____ and A.B. Taylor (edd. 2004), *Shakespeare and the Classics*. Cambridge
- _____ and R. F. Thomas (edd. 2006), *Classics and the Uses of Reception*. Oxford

- Mathews, T. and J. Parker (edd. 2011), *Tradition, Translation, Trauma: The Classic and the Modern*. Oxford
- McConnell, J. (2013), *Black Odysseys: The Homeric Odyssey in the African Diaspora since 1939*. Oxford
- Michelakis, P. (2006), 'Reception, Performance and the Sacrifice of Iphigenia' in Martindale and Thomas (edd.), 216-226
- Orrells, D., G.K Bhambra and T. Roynon (edd. 2011), *African Athena: New Agendas*. Oxford
- Porter, J.I. (2005), *Classical Pasts: The Classical Traditions of Greece and Rome*. Princeton
- Rood, T. (2004), *The Sea! The Sea! The Shout of the Ten Thousand in the Modern Imagination*. London
- Sanders, J. (2006), *Adaptation and Appropriation*. London and New York
- Sculter, R. and J. Buguenet (1992), *Theories of Translation*. Chicago and London
- Silk, M.S., I. Gildenhard and R. Barrow (2013), *The Classical Tradition: Art, Literature, Thought*. Wiley-Blackwell
- Stanford, W.B.(1954), *The Ulysses Theme: A Study in the Adaptability of a Traditional Hero*. Oxford
(1976) *Ireland and the Classical Tradition*. Dublin
- Stray, C.A. (1998), *Classics Transformed: Schools and Universities and Society in England 1830-1960*. Oxford
- Venuti, L. (ed. 2004). *The Translation Studies Reader* (2nd ed.). New York & London
- Vernant, J.-P. (1988), 'Oedipus with the Complex' in J.-P.Vernant & P. Vidal-Naquet, *Myth and Tragedy in Ancient Greece* (tr. Janet Lloyd). New York: 85-111
- Vidal-Naquet, P. (1988), 'Oedipus in Vicenza and in Paris: Two Turning Points in the History of Oedipus' in J.-P.Vernant & P. Vidal-Naquet, *Myth and Tragedy in Ancient Greece* (tr. Janet Lloyd). New York: 361-80
- Wyke, M. (1997). *Projecting the past: ancient Rome, cinema, and history*. New York

Standard Reference Works:

- Avery, E.L., C.B.Hogan, A.H.Scuten, G.W.Stone & W.Van Lennep (edd.) (1965-8) *The London Stage, 1660-1800: A Calendar of Plays and Afterpieces...* Carbondale, Illinois
- Der Neue Pauly: Rezeptions- und Wissenschaftsgeschichte*, Supplemente, Band 4. Stuttgart and Weimar 2005.
- DNB* (1908-9) [=Dictionary of National Biography] 2nd Ed. 22 Vols. London
- Enciclopedia dello spettacolo* (1954-62). 9 Vols. Rome. Supplemented by Vol.10, *Cinema, Teatro, Balletto* (Rome 1982)
- New Grove Dictionary of Music and Musicians* (2001), 2nd Ed., ed. Stanley Sadie, 29 vols London [7th ed. Counting from the original *Dictionary* = available as Grove Music Online]
- Allardyce Nicholl B. (1925), *British Drama*. Fourth edition. London / Toronto / Bombay / Sydney
- (1952-9), *A History of English Drama 1660-1900*. Cambridge
- ODNB* [=Oxford Dictionary of National Biography]. 60 Vols. (Oxford 2004)
- Reid, Jane Davidson (1993), *Oxford Guide to Classical Mythology in the Arts*. 2 Vols. New York & Oxford
- Wearing, J.P. (1991), *The London Stage, 1930-1939: a calendar of plays and players*. London

Online Resources:

- APGRD Database, University of Oxford [<http://www.apgrd.ox.ac.uk/database>]
- Open University project 'The Reception of the Texts and Images of Ancient Greece in late twentieth-century drama and poetry in English' <http://www2.open.ac.uk/ClassicalStudies/GreekPlays/>
- International Journal of the Classical Tradition* : <http://www.bu.edu/ict/about/index.html>
- Classical Receptions Journal* 5, Issue 2, June 2013 – Special Issue 'Redeeming the text – 20 years on' *Arion* journal : <http://www.bu.edu/arion/> *Classical Receptions Journal* (<http://crj.oxfordjournals.org/>)

MSt Theory and Methods of Reception
Michaelmas Term 2019

(Thursdays, 2-3.30pm, APGRD Study Room, Classics Centre)

Week 1 - Classical Reception and/or the Classical Tradition: from periphery to centre

Week 2 - Formalism, New Criticism and Iser's Reader response theory

Week 3 - Marxist Literary theory and Jauss's *Rezeptionstheorie*

Week 4 - Anglophone Classical Reception theory (incl. Classical Performance Reception) – Martindale, Hardwick, Porter, Burrow, Hall and Harrop

Week 5 – NO MEETING THIS WEEK

Week 6 - Classical Reception and/or Cultural Studies – the 'democratic turn'; classics and class – Malamud, Hardwick, Hall, Wyke

Week 7 - Classical Reception, Comparative Literature and World Literatures – Bassnett, Damrosch

Week 8 - History of Scholarship

Week 0 - Hilary Term - Classical Reception, Translation Studies, Adaptation Theory – the 'creative turn'; appropriation/adaptation – Venuti, Hutcheon, Sanders

Note on the Course: Weeks 2-3 explore the genealogy of Classical Reception Studies; Weeks 4-5 focus on recent theoretical discussions in Classical Reception generally. Weeks 6-8 examine the various ways in which methods employed in Classical Reception Studies relate to those within other well-established disciplines within the academy, including Classics itself.

Recommended Reading:

- Bailey, P. (1994) 'Conspiracies of Meaning: Music-Hall and the Knowingness of Popular Culture' *Past & Present*: 138-170
- Bassnett, S. (1991), *Translation Studies* (rev. ed.). London
- _____ (1993), *Comparative Literature: A Critical Introduction*. Blackwell, Oxford
- _____ and A. Lefevre (edd. 1998), *Constructing Cultures*. London
- Bennett, S. (1990), *Theatre Audiences: A Theory of Production and Reception*. New York
- Bolgar, R.R. (1954), *The Classical Heritage and Its Beneficiaries*. Cambridge
- Budelmann, F. (2004), 'Greek tragedies in West African Adaptations' *PCPhS* 50: 1-28 (repr. in B. Goff (ed. 2005), *Classics and Colonialism*. London)
- _____ and J. Haubold (2008), 'Reception and Tradition' in Hardwick and Stray (edd.): 13-25
- Butler, S. (ed. 2016), *Deep Classics: Rethinking Classical Reception*. London
- Clarke, G.W. (ed. 1989), *Rediscovering Hellenism: The Hellenic Inheritance and the English Imagination*. Cambridge
- Clarke, M.L (1945), *Greek Studies in England 1700-1830*. Cambridge
- Damrosch, D. (2003), *What is World Literature?* Princeton, NJ.

- DeMaria, R. Jr and R. Brown (2006), *Classical Literature and Its Reception: An Anthology*. Blackwell, Oxford
- Easterling, P.E. & E. Hall (edd. 2002), *Greek and Roman Actors: Aspects of an Ancient Profession*. Cambridge
- Flashar, H. (2009), *Inszenierung der Antike: das griechische Drama auf der Bühne der Neuzeit*. 2nd ed. Munich
- France, P. (ed.2000), *The Oxford Guide to Literature in Translation*. Oxford
- Gadamer, H.-G. (1975), *Truth and Method*. New York (tr. G.Barden & J. Cumming from the 2nd ed., 1965; 1st ed. 1960)
- Gillespie, S. (1998), *The Poets on the Classics. An Anthology*. London & New York
- Goff, B. (ed. 2005), *Classics and Colonialism*. London
- _____ and M.Simpson (edd. 2007), *Crossroads in the Black Aegean*. Oxford
- Goldhill, S. (2002), *Who Needs Greek? Contests in the Cultural History of Hellenism*. Cambridge
- Güthenke, C. (2008), *Placing Modern Greece: The Dynamics of Romantic Hellenism, 1770-1840*. Oxford
- _____ (2005), 'Nostalgia and Neutrality: a Response to Charles Martindale', *Classical Reception Studies Journal* 5: 238-245
- Hall, E. (2004), 'Towards a Theory of Performance Reception' *Arion* 12: 51-89
- _____ (2008a), 'Putting the Class into Classical Reception' in Hardwick and Stray (edd.): 386-398
- _____ (2008b), *The Return of Ulysses: A Cultural History of Homer's Odyssey*. New York
- _____ (2013), *Adventures with Iphigenia in Tauris*. Oxford/New York,
- _____, F. Macintosh & O. Taplin (edd. 2000), *Medea in Performance, 1500-2000*. Oxford
- _____, F. Macintosh & A. Wrigley (edd. 2004), *Dionysus Since 69: Greek Tragedy at the Dawn of the Third Millennium*. Oxford
- _____ and F. Macintosh (2005), *Greek Tragedy and the British Theatre 1660-1914*. Oxford
- _____ and S. Harrop (edd. 2010), *Theorising Performance Reception*. London
- Hardwick, L. (2000), *Translating Words, Translating Cultures*. London
- _____ (2003), *Reception Studies (Greece & Rome New Surveys in the Classics No.33)*. Oxford
- _____ and C. Gillespie (edd.2007), *Classics in Post-Colonial Worlds*. Oxford
- _____ and C. Stray (edd. 2007), *A Companion to Classical Receptions*. Blackwell, Oxford
- Harloe, K. (2010), 'Can Political Theory Provide a Model for Reception? Max Weber and Hannah Arendt', *Cultural Critique* 74 (Winter): 17-31
- Harrison, S. (ed. 2009), *Living Classics: Greece and Rome in Contemporary Poetry in English*. Oxford
- Haynes, K. (2003). *English Literature and Ancient Languages*. Oxford
- Heath, M. (1987), 'Iure principem locum tenet: Euripides' *Hecuba*', *BICS* 34: 40-68
- Hight, G. (1949), *The Classical Tradition: Greek and Roman Influences on Western Literature*. Oxford
- Holub, R. C. (1984), *Reception Theory: A critical introduction*. London & New York
- Hutcheon, L. (2006), *A Theory of Adaptation*. New York & London
- Iser, W. (1990), *The Implied Reader: Patterns of Communication from Bunyan to Beckett*. Baltimore & London
- _____ (1991), *The Act of Reading: A Theory of Aesthetic Response*. Baltimore & London
- Jauss, H.R. (1982), *Toward an Aesthetic of Reception* (tr. T.Bahti). Minneapolis
- Jenkins, T.E. (2015), *Antiquity Now: The Classical World in the Contemporary American Imagination*. Cambridge
- Jenkyns, R. (1980), *The Victorians and Ancient Greece*. Oxford
- _____ (1991), *Dignity and Decadence*. London
- Kallendorf, C. (ed. 2007), *A Companion to the Classical Tradition*. Blackwell, Oxford
- Leonard, M. (2005), *Athens in Paris*. Oxford
- Lianeri, A. and V. Zajko (2008), *Translation and the Classic: Identity as Change in the History of Culture*. Oxford
- Macintosh, F. (1994), *Dying Acts: Death in Ancient Greek and Modern Tragic Drama*. Cork
- _____ (1997), 'Tragedy in performance: nineteenth- and twentieth-century Productions', in P. Easterling (ed.), *The Cambridge Companion to Greek Tragedy*. Cambridge: 284-324
- _____ (2009). *Sophocles' Oedipus Tyrannus*. Cambridge
- _____, P. Michelakis, E. Hall and O. Taplin (edd. 2005), *Agamemnon in Performance 458BC to AD2004*. Oxford
- Malamud, M. (2008), *Ancient Rome and Modern America*. Blackwell, Oxford.
- Martindale, C. (1993), *Redeeming the Text: Latin Poetry and the Hermeneutics of Reception*. Cambridge

- _____ and A.B. Taylor (edd. 2004), *Shakespeare and the Classics*. Cambridge
- _____ and R. F. Thomas (edd. 2006), *Classics and the Uses of Reception*. Oxford
- Mathews, T. and J. Parker (edd. 2011), *Tradition, Translation, Trauma: The Classic and the Modern*. Oxford
- McConnell, J. (2013), *Black Odysseys: The Homeric Odyssey in the African Diaspora since 1939*. Oxford
- Michelakis, P. (2006), 'Reception, Performance and the Sacrifice of Iphigenia' in Martindale and Thomas (edd.), 216-226
- Orrells, D., G.K Bhambra and T. Roynon (edd. 2011), *African Athena: New Agendas*. Oxford
- Porter, J.I. (2005), *Classical Pasts: The Classical Traditions of Greece and Rome*. Princeton
- Rood, T. (2004), *The Sea! The Sea! The Shout of the Ten Thousand in the Modern Imagination*. London
- Sanders, J. (2006), *Adaptation and Appropriation*. London and New York
- Sculter, R. and J. Buguenet (1992), *Theories of Translation*. Chicago and London
- Silk, M.S., I. Gildenhard and R. Barrow (2013), *The Classical Tradition: Art, Literature, Thought*. Wiley-Blackwell
- Stanford, W.B.(1954), *The Ulysses Theme: A Study in the Adaptability of a Traditional Hero*. Oxford
- _____ (1976) *Ireland and the Classical Tradition*. Dublin
- Stray, C.A. (1998), *Classics Transformed: Schools and Universities and Society in England 1830-1960*. Oxford
- Venuti, L. (ed. 2004). *The Translation Studies Reader* (2nd ed.). New York & London
- Vernant, J.-P. (1988), 'Oedipus with the Complex' in J.-P.Vernant & P. Vidal-Naquet, *Myth and Tragedy in Ancient Greece* (tr. Janet Lloyd). New York: 85-111
- Vidal-Naquet, P. (1988), 'Oedipus in Vicenza and in Paris: Two Turning Points in the History of Oedipus' in J.-P.Vernant & P. Vidal-Naquet, *Myth and Tragedy in Ancient Greece* (tr. Janet Lloyd). New York: 361-80
- Wyke, M. (1997). *Projecting the past: ancient Rome, cinema, and history*. New York

Standard Reference Works:

- Avery, E.L., C.B.Hogan, A.H.Scuten, G.W.Stone & W.Van Lennep (edd.) (1965-8) *The London Stage, 1660-1800: A Calendar of Plays and Afterpieces...* Carbondale, Illinois
- Der Neue Pauly: Rezeptions- und Wissenschaftsgeschichte*, Supplemente, Band 4. Stuttgart and Weimar 2005.
- DNB* (1908-9) [=Dictionary of National Biography] 2nd Ed. 22 Vols. London
- Enciclopedia dello spettacolo* (1954-62). 9 Vols. Rome. Supplemented by Vol.10, *Cinema, Teatro, Balletto* (Rome 1982)
- New Grove Dictionary of Music and Musicians* (2001), 2nd Ed., ed. Stanley Sadie, 29 vols London [7th ed. Counting from the original *Dictionary* = available as Grove Music Online]
- Allardyce Nicholl B. (1925), *British Drama*. Fourth edition. London / Toronto / Bombay / Sydney
- (1952-9), *A History of English Drama 1660-1900*. Cambridge
- ODNB* [=Oxford Dictionary of National Biography]. 60 Vols. (Oxford 2004)
- Reid, Jane Davidson (1993), *Oxford Guide to Classical Mythology in the Arts*. 2 Vols. New York & Oxford
- Wearing, J.P. (1991), *The London Stage, 1930-1939: a calendar of plays and players*. London

Online Resources:

- APGRD Database, University of Oxford [<http://www.apgrd.ox.ac.uk/database>]
- Open University project 'The Reception of the Texts and Images of Ancient Greece in late twentieth-century drama and poetry in English' <http://www2.open.ac.uk/ClassicalStudies/GreekPlays/>
- International Journal of the Classical Tradition* : <http://www.bu.edu/ict/about/index.html>
- Classical Receptions Journal* 5, Issue 2, June 2013 – Special Issue 'Redeeming the text – 20 years on' *Arion* journal : <http://www.bu.edu/arion/> *Classical Receptions Journal* (<http://crj.oxfordjournals.org/>)

MSt Theory and Methods of Reception
Michaelmas Term 2020

(Thursdays, 2-4pm, Online via TEAMS)

Week 1 – Introductory – Value/Time/Responsibility

Week 2 – Reader – Agency/Martindale

Week 3 – Power and Hierarchies – class/cultural studies

Week 4 – Discipline/God/Situatedness

Week 5 – World – postcolonial and World Literature

Week 6 - Workshop – discussion of participants’ research areas

Week 7 – Posthumanism/materialism

Week 8 – Untimeliness/Time – Jauss/queer studies

Week 0 - Hilary Term – follow up meeting – topic tbc

Note on the Course: This year we will be using *Postclassicisms* by the Postclassicisms Collective (Chicago 2020) as the starting point for many discussions. A copy will be sent to you, along with copies of any further recommended reading. Each session will begin with a short presentation followed by a mixture of break-out/ small group and plenary discussion.

Recommended Reading:

- Atack, C. (2020), ‘Plato’s queer time: dialogic moments in the life and death of Socrates’, In Special Issue: Anachronisms and Antiquity, edd. T. Rood and M. Umachandra, *Classical Receptions Journal* 12
- Billings, J., F. Budelmann and F. Macintosh (edd. 2013), *Choruses, Ancient and Modern*. Oxford
- Bolgar, R.R. (1954), *The Classical Heritage and Its Beneficiaries*. Cambridge
- Butler, S. (ed. 2016), *Deep Classics: Rethinking Classical Reception*. London
- _____ (2019), ‘The youth of antiquity: reception, homosexuality, alterity’, *Classical Receptions Journal* 11: 373-406
- Clarke, G.W. (ed. 1989), *Rediscovering Hellenism: The Hellenic Inheritance and the English Imagination*. Cambridge
- Clarke, M.L (1945), *Greek Studies in England 1700-1830*. Cambridge

- DeMaria, R. Jr and R. Brown (2006), *Classical Literature and Its Reception: An Anthology*. Blackwell, Oxford
- Easterling, P.E. & E. Hall (edd. 2002), *Greek and Roman Actors: Aspects of an Ancient Profession*. Cambridge
- Flashar, H. (1991), *Inszenierung der Antike: das griechische Drama auf der Bühne der Neuzeit*. Munich
- Gadamer, H.-G. (1975) *Truth and Method*. New York (tr. G.Barden & J. Cumming from the 2nd ed., 1965; 1st ed. 1960)
- Gillespie, S. (1998), *The Poets on the Classics. An Anthology*. London & New York
- B.Goff (ed.), *Classics and Colonialism* (London, 2005)
- B.Goff and M.Simpson (eds.), *Crossroads in the Black Aegean* (Oxford, 2007)
- Güthenke, C. (2008), *Placing Modern Greece: The Dynamics of Romantic Hellenism, 1770-1840*. Oxford
- _____ (2005), 'Nostalgia and Neutrality: a Response to Charles Martindale', *Classical Reception Studies Journal* 5: 238-245
- _____ (2019), 'Introduction: 'A mirror does not develop...': The History of Classical Scholarship as Reception, in C. Stray, *Classics in Britain: Scholarship, Education, and Publishing 1800-2000*. Oxford, 1-9
- _____ and B. Holmes (2018), 'Hyperinclusivity, Hypercanonicity, and the Future of the Field', in M. Formisano and C.S. Kraus (edd.), *Canonicity, Marginality, Passion*. Oxford, 57-73
- Hall, E. (2004), 'Towards a Theory of Performance Reception' *Arion* 12: 51-89
- _____, F.Macintosh & O. Taplin (edd. 2000), *Medea in Performance, 1500-2000*. Oxford
- _____, F.Macintosh & A.Wrigley (edd. 2004), *Dionysus Since 69: Greek Tragedy at the Dawn of the Third Millennium*. Oxford
- _____ and F.Macintosh (2005), *Greek Tragedy and the British Theatre 1660-1914*. Oxford
- _____ and S. Harrop (edd. 2010), *Theorising Performance: Greek Drama, Cultural History and Critical Practice*. London
- _____ (2013), *Adventures with Iphigenia in Tauris*. Oxford
- Hardwick, L. (2000), *Translating Words, Translating Cultures*. London
- _____ (2003), *Reception Studies (Greece & Rome New Surveys in the Classics* No.33). Oxford
- _____ and C. Stray (edd. 2007), *Blackwell Companion to Classical Receptions*. Oxford
- _____ (2011), 'Fuzzy Connections: Classical Texts and Modern Poetry in English' in J. Parker and T. Matthews (edd), *Tradition, Translation, Trauma: The Classics and the Modern*. Oxford, 39-60
- Heath, M. (1987), 'Iure principem locum tenet: Euripides' *Hecuba*', *BICS* 34: 40-68
- Hight, G. (1949), *The Classical Tradition: Greek and Roman Influences on Western Literature*. Oxford
- Holmes, B. and K. Marta (edd. 2017), *Liquid Antiquity* (DESTE Foundation, Athens)
- Iser, W. (1978), *The Act of Reading: A Theory of Aesthetic Response*. Baltimore & London
- Jauss, H.R. (1982), *Toward an Aesthetic of Reception* (tr. T.Bahti). Minneapolis
- Jenkins, R. (1980), *The Victorians and Ancient Greece*. Oxford
- _____ (1991), *Dignity and Decadence*. London
- Kallendorf, C.W. (ed. 2007), *Blackwell Companion to the Classical Tradition*. Oxford

- Macintosh, F. (1994), *Dying Acts: Death in Ancient Greek and Modern Tragic Drama*. Cork
- _____ (1997), 'Tragedy in performance: nineteenth- and twentieth-century Productions', in P.Easterling (ed.), *The Cambridge Companion to Greek Tragedy*. Cambridge: 284-324
- _____ (2001), 'Alcestis in Britain', *Cahiers du GITA* 14: 281-308
- _____ (2009), *Sophocles' Oedipus Tyrannus*. Cambridge
- _____ P.Michelakis, E.Hall and O.Taplin (edd. 2005), *Agamemnon in Performance 458BC to AD2004*. Oxford
- _____ (ed. 2010), *The Ancient Dancer in the Modern World: Responses to Greek and Roman Dance*. Oxford
- Martindale, C. (1993), *Redeeming the Text: Latin Poetry and the Hermeneutics of Reception*. Cambridge
- _____ and A.B. Taylor (edd. 2004), *Shakespeare and the Classics*. Cambridge
- _____ and R. F. Thomas (edd. 2006), *Classics and the Uses of Reception*. Oxford
- Mathews, T. and J. Parker (edd. 2011), *Tradition, Translation, Trauma: The Classic and the Modern*. Oxford
- Matzner, S. (2016), 'Queer Unhistoricism: Scholars, Metalepsis, and Interventions of the Unruly Past' in Butler (ed.), *Deep Classics*, 179-202
- McConnell, J. (2013), *Black Odysseys: The Homeric Odyssey in the African Diaspora since 1939*. Oxford
- Michelakis, Pantelis (2006), 'Reception, Performance and the Sacrifice of Iphigenia' in Martindale and Thomas (edd.), Oxford: 216-226
- Orrells, D., G.K Bhambra and T. Roynon (edd. 2011), *African Athena: New Agendas*. Oxford
- Postclassicisms Collective (2019), *Postclassicisms*. Chicago
- Rankine, P. (2019), 'The Classics, Race, and Community-Engaged or Public Scholarship', *American Journal of Philology* 140: 345-359
- Rood, T., C. Atack and Tom Phillips (2019), *Anachronism and Antiquity*. London
- Rood, T and M. Umachandran (edd. 2020), Special Issue: Anachronism and Antiquity, *Classical Receptions Journal* 12
- Silk, M.S., I. Goldenhard and R. Barrow (2013), *The Classical Tradition: Art, Literature, Thought*. Wiley-Blackwell
- Silverblank, H. and M. Ward, 'Why does classical reception need disability studies?' (forthcoming 2020) *Classical Reception Studies*
- Sourvinou-Inwood, C. (1989), 'Assumptions and the Creation of Meaning: Reading Sophocles' *Antigone*', *JHS* 109: 134-148
- Stanford, W.B.(1954), *The Ulysses Theme: A Study in the Adaptability of a Traditional Hero*. Oxford
- _____ (1976) *Ireland and the Classical Tradition*. Dublin
- Stray, C.A. (1998), *Classics Transformed: Schools and Universities and Society in England 1830-1960*. Oxford
- _____ (ed.) (2003), *The Classical Association: The First Century 1903-2003*. Supplement to *Greece and Rome*. Oxford
- Vernant, J.-P. (1988), 'Oedipus with the Complex' in J.-P.Vernant & P. Vidal-Naquet, *Myth and Tragedy in Ancient Greece* (tr. Janet Lloyd). New York: 85-111
- Vidal-Naquet, P. (1988), 'Oedipus in Vicenza and in Paris: Two Turning Points in the History of Oedipus' in J.-P.Vernant & P. Vidal-Naquet, *Myth and Tragedy in Ancient Greece* (tr. Janet Lloyd). New York: 361-80

- Ward, M. (2019), 'Assemblage theory and the uses of classical reception: the case of Aristotle Knowsley's Oedipus', *Classical Receptions Journal* 11: 508-523
- Wingrove, E. (2016), 'Political displacement at the point of reception', *Classical Receptions Journal* 8: 114-132

Standard Reference Work:

Reid, Jane Davidson (1993), *Oxford Guide to Classical Mythology in the Arts*. 2 Vols. New York & Oxford

Online Resources/Journals:

APGRD Database, University of Oxford [<http://www.apgrd.ox.ac.uk/database>]

Classical Receptions Journal 4, Issue 2, November 2012 – *Translation, transgression, transformation: contemporary women authors and classical reception*: Guest editors, F. Cox and E. Theodorakopoulos

Classical Receptions Journal 5, Issue 2, June 2013 – Special Issue 'Redeeming the text – 20 years on'

<http://crj.oxfordjournals.org/content/current>

Open University project 'The Reception of the Texts and Images of Ancient Greece in late twentieth-century drama and poetry in English'

<http://www2.open.ac.uk/ClassicalStudies/GreekPlays/>

International Journal of the Classical Tradition :

<http://www.bu.edu/ict/about/index.html>

Arion journal : <http://www.bu.edu/arion/>

Classical Reception Studies Network (CRSN)