

Approaches to the Reception of the Classical World (23-24)

CLAS 0118 (15 credits one term) / CLADS0111 (30 credits two terms)

course director: Maria Wyke(m.wyke@ucl.ac.uk)

with a team of course tutors

Thursdays 2-4pm

<https://moodle.ucl.ac.uk/course/view.php?id=37645>



Aims

The course aims to introduce students to the principal issues, ideas and methods involved in studying the reception of the classical world across a range of periods, societies, and media. It will provide key illustrations of different responses to classical cultures in action and demonstrate how later cultures have viewed and made use of the classical world from their own historically situated standpoint. It also aims to equip students with the tools for further research in the reception of the classical world by developing their critical and conceptual understanding in this field. The course is taught by a range of experts in classical reception. It addresses theory, the history of reception (from within antiquity to the twenty-first century, from the Mediterranean to the Caribbean). The course also explores the engagements of classical antiquity throughout the centuries with issues of gender, class, race, politics and national identity.

In term 1, 'reception studies' and its theoretical approaches are introduced. Case studies of reception are then explored within antiquity and beyond up to the early modern period, with a focus mainly on literary reception (and includes a tour of the Warburg Library). In term 2, case studies of reception are explored from the Renaissance up to the present day, with an emphasis on material culture, art, museums, performance, film and political thought (and includes a session in the Petrie Museum). UCL MA Reception students take the whole module (30 credits, 2 coursework essays of 3,500 words). Other MA students may take the whole module or just the term 1 as a half module (15 credits, 1 coursework essay of 3,500 words). T1 coursework deadline is 15 December 2023, T2 deadline is 22 March 2024.

Term 1 2023

1. History and value of reception studies (MW) 5 October
2. Key theories and methods for reception studies (PV) 12 October
3. Reception in Republican Rome (GM) 19 October
4. Virgil's reception of epic and tragedy (FMG) 26 October
5. The Homeric tradition in Byzantium (AM) 2 November

UCL Reading week

6. Transmission (MN) 16 November
7. Antiquity in Opera (GM) 23 November
8. Renaissance artists and the antique (RD) 30 November
9. The Warburg Library (CL) 7 December
10. Writing a Reception dissertation (MW) 14 December

Term 2 2024

11. Dante (PV) 11 January
12. Winckelmann and Neo-Classicism (RD) 18 January
13. Collecting and displaying: the Petrie Museum (AG) 25 January
14. Socrates and the Enlightenment (ML) 1 February
15. Sanskrit Literature & Culture in Europe & America (MI) 8 February

UCL Reading week

16. Fascism and the display of ancient Rome (GdiM) 22 February
17. Classics & English Poetry: Virgil and Heaney (PD) 29 February
18. Classical Architecture in Modern Architecture (AA) 7 March
19. Homer on Film (AM) 14 March
20. Greek drama on the modern stage (GdiM) 21 March

CLAS0116/117/118/111
Approaches to the Reception of the Classical World

*Do make use of the [UCL Library Services Subject Guide to Classics](#) *

(a) Introductions to the Classical World

The Oxford Classical Dictionary, 4th ed. 2012, eds. S. Hornblower, A. Spawforth, E. Eidinow is a valuable and up-to-date reference tool for all aspects of the ancient world and can be searched online through UCL Library.

- Ando, C. *Roman Religion* (Edinburgh Univ Press, 2003)
Beard, M. and Henderson, J. *Classics: A Very Short Introduction* (Oxford, 1995)
Braund, S. M. *Latin Literature* (London, 2002)
Cartledge, P. *The Greeks* (Cambridge 1993)
Etienne, R. and F. *The Search for Ancient Greece* (London, 1992)
Fox, R. K. *The Classical World: An Epic Story from Homer to Hadrian* (2006)
Harrison, T. *Greek Religion: Belief and Experience* (London 2001)
Irwin, T. *Classical Philosophy* (Oxford, 1999)
Kamm, A and Graham, A. *The Romans* (Routledge, 2014)
Moatti, C. *The Search for Ancient Rome* (London, 1993)
Morales, H. *Classical Mythology. A Very Short Introduction* (Oxford, 2007)
Osborne, R. *Greek History* (London, 2004)
Spivey, N. *Greek Art* (1997)
Stewart, P. *Roman Art* (2004)
Whitmarsh, T. *Ancient Greek Literature* (Cambridge, 2004)
Woolf, G. *Rome: An Empire's Story* (Oxford, 2013)

(b) General works on Classical Reception & Classical Tradition

- Brockliss, William, Pramit Chaudhuri, Ayelet Haimson Lushkov and Katherine Wasdin, eds., *Reception and the Classics* (Cambridge: Cambridge University Press, 2012)
Butler, S. (ed.) *Deep Classics: Rethinking Classical Reception* (London, 2016)
De Pourcq, et al. eds. *Framing Classical Reception Studies* (Brill, 2020)
Goldhill, S. *Who Needs Greek? Contests in the Cultural History of Hellenism* (Cambridge, 2002)
---- *Love, Sex and Tragedy: How the Ancient World Shapes our Lives* (London, 2004)
Hardwick, L. *Reception Studies [Greece & Rome New Surveys in the Classics, No.33]* (Oxford, 2003)
Hardwick, L. and C. Stray (edd.) *Blackwell Companion to Classical Receptions* (Oxford, 2007)
Hardwick, L. & Harrison, S. (eds) *Classics in the Modern World: A 'Democratic turn?'* (Oxford, 2013)
Iser, W., 'Reception Theory', in *How to Do Theory* (Oxford, 2006), pp. 57–69.
Jauss, H. R. (1982) *Toward an Aesthetic of Reception*, trans T. Bahti, Minneapolis.
Kallendorf, Craig, *Companion to the Classical Tradition* (Oxford, 2006)
Martindale, C. and R. Thomas (edd.) *Classics and the Uses of Reception* (Oxford, 2006)
Morales, H. *Antigone Rising: The Subversive Power of Ancient Myths* (London)
Most, G. W., Grafton, A. and Settis, S. (edd.) *The Classical Tradition* (Cambridge, Mass., 2007)
Postclassicisms Collective *Postclassicisms* (Chicago, 2019)
Richardson, E. ed. *Classics in Extremis: The Edges of Classical Reception* (2019)
Settis, S. *The Future of the 'Classical'*. (Cambridge, 2006)
Silk, M. Gildenhard, I. and Barrow, R. *The Classical Tradition: Art, Literature, Thought* (Chicester, 2014)
Willis, I. *Reception*. (London, 2018)

(c) Types of Classical Reception

Available to search online through UCL Library are the very useful supplements of 'New Pauly online':

1.4 *The Reception of Myth and Mythology*

1.5 *The Reception of Classical Literature*

2.7 *Figures of Antiquity and their Reception in Art, Literature and Music*

2.8 *The Reception of Antiquity in Renaissance Humanism*

Armstrong, R. *A Compulsion for Antiquity: Freud and the Ancient World* (Ithaca, 2005)

Bakogianni, A. (ed.) *Dialogues with the Past: Classical Reception Theory and Practice* (London, 2013)

Barchiesi, Alessandro *Speaking Volumes: Narrative and Intertext in Ovid and Other Latin Poets* (London: Duckworth, 2001)

Bondanella, P. *The Eternal City. Roman Images in the Modern World* (Chapel Hill, 1987)

DeMaira, R. and Brown, R. D. *Classical Literature and its Reception: An Anthology* (Oxford, 2007)

Edwards, C. (ed.) *Roman Presences. Receptions of Rome in European Culture, 1789–1945* (Cambridge, 1999)

Galinsky, G. K. *Classical and Modern Interactions. Postmodern Architecture, Multiculturalism, Decline, and Other Issues* (Austin, 1992)

Gillespie, S. *English Translation and Classical Reception: Towards a New Literary History* (Oxford, 2011)

Godman, P. and Murray, O. (edd.) *Latin Poetry and the Classical Tradition. Essays in Medieval and Renaissance Literature* (Oxford, 1990)

Goldhill, Simon (2011) *Victorian Culture and Classical Antiquity: Art, Opera, Fiction, and the Proclamation of Modernity*, Princeton.

Goff, B. (ed.) *Classics and Colonialism* (London, 2005)

Graziosi, B. and E. Greenwood (edd.) *Homer in the Twentieth Century: Between World Literature and Western Canon* (Oxford, 2007)

Hall, E., Macintosh, F. and Wrigley, A. (edd.) *Dionysus Since 69: Greek Tragedy at the Dawn of the Third Millennium* (Oxford, 2004)

Hall, E. *The Return of Ulysses: A Cultural History of Homer's Odyssey* (London, 2008)

Hardie Philip R., and Helen Moore, *Classical Literary Careers and Their Reception* (Cambridge: Cambridge University Press, 2010)

Harrison, S. J. (ed.) *Texts, Ideas, and the Classics. Scholarship, Theory, and Classical Literature* (Oxford, 2001)

Haskell, F. and Penny, N. *Taste and the Antique. The Lure of Classical Sculpture, 1500-1900* (New Haven, 1981)

Hightet, G. *The Classical Tradition. Greek and Roman Influences on Western Literature* (New York, 1949)

Hinds, Stephen *Allusion and Intertext: Dynamics of Appropriation in Roman Poetry* (Cambridge: Cambridge University Press, 1998)

Hingley, R. *Roman Officers and English Gentlemen: The Imperial Origins of Roman Archaeology* (London and New York, 2000)

Hopkins, D. and Martindale, C. (eds.) *The Oxford History of Classical Reception in English Literature* (Oxford, 2012) general editors, see volume details below.

Hodkinson, O and H Lovatt eds. *Classical reception and Children's Literature* (2018)

Ingleheart, Jennifer (2018). *Masculine Plural: Queer Classics, Sex, and Education*. Oxford: Oxford University Press.

Ingleheart, Jennifer, ed. (2015). *Ancient Rome and the Construction of Modern Homosexual Identities*. Classical Presences. Oxford University Press.

- Jenkyns, R. *The Victorians and Ancient Greece* (Cambridge, Mass., 1980)
- *Dignity and Decadence. Victorian Art and the Classical Inheritance* (London, 1991)
- (ed.) *The Legacy of Rome: A New Appraisal* (Oxford, 1992)
- Johnson, M. *Antipodean Antiquities: Classical Reception Down Under* (London, 2019)
- Kraye, J. (ed.) *The Cambridge Companion to Renaissance Humanism* (Cambridge, 1996)
- Leonard, M. *Athens in Paris: Ancient Greece and the Political in Post-War French Thought* (Oxford, 2005)
- & Prins, Y. 'Classical reception and the political', *Cultural Critique* 74: 1-13
- *Tragic Modernities* (Harvard, 2015)
- Lloyd-Jones, H. *Blood for the Ghosts: Classical Influences in the Nineteenth and Twentieth Centuries* (London, 1982)
- *Classical Survivals: The Classics in the Modern World* (London, 1982)
- Marchand, S. *Down from Olympus: Archaeology and Philhellenism in Germany, 1750-1970* (Princeton, 1996)
- Martindale Charles ed. *Virgil and His Influence: Bimillennial Studies*, (Bristol: Bristol Classical Press, 1984)
- Martindale, C. *Redeeming the Text: Latin Poetry and the Hermeneutics of Reception* (Cambridge, 1993)
- Maurice, L. ed *Rewriting the Ancient World: Greeks, Romans, Jews & Christians in Modern Popular Fiction* (2017)
- ed. *The Role of Ancient Greece and Rome in Children's Literature* (2015)
- Nietzsche, Friedrich *The Birth of Tragedy*. Oxford (2000)
- The Oxford History of Classical Reception in English Literature*
- Volume 1 800-1558* ed R. Copeland (Oxford, 2016)
- Volume 2 1558-1660* eds P. Cheney & P. Hardie (Oxford, 2015)
- Volume 3 1660-1790* eds D. Hopkins & C. Martindale (Oxford, 2012)
- Volume 4 1790-1880* eds N. Vance & J. Wallace (Oxford, 2015)
- Volume 5 After 1880* ed K. Haynes (Oxford, 2019)
- Pfeiffer, R. *History of Classical Scholarship from the Beginnings to the End of the Hellenistic Age* (Oxford, 1968)
- *History of Classical Scholarship from 1300 to 1850* (Oxford, 1976)
- Porter, J. *Nietzsche and the Philology of the Future* (Stanford, 2000)
- Prins, Yopie *Victorian Sappho* (Princeton, 1999)
- Reynolds, L. D. (ed.) *Texts and Transmission. A survey of the Latin Classics* (Oxford, 1983)
- and Wilson, N. G. *Scribes and Scholars. A Guide to the Transmission of Greek and Latin Literature*, 4th ed. (Oxford, 2013)
- Roynon, Tessa *The Classical Tradition in Modern American Fiction* (2021)
- Schmidt, D. J. *On Germans and Other Greeks: Tragedy and Ethical Life* (Bloomington, 2001)
- Silk, M.S. and Stern, J.P. *Nietzsche on Tragedy*. Cambridge (1981)
- Stray, C. *Classics Transformed: Schools, Universities and Society in England, 1830-1960* (Oxford, 1998)
- Tambakaki, P. *Brill's Companion to Classical Reception and Modern World Poetry* (2023)
- Torlone, Z. T. et al eds. *A Handbook to Classical Reception in Eastern and Central Europe* (2017)
- Vance, N. *The Victorians and Ancient Rome* (Oxford, 1997)
- Wilamowitz, U. *History of Classical Scholarship*, trans. A. Harris (London, 1984)
- Winkler, M. (ed.) *Classical Myth and Culture in the Cinema* (Oxford, 2001)
- Wyke, M. *Projecting the Past: Ancient Rome, Cinema and History* (London, 1997)
- and Biddiss, M. (edd.) *The Uses and Abuses of Antiquity* (Bern, 1999)
- Zajko, V. and M. Leonard. eds. *Laughing with Medusa: Classical Myth and Feminist Thought* (Oxford, 2006)
- Zajko, V. ed. *A Handbook to the Reception of Classical Mythology* (2017)

Approaches Module assessment details

Formative Assessment: All students are expected to present in live discussion for c 10 minutes at one of the sessions the activity suggested for it by the session tutor, through the use of a powerpoint.

Summative Assessment: Module of 30 credits: two coursework essays each of 3,500 words or 15 credits: one coursework essay of 3,500 words.

The first essay must be on a subject related to the term 1 topics. The second essay must be on a subject related to the term 2 topics (unless permission has been given to do a second term 1 topic). Both essays should reflect on how the essay's subject engages with broader issues about the reception of the classical world. Suggested essay titles are included in the individual reading lists for each week's topic, but theme and title can be negotiated with the relevant session tutor and then be submitted for approval to the organiser of the programme (Maria Wyke). The session tutor may also provide further bibliographic advice. You should choose a topic and decide upon a title by the end of reading week in each of the terms to give you time to start reading and to consult the relevant session tutor about your title and your essay plan.

Submission details for all modules are presented in the **Postgraduate deadlines map 2023/24** within the [Greek and Latin Postgraduate handbook](#). This map can be downloaded and filtered in Excel to create an individual submission planner for each student for the year.

Sample essays are on moodle.

Deadlines

Term 1

(a) *The theme and title* for the essay related to the Term 1 topics must have been discussed with the relevant session tutor and submitted to the Module tutor (Maria Wyke) for approval by **Monday 4 December 2023**.

(b) *An outline for the essay (of two or three pages)* should be submitted by email attachment to the session tutor by **Monday 8 January 2024 latest**. Please also send it to Maria Wyke so that she can log you have submitted one. This draft will be returned to you annotated but not graded for you to revise in the light of feedback.

(c) *The final full version* should be submitted here on this Moodle site via Turnitin by **Wednesday 31 January 2024**.

Term 2

(a) *The theme and title* for the essay related to the Term 2 topics must have been discussed with the relevant session tutor and submitted to the Module tutor (Maria Wyke) for approval by **Monday 11 March 2024**.

(b) *An outline for the essay (of two or three pages)* should be submitted by email attachment to the session tutor by **Monday 8 April 2024 latest**. Please also send it to Maria Wyke so that she can log you have submitted one. This draft will be returned to you annotated but not graded for you to revise in the light of feedback.

(c) *The final full version* should be submitted here on this Moodle site via Turnitin by **Wednesday 15 May 2024**.