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RECEPTION STUDIES

BY  
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## PREFACE

Reception studies in Classics is a rapidly changing field. In preparing this contribution to the New Surveys series, I have been unashamedly didactic in trying to marry an outline of the current trends in the most interesting and influential areas of research to my arguments about the relationship between classical studies and broader cultural frameworks. In the ancient world, the texts discussed were not kept apart in ivory towers. Whether they were oral, written, built or performed they constituted a vibrant part of community culture and its often contested values and power struggles. Some aspects of reception studies suggest that this is beginning to happen once more. I hope that at least some of my suggestions will provoke further debate and that the discussion as a whole will encourage readers to look again at both the ancient and the modern texts.

At the request of the Series Editor almost all the references are to material published in English and I have also concentrated on those which are most easily accessible.

Academics and practitioners have, as always, been extremely generous in discussing their work with me, often in advance of publication or performance, and I thank them all. I am also extremely grateful to the students, friends and colleagues from various universities who have tried out material in seminars, contributed suggestions or criticized drafts. Special thanks are due to Carol Gillespie, David Fitzpatrick, Barbara Goff, Trish Thomas and Ian McAuslan, the Series Editor.

Lorna Hardwick,  
Milton Keynes, October 2002

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- 1 Ajax carries the dead Achilles (both are named in the inscription). Detail from the handle of the François Vase (Black Figure Volute Krater from Chiusi, signed by Kleitias and Ergotimos). Florence 4209 (*ABV* 761).
- 2 Frank Brangwyn (1867–1956), *Study of a Canadian soldier supporting a wounded comrade*. Part of the design for a new parliamentary building in Winnipeg, entitled ‘Canadian War Record’.  
Photo: City of Birmingham Art Gallery.
- 3 Antony Sher as Domitian in the 2002 Royal Shakespeare Company production of *The Roman Actor* by Philip Massinger, directed by Gregory Doran.  
Photo: Jonathan Dockar-Drysdale.
- 4 Italian terracotta by Antonio Canova (1757–1822). Maria Luisa Hapsburg, wife of Napoleon Buonaparte, who was Canova’s patron, depicted as Concordia. *Concordia* was one of the concepts used in the public art and literature of the Roman Empire to sanction imperial rule. Concordia’s companion piece depicts *Pax*.  
Photo: National Gallery of Scotland, Edinburgh.
- 5 Greg Hicks as Teiresias in Sophocles’ *Oedipus the King*, translated by Ranjit Bolt and directed by Peter Hall, National Theatre, 1996. Hicks’ roles in Greek plays also include Orestes (*The Oresteia*, 1981), Agamemnon and Priam (*Tantalus* 2000/1) and Dionysus in *The Bacchai* (2002).  
Photo: Alan Titmuss.
- 6 Maria Fierheller as Hecuba, holding Astyanax (in a bag of dust) in *Trojan Women*, adapted and directed by David Stuttard, Actors of Dionysus, 2002.  
Photo: Dave Ashton.
- 7 *After Homer*, ODC Theatre Company, Edinburgh and the Opera House of Cairo 2002, directed by Elli Papakonstantinou. Stathis Mermigis in a music and movement sequence based on Aiolos’ bag of winds and the storms endured by Odysseus (*Odyssey X*).  
[This audiovisual performance/installation addresses the theme of ‘return to home’ through real time sound composition and processing, multi-screen video projections and layers of like multi-lingual text. Based on the ancient Greek text of the *Odyssey* and presented by a Greek-British company based both in London and Athens, the piece toured internationally in 2002 and received acclaimed reviews.]  
Photo: Nikos Andritsakis.

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- 8 Rudolph Walker as Blind Billy Blue, the jazz-playing bard, in the 1992 Royal Shakespeare Company production of Derek Walcott's *The Odyssey: a Stage Version*, directed by Gregory Doran.  
Photo: Mark Douet.

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