Call for Papers for the 10th “Celtic Conference in Classics”,
Montreal (Canada), 19-22 July 2017

Panel:
« The Reception of Ancient Drama in the Scholarly Works of the Early Modern Period in Europe »

Organizers: Malika Bastin-Hammou (Grenoble Alpes University) and Pascale Paré-Rey (Lyon University, Lyon 3 – Jean Moulin)

The panel will welcome any proposal dealing with the reception of Ancient drama in scholarly works during Early Modernity. The first objective of the panel will be to examine the nature of these works and in what way they have grown to be at the heart of reflections on the way this theatre was understood or made to be understood by its readers. It will also try to grasp in what way these works either echo, define or set aside some of the debates on contemporary vernacular theater. The construction of a text, its translation (if required), analysis, explanation, criticism or indexing in plays written by Aeschylus, Sophocles, Euripides, Aristophanes, as well as Plautus, Terence and Seneca, can be seen as so many literary tasks embraced by scholars, each driven by a range of objectives.

If the humanistic ideals of curiosity and freedom are necessary motives which seem to guide the well-read towards Ancient texts, the different historical, political and literary contexts in Europe have not always been favorable to such works. Very often something is indeed at stake in the productions and underlying motivations of these learned men for whom this approach to drama can only be passed on as a contribution to intellectual progress. But it can also represent a challenge, an obstacle, even a danger, against which they would have had to protect themselves or find a relevant justification.

The panel also hopes to explore the scholarly works of a period which starts in the XVIth and extends all the way to the XVIIIth century: from principes editions to Father Brumoy’s Greek Theatre (1730), from the translations in Latin verse to the more complete translations in the vernacular, including the ad verbum translations as well, it is indeed a period when the editorial work of the Classics starts to gather momentum and when critical arguments are thus being formulated.

These scholarly works, whether they be placed alongside theatrical texts, namely in certain editions where prefaces, essays, dissertations, commentaries are added to the final volume, or whether they appear in separate texts, they often convey a vision of Ancient drama which, as such, has not yet been explored. This vision, of course, cannot be seen as a single, identical and unchanging vision. On the contrary, it varies all throughout the period, according both to national traditions as well as the conceptions of each author, depending on the play at hand.

The panel should highlight this abundance whilst asking questions which will allow us to tackle this large, theoretical corpus in the most joint and enthusiastic way.

Possible topics and suggestions include:

- Language issues: what relationship did these works have with Ancient languages? Were they written in Latin or in the vernacular, and why? Were the translations poetic, literal or ad verbum? What are the choices made in terms of metrics?
- Historical and political contexts: what are the concerns, the objectives, the issues at stake, including the risks, of the editorial process, namely studying and staging Ancient
drama, either in a pacified Europe or in a Europe torn by the Wars of Religion and boundary disputes?

- **Drama and performance**: Were the plays intended to be performed? What adaptations were recommended?
- **Texts and readers**: Were they read by drama theorists? The educated public? Were they the sole concern of professors? Were they in any way made to fit the teaching of Ancient languages? Or of drama? What pedagogical approach to drama did they offer?
- **Role played by scholarly works**: what sort of resonance or impact did they have? What trace or aftermath did they leave behind? How did one work influence the other or, more generally, influence the later reception of Ancient drama? What new concepts did they produce?
- **Editors, translators, printers**: who was interested in Ancient dramatic texts? What were the leading figures? What were their links with the world of theatre? In what way were they made to appear in and/or alongside theatrical texts?
- **History of books**: how can one find common grounds between a flourishing, scholarly literature and the history of books? What are the material evolutions which both explain, restrict the choices and define the postures of commentators?

The 10th Celtic Conference in Classics will take place in Montreal (Canada), from 19-22 July, 2017. The Conference provides panels with up to 15 hours of papers and discussion across four days. For this panel we are asking for papers of 30 minutes in length, with 10-15 minutes for questions and discussion.

Please submit titles and abstracts of approximately 300 words to Malika Bastin-Hammou (Malika.Bastin@univ-grenoble-alpes.fr) and Pascale Paré-Rey (pascale.rey@univ-lyon3.fr) by 31st January 2017. Applicants will be notified of the panel’s decision shortly thereafter. It is expected that a number of the papers delivered at this panel will form part of a peer-reviewed edited volume. Applicants should state whether they would intend their papers to be considered for publication.

The languages of the Celtic Conference in Classics are English and French. The conference website can be found here: [www.celticconferenceclassics.com](http://www.celticconferenceclassics.com).