Summary statement:

The aim of this project is to develop a new approach to classical poetry, based on how listeners and readers imagined the Greek and Roman poets. From antiquity to the present, people have produced a vast range of narrative and visual representations of the ancient poets, drawing from three main sources: their understanding of classical poetry, other representations, and their own personal, lived experience. The main contention of this project is that representations of the ancient poets tell us something crucial – not about the actual poets of Greece and Rome, but about their readers. Classical poetry has been transmitted for over two millennia: this project focuses on the people who recognised its value, ensured its survival, and reconfigured its relevance for their particular contexts. These people often had a powerful sense of the poets' presence: they saw the ancient poets in dreams, had imaginary conversations with them, made fun of them, wrote biographies and anecdotes, produced portraits, and visited the places where they were supposed to have lived and died. An analysis of how readers imagined the Greek and Roman poets offers a powerful means of investigating the shifting social and cultural value of classical poetry from antiquity to the present.

Living Poets opens up new horizons for scholarship in two ways: at a conceptual level, by repositioning authors and readers in the study of classical literature and culture; at a practical level, by creating an innovative electronic tool which collects and connects representations of the ancient poets dating from antiquity to the present (i.e. the Lives of the poets, ancient portraits, and a representative selection of later representations). An electronic tool is the ideal method for presenting and structuring the tensions and connections between different readers of classical poetry, because it allows for multiple itineraries through the database, and because it is open to the addition of new sources and pathways. Barriers of discipline, language, culture, status, and class have often prevented scholars from exploring the ways in which images of the ancient poets permeate both high and popular culture – and connect different readers of ancient poetry across time and space. The electronic database ensures that the new approach developed here is dynamic and flexible. It facilitates cooperation between scholars working in different disciplines (e.g. classics, medieval studies, renaissance studies, modern literatures, history of art, archaeology, cultural geography, anthropology and literary theory), widens access to the materials collected, and transforms the way research on them is carried out.

Living Poets: A New Approach to Ancient Poetry

a. State-of-the-art and objectives

The aim of this project is to develop a new approach to classical poetry, based on how listeners and readers imagined the Greek and Roman poets. From antiquity to the present, people have produced a vast range of narrative and visual representations of the ancient poets, drawing from three main sources: their understanding of classical poetry, other representations, and their own personal, lived experience. The main contention of this project is that representations of the ancient poets tell us something crucial – not about the actual poets of Greece and Rome, but about their readers.[1] Classical poetry has been transmitted for over two millennia: this project focuses on the people who recognised its value, ensured its survival, and reconfigured its relevance for their particular contexts. These people often had a powerful sense, a *Vorstellung*, of the poets' presence: they saw the ancient poets in dreams, had imaginary conversations with them, wrote biographies and anecdotes about them, ridiculed them, made portraits, and visited the places where the poets were supposed to have lived and died. An analysis of how readers imagined the Greek and Roman poets offers a powerful new means of investigating the shifting social and cultural value of classical poetry from antiquity to the present. Three examples serve to illustrate this basic claim, which is the starting point for the whole project.

1. The earliest portraits of Homer depict him as a blind seer. In Hellenistic times, however, a new type emerges: coins and bas-reliefs depict a literate Homer, with book-rolls in hand. This shift in the representation of the poet reflects the association between poetry and prophecy in the mind of early audiences, and the gradual rise of a literate education in which Homeric poetry played a central role.

2. Photius (patriach of Constantinople, ca 810-892 AD) reports the following anecdote: Homer did not invent the story of the *Iliad* and the *Odyssey*, but copied it out from the earlier work of Phantasia herself, a young woman who left her book-rolls in a library in Memphis (Library Cod. 190.151ab). This story, though ancient, expresses core Byzantine values: it emphasises the importance of copying ancient models (Homer draws from earlier Egyptian books), while also acknowledging the role of the imagination, *phantasia*, in the making of poetry.

3. In the *Autobiography of Malcolm X*, New York 1992 (first edn 1964), p. 201, Homer becomes part of a complex argument about race: he symbolises 'how white Europeans kidnapped black Africans, then blinded them so that they could never get back to their own people (Homer and Omar and Moor, you see, are related terms...) These blinded Moors the Europeans taught to sing about the Europeans' glorious accomplishments.' Here Homer is simultaneously the core author of European literature and a black slave marked by an experience comparable to that of the Middle Passage.

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[1] Throughout this application, the term 'readers' is used to describe people who access(ed) classical poetry listening, reading, and/or through intermediary texts, images, and experiences. The scope of the project is global, because readers of classical literature are located across the globe.

As these examples show, Homer is – by turns – an ancient blind seer, a Hellenistic school teacher brandishing book-rolls, a medieval copyist of ancient manuscripts, and a modern slave kidnapped from Africa. These images mark crucial stages in the creation, transmission and reception of Homeric poetry, and yet they have received no systematic attention as interconnected examples of authorial representation. Indeed, what attention they have received has been disjointed and (often) negative. Ancient representations of Homer are said to reveal nothing authentic about Homeric poetry (e.g. Latacz 2003); Photius' story about Phantasia is described as preposterous (e.g. Cameron 2004: 147); and the Afrocentric literature which inspired Malcolm X is criticised for its bogus etymologies and historical revisionism (Lefkowitz 1996). While these perspectives are relevant for the project, **Living Poets** takes a more constructive approach: representations of the ancient poets reveal something crucial about why, and to whom, ancient poetry mattered and, indeed, continues to matter today.

This project takes inspiration from current approaches to the material remains of Graeco-Roman antiquity. Archaeologists working on classical sites routinely take into account the meaning of those sites for local communities and visitors: they see their own interventions as part of a wider criss-crossing of perspectives on, and engagements with, classical antiquity. In current approaches to classical poetry, the perspectives of its many readers are not equally well embedded. The study of classical receptions – which is particularly vibrant in the UK – is an important first step in that direction; but one problem is that it risks becoming a cozy sub-discipline within classics (as Leonard 2009 points out). In reality, of course, it is classics – as an academic discipline – that represents a sub-subsection of much broader and richer receptions of classical literature. This project takes the ancient poets as sites of the imagination, where different perceptions of classical poetry engage with, and challenge, each other.

Living Poets opens up new horizons for scholarship in two ways: at a conceptual level, by repositioning authors and readers in the study of classical literature and culture; at a practical level, by creating an innovative electronic tool which connects narrative and visual representations of the ancient poets dating from antiquity to the present, and originating in different places and contexts globally. An electronic tool is the ideal method for presenting and structuring the tensions and connections between different representations, readings and readers of classical poetry, because it allows for multiple itineraries through the database, and because it is open to the addition of new sources and pathways, so that it keeps in step with, and indeed advances, current research. Barriers of discipline, language, culture, status, gender, ethnicity, and class have often prevented scholars from exploring the ways in which images of the ancient poets permeate both high and popular culture, thus connecting different readers of ancient poetry across time and space. The system's electronic nature ensures that the new approach developed here is dynamic and flexible. It facilitates cooperation between scholars working in different disciplines (e.g. classics, medieval studies, renaissance studies, modern literatures, history of art, archaeology, cultural geography, anthropology and literary theory), widens access to the materials collected, and transforms the way in which research on them is carried out.

State-of-the-art

Ancient representations. The standard studies of Fairweather 1974, Lefkowitz 1981, Arrighetti 1993, Horsfall 2000 and Farrell 2002 characterise ancient narrative representations of the Greek and Roman poets as fictions. Images of the poets also fall in the category of fictional representation: they do not offer likenesses of real individuals, but portraits of imagined types (Boehringer and Boehringer 1939; Lorenz 1965, Schefold 1997; cf. Zanker 1995, Ewald 1999, and Dillon 2006 on portraits of intellectuals more generally). The fact that ancient representations cannot be regarded as veridical initially led to a dismissal of their significance for literary history. One major purpose of this project is to demonstrate that precisely because they are fictional, ancient representations of the

Greek and Roman poets tell us how poets were imagined by readers and, accordingly, how their works were received. This project thus offers an overall reassessment of ancient representations, drawing together and developing recent insights on specific sources and themes (e.g. Graziosi 2002 and Kahane 2005 on Homer; Clay 2004 on Archilochus; Hanink 2008 on Euripides; Nagy 1989 on early views of the poet; Goldhill 1991 on the poet's voice; Ford 2002 on the contexts of Greek literary criticism; Roscalla 2006 on ancient concepts of authorship; Korenjak 2003, Mayer 2003, Laird 2003 and 2010 on the *persona* in Roman literature; Graziosi 2009 on Horace and Suetonius; Hardie and Moore 2010 on Roman literary careers; Hausmann 1980, Fittschen 1987, Bergemann 1991 and Rosenmeyer 2007 on portraits of Theocritus, Menander, Pindar and Sappho respectively). This task is facilitated by the existence of important collections of ancient and medieval sources, especially for poets who inspired a rich biographical tradition (Kovacs 1994 on Euripides; Brugnoli and Stok 1997 and 2006 on Virgil; Rostagni 1944 on Suetonius' Lives, West 2003 on Homer; Schefold 1997 on portraits of the poets). The recent publication of *FGrHist* Part IV (on biography and antiquarianism), which had been left unpublished by Jacoby, offers crucial insights into early Greek biographies of the poets: a dedicated research project directed by Prof. Dr. Schorn and Prof. Dr. Larysse at Leuven focuses on *FGrHist* Part IV and will provide crucial insights for Living Poets.

Modern representations. Evolving conceptions of the author's role in literature and society have shaped the representation of the ancient poets through time: Lilio Gregorio Giraldi's *Historia poetarum* and Samuel Johnson's *Lives of the Poets,* as well as Carlyle, Sainte-Beuve and Freud (among others) offer crucial perspectives. A relevant enterprise for this project, inspired by Freud, is Kris and Kurz 1934 (1995), on the image of the artist. The mid-twentieth century saw the publication of important discussions of authorship and the intentionalist fallacy (e.g. Wimsatt and Beardsley 1954, Harding 1963); and in 1968 Barthes forcefully proclaimed the death of the author and the birth of the reader (later scholarship tended to focus more on moribund authors than nascent readers). Barthes' manifesto inspired explorations by Foucault and Derrida: for a lucid overall assessment of authorship and subjectivity after deconstruction, see Burke 1998. Literary critics and cultural historians have started reassessing the bearing of biographical representation on authorship (e.g. Minnis 1988, Loraux and Miralles 1998, Franssen and Hoenselaars 1999, France and St. Clair 2002, Calame and Chartier 2004, Lee 2005, Agosti and Fernandelli 2009). Controversies about the place of authorship in literature and society, meanwhile, continue: competing readings of J.D. Salinger and Salman Rushdie, for example, show how the relationship between a writer and his production can be conceptualised by different readerships and societies in divergent ways (Ruthven 1991). Responses to the works of Eliot, Pound, Heidegger and de Man likewise demonstrate that the relationship between author and work remains dynamic and raises ethical, sociological, and historical issues (see respectively Carpenter 1988, Julius 1995, Rockmore 1991, Lehman 1991). **Living Poets** contributes to the contemporary debate by investigating the relationship between the ancient poets and their work – as constructed by their many readers, who need to be contextually and relationally placed (Warner 2005 is useful here). The project also focuses on the independent, or semi-independent life of authors in relation to their texts: poets like Homer, Virgil and Sappho are better known than their works; they are, to borrow a term from Hartmann and Neumann 2004, *Schlüsselfiguren* of the imagination.

Objectives
The over-arching objective of this project is to develop a new approach to classical poetry, based on how listeners and readers imagined the Greek and Roman poets. This poses a series of specific and interconnected research questions concerning the origins of narrative and visual representations of the Greek and Roman poets, the routes of their transmission, and their role in the reception of ancient literature from antiquity to the present.

Origins
   1. In what contexts and for what purposes were stories about the ancient poets created? When and why did the Greek and Roman poets become subjects of visual representations?

2. How do the different ancient modes of representing the poets relate to each other? What are, for example, the connections between portraits, monuments, anecdotes, biographical narratives, and pseudo-epistles? In what ways do ancient readers develop medium- and context-specific idioms of representation?

3. What latent agendas (political, ideological, social, religious, paedagogical, etc.) can be identified in ancient representations of the poets?

4. What factors led to the construction of different *personae* and traditions for individual poets (e.g. interpretation of their works, perceptions of personal relationships between particular poets, ancient literary tourism)?

Transmission
1. How did the Lives of the poets develop from their disparate origins into a distinct literary tradition? What recurrent patterns and themes can be identified in the Lives? In what ways did they function as introductions to ancient poetry? How do they relate to the history of criticism, and processes of canon formation? How do they relate to the development of biographical writing?

2. In what contexts (e.g. libraries, religious sanctuaries, tombs, private villas) were portraits of the ancient poets produced, reproduced and displayed? How do they relate to the development of ancient portraiture and the formulation of specific visual strategies for the representation of intellectuals? How do portraits relate to textual sources (cf. e.g. the ekphrastic epigrams on a portait of Anacreon)?

3. How did ancient literary tourism develop? What kind of relationships did it establish between local traditions and the pan-Mediterranean literatures of the Greeks and Romans? What is the function of landscape in the transmission of stories about the ancient poets?

Reception
1. How were Greek representations of the poets received in Rome and what was their influence on biographical and autobiographical representations of the Latin poets?

2. How were representations of the ancient Greek poets received in Byzantium, and what was their relation to evolving concepts of authorial imagination, such as *phantasia*?

3. How did the Lives of the Latin poets influence medieval and renaissance literary culture? How did they inform the medieval *accessus ad auctores*? What was their influence on Renaissance poetic biography (Giraldo)? How did they affect the self-presentation of major Latin and vernacular authors (Dante, Petrarch, Boccaccio, Chaucer, Du Bellay)?

4. How were visual representations of the poets received and recreated in the European Renaissance?

5. How were ancient representations of the poets received from the early modern period to the present? What processes of analogy, identification, distancing and rebellion characterise the representation of ancient poets as representatives of European literature in a global context?

6. How do representations of the ancient poets relate to the perception of landscape, and the creation of cultural, social, and economic capital?

These questions can only be answered by developing interdisciplinary methodologies which reconceptualise the place of authors, readers and texts in the study of classical literature and culture.

b. Methodology

The research questions listed under objectives will be considered synoptically, because:

1. Representations of the poets perform a double role in literary history, as a form of early poetic interpretation and in determining later responses to classical works.

2. Representations of the ancient poets establish symmetries between authors and works, and between readers and authors, on the basis of complex processes of analogy, rejection and identification which have not been the object of systematic study.

Living Poets develops interdisciplinary and innovative methodologies in order to explore the relationship between texts, images and people.

Texts

This project aims to establish a new dialogue between traditional philology and reception studies. Textual representations of the poets present several problems to the editor: it is difficult to establish the textual relationship between recurring ancient anecdotes about the poets, for example. Even the most formal texts, i.e. the Lives of the ancient poets which have survived in medieval manuscripts, cannot be arranged in neat stemmata (as e.g. West 1973: 17 acknowledges). By emphasising creative acts of reception, rather than unbroken traditions, reception studies offer a useful model to tackle the fanciful and at times disjointed ancient textual representations of the poets: distinct encounters between poems and readers, in specific places and contexts, gave rise to different biographical fictions. However, in order to contextualise those fictions, the insights gained from applying the methods of traditional philology are essential: different images of the poets emerge by paying close attention to the diction, grammar, repetitions, gaps, divergences, inconsistencies and interventions in the narratives about the ancient poets that have reached us. The combination of traditional philology and reception studies promises to break new ground in establishing the distinctive character of, and the relationship between, textual representations of the ancient poets.

Images

This project aims to develop methodologies suited to studying the interaction between images and texts. In the last decades art historians and archaeologists have insisted on the autonomy of images as developing specifically visual modes of communication. Representations of the ancient poets are in dialogue with other images (e.g. of heroes, gods and – especially – other intellectuals, such as orators and philosophers): their meaning is partly determined by those relationships, and partly by the material contexts in which they were placed and viewed. At the same time, visual representations of the poets also interact with texts, not least because they constitute a response to ancient poetry. The development of portrait types, for example, is influenced by literary canons, and simultaneously contributes to creating them. Juxtaposition with (and typological similarity to) other categories of portrait situates the poets within specific cultural and intellectual milieux: it transforms literary traditions into visual experiences and reifies them in the form of material objects. Portraits allow patrons to 'possess' specific literary traditions, genres or poems, and simultaneously generate an intellectual process by which the viewer is asked to 'read' the author's work through the interpretation of specific details of physiognomy, expression and gesture. Reading the image and reading the text thus become connected enterprises. Sometimes, visual and textual elements are fused together: in the comedies of Aristophanes, for example, the staged Euripides is simultaneously a textual and a visual creation. In other cases, all we have is a setting: for example, visitors of 'Euripides' cave' on the island of Salamis are treated to a purely contextual experience – and yet that experience is coloured by, and in turn colours, perceptions of Euripides' poetry.

People
There are powerful methodologies, in the humanities, for approaching the ancient poets as representations of their work: the analogy between author and work was repeatedly discussed and exploited in antiquity (e.g. Plato *Phaedrus* 275, Chamaeleon fr. 26 Wehrli, Catullus 42, etc.) and the textuality of the author has been much emphasised in modern and postmodern literary criticism, particularly in response to the work of Barthes, Foucault and Derrida on the death of the author. Where this project breaks new ground is by collecting and connecting a vast range of data, from which we can study the processes by which readers create authors. We have already seen how Malcolm X sees Homeric poetry as white European literature, while claiming that Homer himself was similar to him (i.e. a black slave forced to tell the Europeans about their achievements): the identification between reader and poet demands new methodological approaches, particularly because it can, at times, elide the text altogether (Malcolm X was more interested in Homer's blindness than in the plot of the *Iliad* or the *Odyssey*). Useful insights can be gained from Freudian indentification theories (these have made virtually no impact on current approaches to classical literature: the brief and elegant study by Zajko 2009 focuses solely on readers' identifications with the characters of ancient poetry, not with the poets themselves). The insights and methods of the social sciences likewise open important new avenues of research: an analysis which focuses on cultural memory, landscape, and the creation of social, cultural, and economic capital helps to explain a variety of representations of the ancient poets – from the branding of gay bars on Lesbos (homeland of 'lesbian' poet Sappho), to the themes and concerns of contemporary poetry (e.g. Walcott hears the name Omeros in the waves breaking against a shore in St. Lucia and in echoes of his 'Antillean patois': *Omeros* 1.2.3. Walcott establishes a relationship between himself and Homer through landscape and language). Most importantly, new developments in the digital humanities enable scholars to collect and investigate a vast range of data and establish connections between them: in this case, they help, for example, to trace motifs that have permeated responses to classical poetry from antiquity to the present, and across the globe – such as the blind Homer or the suicidal Sappho.

The tool

A new electronic tool is key to this research project, and consists of three components:

1. A database of representations of the ancient poets: all the Lives of the ancient poets (Greek and Latin texts, accompanied by new purpose-made English translations), a catalogue of all known ancient portraits, a selection of other ancient and modern representations which illustrate the influence of the ancient poets across a representative range of contexts.

2. The sources in the database will be accompanied by introductions, commentaries, and (where appropriate) a concise critical apparatus. Introductions will provide background information on context, dating and locations, commentaries will draw attention to crucial issues of interpretation, the critical apparatus will indicate manuscript readings and main conjectures: this is essential for the Lives and related sources, because they have often been edited in a manner that overemphasises the uniformity of the tradition.

3. Interpretative essays will trace significant paths through the materials collected in the database. The pathways introduced by the essays will focus on thematic, chronological and geographical connections between different representations of the ancient poets. Three brief examples of pathways are provided here for the sake of illustration.

Thematic example: Virgil the magician.

> An interpretative pathway will investigate the connections between Virgil the magician in the medieval Lives, representations of Virgil as a master of the occult in Neapolitan oral culture (particularly in connection with his presumed tomb – which is now the centrepiece of a dedicated museum and park at Posillipo), and the place of Virgil as the pagan poet *par excellence* in the western European literary canon (e.g. Dante, Broch). The pathway demonstrates that Virgil's position as the pagan poet of the European imagination colours his presumed relationship with the occult, and vice versa.

Chronological example: the medieval Homer.

> Another pathway through the database will investigate the representation of Homer in the Middle Ages: in Byzantium, descriptions of Homer accompanied the study of his works; in Florence, Homer was *poeta sovrano* (Dante, *Inferno* 4.88, on which Cerri 2007), but his works were known only through echoes in Latin literature; in Baghdad, Homer was known principally and perhaps only through Aristotle's *Poetics* – reflecting the emphasis on philosophical and scientific prose rather than poetry in the Arabic reception of Greek literature. (On the Arabic Homer, see further Pormann 2007.)

Geographical example: the Sicilian Stesichorus.

> The ancient biographical tradition claims that Stesichorus came from Himera in Sicily. Himera has not been located, but the presence of Stesichorus is inscribed in the landscape of Sicily: in 1906, for example, a short biography of the poet was inscribed on the entrance to the Roman amphitheatre in Piazza Stesicoro in Catania, in an attempt to establish ancient Greek credentials for the city. Stesichorus' generalised 'Sicilian' origins are reflected in popular culture (best-selling Sicilian author Camilleri recently published a 'conversation' with Stesichorus), the tourist industry (ubiquitous bars and hotels named 'Stesicoro') and high literature (Sicilian poet and Nobel laureate Quasimodo insisted on the geographical rootedness of his connection with the Greek lyric poets: Capra 2008).

An electronic resource is the ideal method for presenting and structuring the tensions and connections between different representations of the poets, because it allows for multiple pathways through the materials collected, and because it is open to the addition of new pathways and, indeed, materials. This is important: representations of the ancient poets have never before been studied as interconnected examples of authorial representation. **Living Poets** brings together a significant range of representations of the ancient poets, thus enabling scholars to investigate them as responses to ancient poetry. The eletronic tool will be freely available to all interested users during and beyond the completion of the funded project, and an authorised subset of registered users will be able to modify and add to its contents. This is important because new discoveries are not always effectively integrated within a wider framework and disseminated to all interested parties: for example, Filippomaria Pontani recently identified one of the very rare Byzantine portraits of Homer in a 9th century manuscript: Homer is depicted there as a youth listening to the older bard Orpheus. This important discovery was published in the *Journal of the Warburg and Courtauld Institutes* 68, 2005, 1-26; inclusion in the **Living Poets** electronic tool_would immediately facilitate the dissemination of its significance beyond the specialism of art history, by relating it (e.g.) to Photius and other Byzantine authors who describe Homer as a student and copyist of earlier poetry, and to earlier Greek sources were Orpheus is an ancestor of Homer. Just as this project enhances past research by including it within a broader framework, it can be used to foster, coordinate, and disseminate present and future research. The aim here is to reconceptualise approaches to classical poetry by moving them beyond the domain of textual scholarship and into the fields of visual, cultural, and social studies. A focus on the ancient poets as sites of the imagination provides the ideal basis for developing this new, interdisciplinary approach to classical poetry and its legacy.

Feasibility:
The electronic tool is **modular** and **incremental.** Although the usefulness of the system increases as more texts, images and pathways are included, the validity of the approach does not depend on inclusiveness or completeness (whatever that latter term may mean for the project: representations of the ancient poets are so numerous that they could never all be captured). Within the compass of the funded project, the Principal Investigator and team members will encode in the tool: **(a)** all the surviving Lives of the ancient poets (a relatively small and manageable corpus, which benefits from existing critical editions, and is not protected by copyright); **(b)** a catalogue of all known ancient portraits (again a well defined and manageable corpus on which there is useful past research: images will only be included when not protected by copyright, others will be identified by reference only); **(c)** a representative catalogue of other ancient and modern texts and images (including films) which illustrate the significance of the ancient poets across a range of contexts. The contents of this third, selective catalogue will be determined by the interaction between conceptual research and specific representation. Thematic pathways will be used to build the database, and vice versa. For example, in order to build a pathway showing how the Greek and Roman poets have been used to erase periferal and/or non-European cultures, Buñuel's 1950 film *Los Olvidados* will be included, as it dramatises the relationship between a blind and malignant poet and Mexican street children; conversely *Los Olvidados* will open a path which focuses on the blind bard as a filmic device to signal intertextuality with Homer (e.g. Wenders, *Der Himmel über Berlin*; Minghella, *Cold Mountain*). Commentaries on the films will demonstrate Homeric intertextuality in each case by reference to directors' statements, reviews etc. The starting point for building the catalogue will be past and current research on representations of the ancient poets. The electronic tool will also support new research: registered readers will be able to add materials and pathways, and Durham University guarantees the long-term (25-year) life of the project.

Innovation
This project opens new horizons for the study of classical poetry in three ways:

Widening access: representations of the ancient poets permeate the reception of classical literature from antiquity to the present, and yet they have never been studied as part of the same interconnected phenomenon of authorial representation. **Living Poets** collects and structures key sources and makes them freely available to scholars across the globe.

Encouraging interdisciplinarity: representations of the ancient poets have been studied by scholars in many different fields (including: classics, medieval studies, renaissance studies, modern literatures, history of art, archaeology, cultural geography, anthropology, sociology, and literary theory). **Living poets** draws from different disciplines and develops new methodologies in order to coordinate and integrate different disciplininary approaches.

Repositioning readers and authors in the study of classical poetry: after Barthes proclaimed 'the death of the author', literary critics have been especially cautious in their approach to authorship in the study of literature. In the field of classics, such cautiousness has earlier roots in positivist and historicist approaches to literature: it has long been recognised that we know very little about the actual poets of Greece and Rome, because ancient representations are largely popular fictions. The fact is, however, that in the popular imagination authors thrived and continue to thrive: this creates a potential disjunction between professional scholarship and general readership. Living Poets aims to reconnect popular and scholarly approaches to ancient poetry by investigating the poets as creations of their readers.

Impact
Dissemination of a research project on this scale and complexity cannot be entrusted to the publication of an open-access electronic resource alone, even if the resource is designed for maximum interdisciplinary impact. Dissemination will also be ensured by:

1. Three international workshops, addressing 'representations of the ancient Greek poets', 'representations of the Roman poets' and 'the ancient poets between texts and readers'. The following scholars have already expressed an interest in delivering papers at the conferences: Prof. Peter Bing (Emory), Prof. Andrea Capra (Milan), Prof. Richard Fletcher (Ohio), Prof. Roy Gibson (Manchester), Prof. Ingo Gildenhard (Durham), Prof. Constanze Güthenke (Princeton), Prof. Johanna Hanink (Brown), Prof. Philip Hardie (Cambridge), Prof. Mary Lefkowitz (Wellesley College), Prof. Pauline LeVen (Yale), Prof. Marko Marinčić (Ljubljana), Prof. Glenn Most (Scuola Normale di Pisa), Prof. Irene Peirano (Yale), Dr Aglae Pizzone (Milan); and Prof. Jaume Portulas Ambros (Barcelona).

2. Three edited volumes based on the proceedings of the conferences will be published by a high-profile academic publisher such as OUP or CUP (cf. B. Graziosi and E. Greenwood, eds., *Homer in the Twentieth Century: Between World Literature and the Western Canon*, Oxford 2007).

3. Monographs by Researcher 1 (on Greek poets), Researcher 2 (on Roman poets), by senior team members Prof. Andrew Laird on *The Lives of the Roman Poets: Criticism and the Myth of Biography* and by Prof. Verity Platt: *Creating Creators: Lives of the Greek Artists in Antiquity and Beyond*.

Timetable
The project is articulated in three phases and an afterlife.

Phase 1: the framework (nine months)
This phase will be devoted to setting up the framework for the electronic tool, and organising its structure. Most of the information will be stored in XML files, a format for transporting and storing data which strongly supports encoding of ancient Greek via unicode. The various fields for entering data (texts, translations, catalogues of images, commentaries, textual apparatus) will be added, together with flexible means of interconnecting them in relevant ways. The system will be modular and incremental, so as to enable the addition of further materials and pathways through them as the project evolve. The PI will work with Prof. Laird, Prof. Platt and the ITC during this first phase of the project. Junior team members will be appointed in the course of phase 1.

Milestones:
         a. Appointment of ITC
         b. Electronic framework set up
         c. Appointment of R1, R2, S1, S2

Phase 2: research and development (2 years)
This phase of the project will be devoted to adding the contents to the framework. R1 and R2 will start with the Lives of the Greek and Roman poets respectively: produce and upload texts, concise apparatus, introductions and translations; then widen the research focus to include visual representations, and related ancient narratives, anecdotes, plays, and pseudo-epistles. Develop paths of connection by relating the ancient material to the later reception of classical poetry. S1 and S2 will focus their research on visual representations and local cults of the poets respectively, providing materials and pathways for the projects. They will receive additional training in art history at Cornell (S1), and in cultural anthropology at Durham (S2). The range and remit of the representations investigated in the project will be defined in this phase. Three international

conferences (on 'Greek poets', 'Roman poets', and 'the ancient poets between texts and readers') will take place in Durham to complement the work of the team.

Milestones:
- d. Complete population of the framework with ancient Lives and identifiable visual representations of the poets
- e. Representative population of the framework with ancient, medieval, renaissance and modern representations of the poets complementing the Lives and the ancient portraits, and illustrating their reception
- f. Interpretative essays establishing pathways through the materials
- g. Organisation and hosting of three international conferences

Phase 3: dissemination (one year)
This phase of the project will be devoted to further refining and disseminating the results of the project. Team members will continue working on the electronic tool, especially in the creation of pathways, but the focus will now shift towards completing the monographs based on the project (C1, R1, R2) editing the conference proceedings (PI, R1, R2), and completing and submitting doctoral dissertations (S1, S2, PI, C2, C3).

Milestones:
- h. Securing contracts for publishing the monographs (C1, R1, R2) and conference volumes (PI, R1, R2)
- i. Submission of PhD dissertations

Phase 4: afterlife
The electronic component of the project will be hosted on a 5GB research project account provided by Durham University. Resources for hosting and maintaining the system for five years after the end of the project will be provided by Durham University. The PI will continue to administer the system. Durham University will provide up to four weekly hours of IT services for support and continuous backup of the project during phases 1-4. Durham University also has provisions for archiving all the electronic data generated during the project. Its facilities allow for long-term (25-year) preservation of the data by means of a digital repository software. All information will be continuously migrated to tape and will also be available online from phase 1 onwards.

One further monograph (C2) will be published in this phase.

c. Resources

The team
The project team will consist of the principal investigator (PI), three senior team members (C1, C2, C3), two postdoctoral researchers (R1 and R2), two PhD students (S1 and S2) and an IT consultant (ITC).

The PI will manage the organisational and financial aspects of the project, and coordinate the activities of team members. She will take overall intellectual responsibility for the project: this will be a labour-intensive task requiring a broad command of classical literature and its multiform receptions. She will write a monograph on popular receptions of the ancient poets, co-edit the conference volumes, and co-supervise the two PhD students.

C1, Prof. Andrew Laird (Warwick University), is a distinguished scholar of classical, medieval and renaissance Latin literature. His next major project will be a monograph on *The Lives of the Roman Poets: Criticism and the Myth of Biography*, under contract with Duckworth/Bloomsbury. He will work full-time on the project for two months in the first phase: he will help to develop the electronic tool, provide materials for it and – at a conceptual level – fully integrate his specific research on the Roman Lives within this broader project.

C2, Prof. Verity Platt (Cornell University) is an art historian specialising in ancient theories of representation and on the relationship between image and text. She plans a monograph on biographical representations of ancient artists provisionally entitled *Creating Creators: Lives of the Greek Artists in Antiquity and Beyond*. She will act as a consultant on visual culture throughout the project, and will co-supervise S1.

C3, Dr. Divya Tolia-Kelly (Durham University) is a cultural geographer who specialises on landscape, memory and identity. Her monograph, *Landscape, Race and Memory* (London, 2010) focuses on situating identity, culture and race within landscapes of belonging – in the wider context of globalisation and de-territorialisation. Her current research focuses more specifically on art, classical archaeology and memory: she will act as a consultant on the project, particularly on sites and landscapes connected with the poets, and will co-supervise S2.

R1 will hold a first degree in classics, and a PhD in Greek and/or Byzantine literature and/or its reception. S/he will contribute a study of representations of the Greek poets, and will take responsibility for encoding Greek and Greek-related materials. In cooperation with the PI s/he will ensure linkage between texts, translations, commentaries, and interpretative essays. S/he will co-organise one conference and co-edit one conference volume with the PI.

R2 will hold a first degree in classics, and a PhD in Latin literature and/or its reception. S/he will contribute a study of representations of the Roman poets, and will take responsibility for encoding Roman and Roman-related materials. In cooperation with the PI s/he will ensure linkage between texts, translations, commentaries, and interpretative essays. S/he will co-organise one conference and co-edit one conference volume with the PI.

S1 will hold a first degree in either classics or art history or archaeology. S/he will write a PhD on visual representations of the ancient poets and their relationship to ancient biographical traditions under the supervision of the PI and Prof. Verity Platt. S/he will spend two semesters at Cornell, to receive specific training on Greek and Roman portraiture and its reception.

S2 will hold a first degree in classics and/or archaeology and/or modern languages and cultures. S/he will receive research training in the department of geography, as well as classics, and write a PhD under the supervision of the PI and Dr. Tolia-Kelly on a selection of sites linked to the biographies of the ancient poets.

The ITC will have advanced knowledge of JavaScript and HTML, as a well as the ability to locate and utilize various open-source tools that can be empolyed when building the system. S/he will be responsible for programming the Living Poets electronic database during the first phase of the project and to liaise with Durham IT to ensure its functionality and endurance beyond the completion of the project.

Conferences
The project includes three international conferences in phase 2 of the project: the costs for these are based on events of a similar scale and scope held at Durham University in the past years. The conferences perform two functions: research development and dissemination. Participants will be able to contribute sources, pathways and perspectives for the electronic tool, they will also be in a position to disseminate preliminary insights gained from the project to their own scholarly

communities. The conferences will also result in free-standing edited volumes which will further enhance the visibility of the project. The topics are: 'representations of the ancient Greek poets', 'representation of the ancient Roman poets', 'ancient poets between texts and readers'.

Travel

The modest travel budget for team members answers two needs: visits to research libraries, and attendance at conferences to promote and disseminate the project. Travel costs for Prof. Verity Platt are higher because they cover transatlantic flights to spend one week per year on the project in Durham. Travel costs for research student 1 are designed to cover a one-year stay at Cornell to work with Prof. Platt. Cornell University has confirmed that the student will not be charged tuition fees.

Audit

For a project on this scale three audits are required, in line with EU requirements and Durham University procedures.

Budget

	Cost Category	Year 1	Year 2	Year 3	Year 4	Total (Y1-4)
	Personnel:					
	PI	77564	68583	72012	56170	274330
	Senior Staff	22023	6741	7094	6147	42004
	Post docs	28756	118340	128040	102113	377249
	Students	9732	40095	41298	15951	107077
	Other	102452	1000	1000	1000	105452
	Total Personnel:	240528	234760	249445	181381	906113
	Other Direct Costs:					
Direct Costs:	Equipment	0	0	0	0	0
	Consumables	0	0	0	0	0
	Travel	2400	5400	5400	3600	16800
	Publications, etc	0	0	0	0	0
	Conferences	0	3000	6000	0	9000
	Other	5000	0	0	0	5000
	Total Other Direct Costs:	7400	8400	11400	3600	30800
	Total Direct Costs:	247928	243160	260845	184981	936913
Indirect Costs (overheads):	Max 20% of Direct Costs	49586	48632	52169	36996	187383
Subcontracting Costs:	(No overheads)	0	0	0	0	0
Total Costs of project:	(by year and total)	297513	291792	313013	221977	1124295
Requested Grant:	(by year and total)	297513	291792	313013	221977	1124295

For the above cost table, please indicate the % of working time the PI dedicates to the project over the period of the grant:	**63%**

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d. Ethical issues

ETHICS ISSUES TABLE

Research on Human Embryo/ Foetus	NO	Page
Does the proposed research involve human Embryos?	No	
Does the proposed research involve human Foetal Tissues/ Cells?	No	
Does the proposed research involve human Embryonic Stem Cells (hESCs)?	No	
Does the proposed research on human Embryonic Stem Cells involve cells in culture?	No	
Does the proposed research on Human Embryonic Stem Cells involve the derivation of cells from Embryos?	No	
I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	Yes	

Research on Humans	NO	Page
Does the proposed research involve children?	No	
Does the proposed research involve patients?	No	
Does the proposed research involve persons not able to give consent?	No	
Does the proposed research involve adult healthy volunteers?	No	
Does the proposed research involve Human genetic material?	No	
Does the proposed research involve Human biological samples?	No	
Does the proposed research involve Human data collection?	No	
I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	Yes	

Privacy	NO	Page
Does the proposed research involve processing of genetic information or personal data (e.g. health, sexual lifestyle, ethnicity, political opinion, religious or philosophical conviction)?	No	
Does the proposed research involve tracking the location or observation of people?	No	
I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	Yes	

Research on Animals	NO	Page
Does the proposed research involve research on animals?	No	
Are those animals transgenic small laboratory animals?	No	
Are those animals transgenic farm animals?	No	
Are those animals non-human primates?	No	
Are those animals cloned farm animals?	No	
I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	Yes	

Research Involving non-EU Countries (ICPC Countries)	No	Page
Is the proposed research (or parts of it) going to take place in one or more of the ICPC Countries?	No	
Is any material used in the research (e.g. personal data, animal and/or human tissue samples, genetic material, live animals, etc) : a) Collected in any of the ICPC countries?	No	
b) Exported to any other country (including ICPC and EU Member States)?	No	
I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	Yes	

Dual Use	YES	Page
Research having direct military use	No	
Research having the potential for terrorist abuse	No	
I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	Yes	