

Anonymity,
Un-Originality,
Collectivity:
Contested Modes
of Authorship

*Friday 20th May – Saturday 21st May 2022,
Institute of Advanced Studies (IAS)
University of Warwick, Coventry, UK
(OC1.06 and online)*

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Contents

<i>Welcome Message</i>	2
<i>Organiser Biographies:</i>	3
<i>Keynote Speaker Biographies</i>	4
<i>Schedule</i>	5
<i>Speaker Abstracts and Bios</i>	9
<i>Session 1:</i>	9
<i>Session 2:</i>	12
<i>Session 3:</i>	15
<i>Session 4:</i>	19
<i>Session 6:</i>	25
<i>Session 7:</i>	30
<i>Session 8:</i>	33

Welcome Message

Hello! We wish all of attendees a warm welcome to the University of Warwick. Whether you are joining us online, or in-person, we're delighted to have you with us.

The response to our call for papers exceeded our expectations and we're so pleased to be able to give you the opportunity to share your research with an international group of scholars.

We would like to extend our thanks to our keynote speakers, Tom Geue and Nicholas Thoburn, and also to our Chairs, all of whom have generously given us their time and expertise over the next two days.

Finally, we wish to thank the Institute of Advanced Study for their support in hosting this event, without which, the conference wouldn't have been possible.

We hope you will find the coming days enlightening and enriching ones!

With best wishes,

Leo, Melissa, Alessandra, and Leanne

(The Conference Committee)

Organiser Biographies:

Leonello Bazzurro is an IAS Early Career Fellow at the University of Warwick. Leo completed his PhD in Philosophy and Literature at the University of Warwick in 2021. His thesis explores the work of experimental Chilean poet Juan Luis Martínez (1942 – 1993). By drawing on Deleuze and Guattari's concept of the assemblage, Leonello analyses Martínez's conception of the book as an assembled intermedia artwork (i.e., "artists' book") and his use of appropriation methods to critique individual authorship, copyrights, as well as authoritarian assemblages in Latin America (fascism, neoliberalism, chauvinism). Leo holds a BA in Spanish Literature and Education from the Pontificia Universidad Católica de Chile, a MA in Political Philosophy from the Universidad de Chile and Goethe Universität, and a MA in Music Therapy from the Universidad de Chile.

Melissa Pawelski is currently an IAS Early Career Fellow as well as a Teaching Fellow in Translation Studies and German Studies at Warwick. Her thesis examined the English and German translations of one of the most widely read books by the French philosopher Michel Foucault, titled (in English) *Discipline and Punish: The Birth of the Prison*.

Alessandra Tafaro

I completed my BA and MA in Classical Philology at 'La Sapienza', University of Rome, specialising in Latin literature and Roman epigraphy, before moving to the University of Warwick, where I pursued my PhD. My doctoral thesis, 'Inscribing Flavian Rome: Epigraphic Strategies in Martial's *Epigrams*', investigated the multifaceted interaction between epigrammatic poetry and epigraphic writing habits, establishing a new critical interpretation of early imperial writing culture.

I am currently a postdoctoral researcher at the University of Macerata and fellow at the British School at Rome, where I am pursuing a new research on gladiator graffiti across Rome and Pompeii and was a former Early Career Fellow at the Institute of Study, University of Warwick. I am currently working at turning my PhD thesis into a monograph and developing a new project on the thematization, nature and function of anonymity in Roman epigraphic poetry.

Leanne Weston is an IAS Early Career Fellow at Warwick. Her doctoral research on music programming, memory, and materiality in post-broadcast screen culture forms part of ongoing work in the Centre for Television Histories. Leanne has published work in *Velvet Light Trap* on televised music histories, and has recently co-edited a dossier on BBC Four for *Critical Studies in Television*. She is a contributor to forthcoming edited collections on *Watership Down* (Bloomsbury Academic) and the films of Jane Campion (Edinburgh University Press), writing on the function and meaning of film scoring. She is co-convenor of the BAFTSS Performance and Stardom Special Interest Group.

Keynote Speaker Biographies

Nicholas Thoburn (University of Manchester)

"Riotous and Anti-Racist Anonymity in Post-Digital Publishing."

Nicholas Thoburn is Reader in Sociology at the University of Manchester. He has published widely on cultural theory, political publishing, social movements, and architecture. He is author of three books: *Deleuze, Marx and Politics*, *Anti-Book: On the Art and Politics of Radical Publishing*, and the forthcoming *Brutalism as Found: Housing, Form and Crisis at Robin Hood Gardens*.

Tom Geue (University of St Andrews)

"The Enslaved Muse: Apostrophe and Authorship in Latin Literature."

Tom Geue teaches Latin literature at the University of St Andrews. He has written about Roman satire, anonymous Roman literature, and the repression and eruption of slavery in Virgil's *Georgics*. His 2019 book, *Author Unknown*, proposed some new ways of working with anonymous authorship, rather than against it; and he's in the very earliest dreaming phase for a new project on the ultimate anonymous author, the enslaved amanuensis enabling the Virgils and Horaces to put pen to paper. In the meantime, he's at work on a less academic book lying between intellectual history and classical scholarship, called *Major Corrections: the Materialist Philology of Sebastiano Timpanaro*, which seeks to understand what it means for technical philology and militant Marxism to work together towards a future of full human flourishing.

Schedule

Friday, 20th May 2022 (Day 1)

09.15 – 10.00 Registration with Tea & Coffee
10.00 – 10.10 Introduction

SESSION 1: "Going without" – lost Homer(s)

10.10 – 10.30 **Alexandra Madela (University of St Andrews)**
"Why pretend to be Orpheus? The problematic author of the Orphic Argonautica."

10.30 – 10.50 **Jennifer Weintritt (Northwestern University)**
"Ex Ordine: A Serial Reading of Trojan War Epics."

10.50 – 11.10 **Robert A. Rohland (Trinity College, Cambridge)**
"No one's shipwreck: authors, anonymity, epigrams and the Odyssey."

11.10 – 11.30 **Q & A Session**
Chair: Alessandra Tafaro

11.30 – 11.40 *Coffee break*

SESSION 2: Music and Muses: Authenticity, Authorship, and Artistry

11.40 – 12.00 **Júlia Durand (NOVA University of Lisbon) and Toby Huelin (University of Leeds) [Online]**
"The 'Hidden' Life of Library Music Composers: Authorship and Anonymity in Contemporary Screen Music."

12.00 – 12.20 **Lou Aimes-Hill (University of Leeds)**
"'You really made that your own...' Exploring the currency of the cover version in an online world."

12.20 – 12.40 **Frances Myatt (University of Cambridge)**
"Authorial Identity and Classical Reception in Bob Dylan's Mother of Muses."

12.40 – 13.00 **Q & A Session**
Chair: Richard Wallace

13.00 – 14.00 *Lunch*

14.00 - 15.00 **KEYNOTE ADDRESS #1**
Nicholas Thoburn (University of Manchester)
"Riotous and Anti-Racist Anonymity in Post-Digital Publishing"
Chair: TBC

SESSION 3: Poetics of Appropriation - Poets and Artists Challenging their own Authorship

15.00 - 15.20 **Felipe Cussen (Universidad de Santiago de Chile) [Online]**
"Degraded Collective Authoring."

15.20 - 15.40 **Julie Mcelhone (University of Sydney)**
"Portrait of a Lady's commonplace: A is for paraphrase."

15.40 - 16.00 **Simon Morris (Leeds Beckett University)**
"I would prefer not to."

16.00 - 16.20 **Q and A Session**
Chair: Leonello Bazzurro

16.20 - 16.30 *Coffee break*

SESSION 4: Who owns the work? Property and Authorship issues in Modern Theater and Dance

16.30 - 16.50 **Lara Barzon (University of Warwick) [Online]**
"Cannibal Authorship: a decolonial point of view."

16.50 - 17.10 **Matthias Rothe (University of Minnesota) [Online]**
"The Perseverance of Artistic Labor."

17.10 - 17.30 **Olivia Sabee (Swarthmore College) [Online]**
"Authorship and Dramaturgy in Eighteenth-Century France: D'Aubignac, Diderot, Marmontel and Noverre."

17.30 - 17.50 **Q & A Session**
Chair: TBC

17.50 - 18.00 *Closing Remarks*

18.00 - 19.00 *Wine Reception*

10.00 - 10.10 Introduction

10.10 - 11.10 **KEYNOTE ADDRESS #2**
Tom Geue (University of St Andrews)
"The Enslaved Muse: Apostrophe and Authorship in Latin Literature."
Chair: Elena Giusti

SESSION 5: Sine [auctore]? Pseudepigraphical Art in Ancient Literature

11.10 - 11.30 **Sherry (Chiayi) Lee (Princeton University)**
"Desiring the female author: The epigrams attributed to Sappho and Erinna."

11.30 - 11.50 **Nicolò Campodonico (Scuola Normale Superiore, Pisa)**
"Pseudo-Virgil for sale. The Appendix Vergiliana and the Roman book market."

11.50 - 12.10 **Giulia Colli (University of Pisa)**
"Beyond Interpolations. The Advantages of Assessing 'Deliberate' Interpolations as Anonymous Textual Pieces."

12.10 - 12.30 **Q & A Session**
Chair: Alessandra Tafaro

12.30 - 13.30 Lunch

SESSION 6: "What matters who is speaking, the philosopher said" - Authorship in Philosophy and French Modern Literature.

13.30 - 13.50 **Agis Sideras (Independent Scholar)**
"Martin Heidegger's philosophy and the idea of authorship."

13.50 - 14.10 **Alexandre de Lima Castro Tranjan (University of Sao Paulo)**
"The schizophrenic cogito: a deleuze-guattarian concept of discourse."

14.10 - 14.30 **Niall Kennedy (Trinity College, Dublin)**
"Deleuze, Authorship and "Modern French Philosophy."

14.30 - 14.50 **Maureen A Ramsden (University of Hull)**
"Controversial Authorship in Marcel Proust's Jean Santeuil and A la recherche du temps perdu."

14.50 - 15.10 **Q & A Session**
Chair: Leonello Bazzurro

15.10 - 15.20 Coffee Break

SESSION 7: "Traduttore, Traditore, Creatore" - The Translator as Author

- 15.20 - 15.40 **Emily Di Dodo (Magdalen College, Oxford)**
"The Decameron De(Re)-Constructed: The Medieval Castilian Translation."
- 15.40 - 16.00 **Silvia Amarante (University of Copenhagen)**
"Twice-concealed authorship: Anonymity and Pseudotranslation in Luigi Settembrini's I Neoplatonici".
- 16.00 - 16.20 **Daria Chernysheva (University College London)**
"'False Translations' and 'Half-Poems': the claim of poetic translators to authorship."
- 16.20 - 16.40 **Q & A Session**
Chair: TBC
-

16.40 - 16.50 *Coffee break*

SESSION 8: Authorial Fragments: Distributed and Collective Practices

- 16.50 - 17.10 **Markus Hafner (University of Graz) [Online]**
"Socrates auctor or artifex? Allelopoietic authorship and logographical collaboration in Plato's Menexen."
- 17.10 - 17.30 **Ryan Warwick (Johns Hopkins University) [Online]**
"Cicero's Lamp: The Scene of Writing and Edges of Authorship."
- 17.30 - 17.50 **Markus Kersten (University of Basel) [Online]**
"Overcoming the Diminutive. Ausonius' opuscula and as an instance of shared authorship."
- 17.50 - 18.10 **Q & A Session**
Chair: Lucrezia Sperindio
-

18.10 - 18.30 *Closing Remarks*

END OF CONFERENCE!

Speaker Abstracts and Bios

Session 1:

Alexandra Madela (University of St Andrews)

"Why pretend to be Orpheus? The problematic author of the Orphic Argonautica."

Abstract

The so-called *Orphic Argonautica* purports to be a first-person account of the Argonautic expedition by the poet Orpheus, a member of the expedition. The persona of the narrator presents one of the main difficulties for the interpretation of this late antique epic poem. According to one view, Orpheus is nothing more than a narrator, and the fiction of his authorship completely transparent. A different school of thought, however, argues that the intended audience was meant to believe in Orpheus as the true author of the *Orphic Argonautica*.

I propose a new perspective on this interpretative problem. I suggest that the author envisioned a divided audience, most of which would believe in Orpheus' authorship, while a select (highly educated) few would be able to appreciate how the anonymous author plays with the idea that 'Orpheus poem about the Argonauts' inspired Homer and the Greek epic tradition. First, I show how the author suggests that his poem is of great antiquity: despite writing in late antiquity, he uses a deliberately archaic diction which strongly recalls Homer and Hesiod; secondly, he 'authenticates' his poem by connecting the *Orphic Argonautica* to other works belonging to the corpus which in antiquity was ascribed to Orpheus.

Next, I discuss the possibilities which adopting Orpheus' persona opens up for the author. As Orpheus is a singer of legendary abilities and belongs to the age of heroes, a work by him would be thought to precede the *Iliad* and *Odyssey*, which even in antiquity were regarded as the most important works of Greek literature. 'Being Orpheus' thus allows the author to challenge Homer's authority by suggesting that similarities between the *Orphic Argonautica* are due to Homer being inspired by Orpheus. Furthermore, the fiction of Orpheus' authorship allows the audience to read the *Iliad* and *Odyssey* as 'sequels' to the *Orphic Argonautica*.

Bio

I gained my BA in Classics from Trinity College in Dublin, and defended my PhD at the same university in April 2021. My doctoral research explored the late antique *Orphic Argonautica*, with a special focus on the anonymous poet's relationship with Homer and Apollonius Rhodius. I have taught various courses in Greek and Latin literature at Trinity College Dublin, University College Dublin, and Maynooth University. In September 2021, I joined the School of Classics at St Andrews, where I am currently working as an Associate Lecturer in Greek and Classical Studies. My research interests include the literature of late antiquity, Greek and Latin epic poetry, the Argonautic myth, and ancient scholarship on Homer. I have published on various aspects of the *Orphic Argonautica*, such as the poem's use of formulaic language, and possible allegorical readings. I am currently working on a monograph based on my PhD thesis.

Jennifer Weintritt (Northwestern University)

"Ex Ordine: A Serial Reading of Trojan War Epics."

Abstract

To ancient critics, the poems of the Greek Epic Cycle were defined by two facts about their authorial status. First, whoever the authors were, they were emphatically *not* Homer. And second, these poems belonged to a collective that told the rest of the story of the Trojan War by expanding on Homer's gaps and allusions. This method of composition locked the Epic Cycle into a comparison which it could not win. Next to Homer, the Cyclical poets were derivative imitators. But their continuative storytelling also afforded the poems a powerful connection to Homer; to read these epics was to gain insight into a master narrative of which Homeric epic offered only a slice.

This paper reframes the Epic Cycle's purported method of composition and its reception by later poets in the light of modern seriality studies, which theorizes that serial narratives develop hand-in-hand with the reception of their installments (Kelleter 2017). This dynamic of composition and reception creates a high level of reflexivity. Participating authors and audiences closely track devices that are unique to serial narratives, like shifting the master narrative's arc or fashioning retroactive continuity (O'Sullivan 2010, 2019). Meanwhile, series delineate changes in cultural attitudes by responding to the desires of their audiences (Sulimma 2020).

I argue that the model of the Cycle's serialized narration of the Trojan War fostered an ancient mode of reading Homer, still visible in surviving scholia, that opens these most canonical texts to outside influence. Modes of reading become modes of writing (Barchiesi 2015). With brief examples from the *Aeneid* and the *Achilleid*, the second part of my paper shows how Roman poets take up the poetics of serialization to craft their poems and their culture as a continuation of the Greek epic canon. Reading Trojan War epics serially reframes the intertextual, agonistic interactions of Greek and Roman epic as a collaborative endeavor.

Bio

Jennifer Weintritt is an assistant professor of Classics and Comparative Literary Studies at Northwestern University in Evanston, Illinois. She received her PhD from Yale University in 2019. She specializes in the formation and reception of the classical tradition from antiquity to the present day. Her first book project, *The Greek Epic Cycle in Latin Epic*, examines how Roman poets seeking a connection to the foundational epics of the Greek canon construed the Epic Cycle as a model, often contested and disavowed, for a poetics of continuation. With an emphasis on the reception of the Cycle as a set of aesthetic principles and creative methods for epigonal poets, her project illuminates how serial storytelling shapes literary canons and notions of cultural inheritance. Her other interests include ancient and modern commentary practices, adaptations, translations and other transformative works, and gender and sexuality studies.

Robert A. Rohland (Trinity College, Cambridge)

"No one's shipwreck: authors, anonymity, epigrams and the Odyssey."

Abstract

At the very beginning of ancient Greek literature stands a self-consciously anonymous author: Odysseus calls himself "No one" when he talks to the cyclops Polyphemus and lies that he and his men have been shipwrecked (*Od.* 9.259-71, 283-6, 364-7). Anonymity is already here a tool for an author to protect himself (cf. Geue (2017) and (2019) on anonymous texts in the Roman Empire). Yet I will argue that anonymity and shipwreck are also crucial tools for composing fiction: by its very nature shipwreck lends itself to fiction, as stories and the identity of shipwreck survivors are often impossible to verify. Odysseus, much like the author(s) of the *Odyssey*, composes a fictive story about shipwreck. And yet, Odysseus' fictive story of shipwreck would later in the epic come true for himself.

Ancient shipwrecks are a footnote to the *Odyssey* (on shipwrecks see Blumenberg (1979)). The focus of my paper will be on epigrams, that is inscribed poems and their generic descendants: here we can see most clearly the slippage between real and fictive shipwrecks that is already characteristic for the motif in the *Odyssey*. Two forms of epigram deal with shipwrecks: epitaphs for those who died on sea and dedicatory epigrams of those who survived shipwreck and offer thanks to the gods. Epitaphs for corpses that have been washed ashore or epitaphs on cenotaphs for those lost on sea give voice to shipwreck victims; in doing so they put the anonymous or absent speaker centre-stage (e.g., *AP* 7.271 = Callimachus 45 *HE* with Bruss (2005)). Inscribed epigrams were generally composed by anonymous writers. Some such inscriptions adopt Homeric language as they tell of shipwreck victims and claim that their anonymous verses will last forever since they are inscribed on permanent stone (*SGO* 16/31/05). I will analyse such inscribed epigrams alongside literary epigrams and reveal how they play with tropes of anonymity and fiction that ultimately derive from the *Odyssey*. I will also show how epigrams influenced the Augustan poets Horace and Vergil (e.g., *Hor.* *C.* 1.28, *Verg.* *A.* 12.766-83).

As an epilogue of my paper, I will consider how Damien Hirst in his 2017 exhibition "Treasures from the Wreck of the Unbelievable" got the ancient fascination with shipwreck and fiction just right: in this exhibition a plethora of Hirst's artworks are said to be salvaged from an ancient shipwreck, as Hirst turns his own artworks into anonymous creations from antiquity.

Bio

Robert Rohland is a Junior Research Fellow (under Title A) in Classics at Trinity College Cambridge. Previously he was a Teaching Fellow for Latin at the University of Warwick. He completed his PhD at Cambridge and also holds degrees from Oxford (MSt) and St Andrews (MA). In his research, Robert attempts to give equal attention to Greek and Latin material. He is particularly interested in analysing poetry along other forms of ancient cultural production, such as artworks or calendars. Robert's first book, *Carpe Diem: The Poetics of Presence in Greek and Roman Literature*, is forthcoming this year with Cambridge University Press. The book reveals the critical importance of the ancient *carpe diem* motif for understanding how literature can evoke present moments. Having completed this book, Robert is currently working on a second book, which aims to show why shipwrecks are so central to the ancient cultural imagination.

Session 2:

Júlia Durand (NOVA University of Lisbon) and Toby Huelin (University of Leeds)
"The 'Hidden' Life of Library Music Composers: Authorship and Anonymity in Contemporary Screen Music."

Abstract

Library music (also known as "stock" or "production" music) is ubiquitous in audiovisual media. However, its role is frequently overlooked in screen music scholarship, which tends to favour either original scores by named composers or composite soundtracks featuring songs from popular music artists. In contrast to the creators of these types of music, library composers are mostly excluded from broadcast credits, with their work described variously as "anonymous" (Fitzgerald 2009), "semi-invisible" (Roy 2015) and "unauthored" (Donnelly 2002). Nonetheless, the line between the synchronisation of library music and other kinds of music in audiovisual media is becoming increasingly blurred: bespoke scores often sit alongside library tracks by both A-List composers and semi-professionals in a single production, thus raising questions of musical value and intended authorship.

This paper explores the working processes of library composers and examines how the labour of these musical creators is devalued within the contemporary media industries. Drawing upon interviews with library music practitioners carried out by the authors over a number of years, it examines the different kinds of composers engaged in this industry - from amateur musicians looking for their first professional opportunities, to established composers finding a "secret" outlet for some of their more experimental tracks and hiding them via the use of pseudonyms. In particular, we contrast some of the production practices employed by composers primarily targeting "traditional" media content (e.g., television) with those creating "royalty-free" music for online media (e.g., Instagram, TikTok), in order to understand the abundant (yet invisible) work of these musical creatives.

Bio

Júlia Durand is a musicology PhD student at the NOVA University of Lisbon, Portugal. She is a member of the Center of Sociology and Musical Aesthetics (CESEM) and takes part in the research activities of its Group for Studies in Sociology of Music (SociMus) and Group for Advanced Studies in Music and Cyberculture (CysMus). In addition to several papers on music and audiovisuals presented at international conferences such as *Music and the Moving Image*, her research has been published as chapters in edited volumes and in the journals *Music, Sound and the Moving Image* and *Revista Portuguesa de Musicologia*. Her PhD is funded with an FCT grant (SFRH/BD/132254/2017), and it focuses on the production and use of library music in online videos.

Toby Huelin is a PhD candidate at the University of Leeds, investigating the use of library music in contemporary British television. His research is funded by the AHRC via the White Rose College of the Arts and Humanities (WROCAH). Toby's forthcoming publications include peer-reviewed journal articles for *Music and the Moving Image*, *Critical Studies in Television* and the *European Journal of American Culture*. Toby is also a media composer: his music has featured in the Emmy Award-winning series *United Shades of America* (CNN), the documentary *Subnormal: A British Scandal* (BBC One) and an international advertising campaign for internet brand Honey.

Lou Aimes-Hill (University of Leeds)

"'You really made that your own...' Exploring the currency of the cover version in an online world."

Abstract

What value is there in covering another artist's work? And, in an age where it has never been easier for bedroom musicians to reach an audience of millions, how is the role of technology changing the notion of authenticity and authorship in popular music?

Musicians have always borrowed. From other artists and from other cultures. In the 1940s and 50s, it was the only way to conduct business. Recording artists performed songs handed to them by A&R men that were written by professional song writers. The Beatles, and other performers of their generation changed that. Their original songs and working-class roots, bound up in romantic values of authorship and sincerity (*Wiseman-Trowse 2008*), became the hallmark of a certain kind of authenticity in popular music. (*Simonelli 2013, Frith 1981*).

In this light, the cover became a devalued musical artefact. So, when the industry saw an increase in production of covers in the 1980s, it sparked a debate about the authenticity of recycling old songs. The act of covering was viewed as lazy, and commercially focused. In its essence, anti-authentic. (*Plasketes 2010*).

Forty years later, in the midst of a global pandemic, the world of live music production and performance is in stasis and suddenly, the cover version appears to hold the key to artist outreach and musical "share of mind". Quick to produce, quick to release, and quick to 'hook' the audience in. But just where does authenticity sit in the landscape of instant shareability? Who ascribes it, and to whom?

Bio

I am a PhD student, within the Department of Music at the University of Leeds, under the supervision of Dr Stan Erraught. I have an interest in music and popular culture, genres and the concept of authenticity. I am also particularly interested in gender, social, and racial identity within music, and in how technology is changing the ways in which we consume, produce, and share music today.

I hold an MA in Music Performance from Bristol University, a PGCE in Post Compulsory Education (Brighton), and BA in Music and Drama (Surrey). My background lies in media, the arts, and education and I have worked extensively over these areas.

Frances Myatt (University of Cambridge)

"*Authorial Identity and Classical Reception in Bob Dylan's Mother of Muses.*"

Abstract

"*I return once again to Homer, who says, 'Sing in me, oh Muse, and through me tell the story.'*"

So Dylan concludes his 2017 Nobel prize lecture, and he does indeed return once again to Homer and the Muses in his 2020 track, *Mother of Muses*. In this unique and complex song, Dylan draws on writers from Ovid to Leonard Cohen to explore the themes of memory, names, authorial identity, and the literary tradition.

Such themes have long informed Dylan's work, for he is steeped in the oral tradition of anonymous folk song, yet he, "essentially re-imagined folk music in entirely personal terms." (Decurtis 2009 p.46). In *Mother of Muses*, the Homeric epics are key for mediating between these two opposing impulses, between the assertion of a highly personal, unique authorial identity, and the collective creative process of folk song. Dylan echoes Homeric language to cultivate an identification both with the figure of Homer - long considered the greatest of authors, only to be revealed as the non-existent product of a collective, anonymous oral tradition - and with the most famous figure of the Homer epics, Odysseus, both hero and 'nobody'.

My paper will demonstrate that this dichotomy between anonymity and the assertion of authorial identity lies at the heart of Dylan's engagement with the literary tradition in *Mother of Muses*. As such, Dylan raises key questions about the nature of classical reception and authorial identity. By engaging in the literary tradition, does the creative artist become a controlling tyrant, who takes possession of the works of others and subsumes them into his own persona, or an impersonal, even invisible conduit for the voices of others? And when does allusion to other texts without naming their authors turn from intertextuality into plagiarism, a crime of which Dylan has often been accused?

Bio

Frances Myatt is a first-year PhD student in Classics at Peterhouse, Cambridge. She is currently researching pregnancy and childbirth in the works of Ovid under the supervision of Professor Philip Hardie, funded by a Vice-Chancellor's Award and Jebb Studentship. After her first degree at Emmanuel College, Cambridge, she was awarded a Herchel Smith scholarship to spend a year at Harvard, followed by a Leverhulme Study Abroad Studentship to study for a Masters in Allgemeine und Vergleichende Literaturwissenschaft (Comparative Literature) at Ludwig-Maximilians-Universität, Munich. Frances' research interests include the relationship between bodies and literature, Augustan poetry, and classical reception.

Session 3:

Felipe Cussen (Universidad de Santiago de Chile)

"Degraded Collective Authoring."

Abstract

In this paper I intend to reflect on the opportunities offered by the use of applications based on Artificial Intelligence as writing tools that expand and dissolve authorship, and at the same time offer results that resort to clichés and show the limits of technology. To do this, I will present some recent projects (*Plagiarism* (2020), *Self Portrait* (2021) and *Don't judge a book by its cover* (2022)), and I will comment on the processes and decisions that these works involved. In this way, I intend to demonstrate that these procedures, through their errors and blind spots, can open more ambiguous and open zones of creation.

Bio

Felipe Cussen (Santiago de Chile, 1974) holds a PhD of Humanities from the Pompeu Fabra University and is full professor at the Institute for Advanced Studies of the University of Santiago de Chile. His academic and creative investigations cover the relationships between literature, music and visual arts, experimental poetry, digital technologies, mysticism and pop. Much of his work is available on the website <<https://www.felipecussen.net>>.

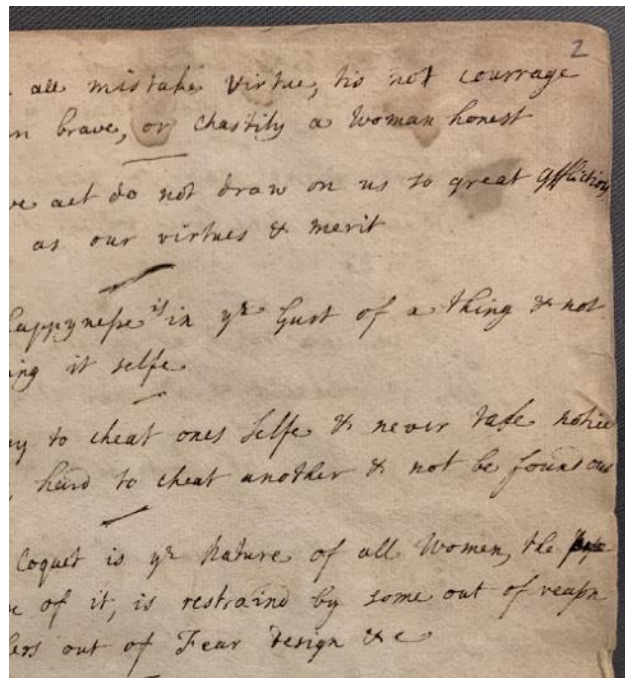
Julie Mcelhone (University of Sydney)

"Portrait of a Lady's commonplace: A is for parAPHRase."

Abstract

The image below is a detail from a commonplace book that belonged to Lady Mary Wortley Montagu (1689-1762) and is now held in the Rare Books Section of Fisher Library, University of Sydney.

For this talk, I will focus on the Zirst two pages of handwritten text, and speak to the way I respond in my creative exegesis to its uncited maxims, which I identify as having been transcribed from Aphra Behn's 'free imitation' of Rochefoucauld's *Maximes* (1680). And, more broadly, on the way that my research into *commonplacing* has informed my own creative responses.



My task, I would not say trick, is to improvise. Learn to turn/verse with others, with words other than my own. Speaking imprecisely, I am a composing, comprising & compromising instrument that surfs along never-Zinished folds. Sometimes I go Baroque this way. Baroque's distinguishing quality is agentic, it pushes and turns and complicates as it combines, entwines and entangles. [Would Deleuze allow: in incomplete pleats?]:

OK. I'll confess to love (or something like it) and to plucking. Now that's out of my system.

I continue to adopt the processes of a living organism. Seneca would that I were a bee. Plucking words—or is it ideas? Plucking ideas. Or is it feelings? *Gathering of Blowers*—
O—

The textual fabric of the world up to
this point, *go with me*— Locke in an index & notions
of literary Zlotsam and jetsam—
coursing out of the plucking enlightenment—
seizes upon a plucking gap which
comes up plucking empty.

Seneca would have me a bee, would have me gather and subsume. To alternate
reading & writing & blend them together, arrange and assort in my cells,
swelling. But the words in this commonplace book are not for me. This
manuscript was not gathered for sharing, for printing. It is a slow form
of privacy. I plunder.

Bio

Julie McElhone holds a Master of Creative Writing from the University of Sydney,
a Bachelor of Writing and a Bachelor of Arts (Honours) from University of
Canberra.

The work is situated in the practice of writing/making from lifted text or prior
text, in a voice that imaginatively writes back to texts of the past to, perhaps,
rethink canon by making experimental interventions on text. There's often a
visual element to these. The forms that the poems take result from researching
and contemplating historical and cultural systems to expose the forces in
operation through explorations of prior text. In 2018, McElhone was shortlisted
for *Overland's* Judith Wright Poetry Prize. Her poems have been published in
Southerly, *Rabbit*, *Meanjin*, *Barzakh: an online literary journal* and in *The
Menteur*, Paris School of Arts and Culture. She is currently a Doctor of Arts
candidate at University of Sydney, supervised by Dr Kate Lilley.

Simon Morris (Leeds Beckett University)

"I would prefer not to."

Abstract

Morris writes without writing, publishing over ten books in which not a single word is his own. Of course, this plagiarist's favourite book is *Bartleby & Co.* by Enrique Vilas Mattas. In a wide ranging presentation, Morris will talk about: writers who refuse to write; artists who just say 'no', the resurrectionists who reduced Michael Crichton, the author of *the Andromeda Strain* to tears; Andy Warhol and his surrogate Allen Midgette, the raving beauty with his high cheekbones, full mouth and sharp, arched eyebrows; Adam Chodzco's missing actors from the cast of *Salo*; John Cage's refusal to answer questions after lectures; and Chus Martinez posing as Mária Boston in order to persuade the Spanish author Enrique Vilas Matas to spend a week writing in public in a Chinese restaurant on the outskirts of Kassel as part of the contemporary art exhibition Documenta 13. Morris will also reveal his methodology, performing as a psychoanalyst. The participant would enter the room and make themselves comfortable on the couch. Morris, seated behind them— there but not there — would gently reach forward and touch their forehead and the collaborator would begin to free-associate...

Bio

Simon Morris is co-editor [with Gill Partington & Adam Smyth] of *Inscription: the Journal of Material Text - Theory, Practice, History* (www.inscriptionjournal.com), Professor of Art and Director of Research for Art & Design at Leeds Beckett University. In 2002, he founded the publishing imprint *information as material* (iam) which publishes work by artists and writers who use extant material — selecting it and reframing it to generate new meanings — and who, in doing so, disrupt the existing order of things. www.informationasmaterial.org.

Session 4:

Lara Barzon (University of Warwick)

"*Cannibal Authorship: a decolonial point of view.*"

Abstract

Aim to this paper is to consider authorship in contemporary dance from a decolonial approach. Throughout the choreographic work of the Uruguayan artist Tamara Cubas I present cultural cannibalism as a strategy of creation based on the concepts of *reciprocity* and *copyleft*.

Starting from the idea that *reciprocity* is the key to establishing anti-hierarchical relationships that eliminate fear of the other, Cubas questions the concept of fixed identity and consequently the identification of an author with his work. Appealing to cultural cannibalism - an artistic and social movement that arose in Brazil from the anthropophagic tradition of the indigenous population *tupinambà* - she investigates the expressive possibilities of a non-hegemonic art. The theoretical background is the concept of mobile identity as proposed by Suely Rolnik, an identity constantly modified by the encounter with the Other, instead of being locked into a fixed definition based on otherness. On an authorial level, the absence of stable boundaries between inside and outside becomes a medicine against the fear that someone will steal what is ours. This allows Cubas to apply *copyleft* to his own works, which are freely accessible, as well as to those of others. She appropriates the aesthetics of other artists through critical cannibalisation, thus overcoming the problem of originality, since it is not a question of copying, but of devouring, digesting and giving life to something new.

Two Trilogies were born from the incarnation of these theories. In *Trilogia Antropofagica* other authors' works are cannibalised while in *Serie Canibal* the process of devouring and digestion is towards oneself. In both creations the authorial role remains marginal and is exhausted in the creation of the relational device.

Bio

I am a first year PhD scholar awarded by *EUTOPIA co-tutelle PhD program*, with an International PhD in Theatre Studies (University of Warwick) and Social Sciences (University of Ljubljana). My research project aim to look at decolonial practices in contemporary dance.

I come from a multidisciplinary path. I am graduated in Visual and Performing Arts at IUAV University (Venice), in Theatre Studies at the Università di Torino (ITA) and in Physical Theatre (ITA). I have a degree in contemporary dance (Teatro Carlo Felice, ITA) and in curatorship for contemporary arts with a focus in Heritage, Culture, Community (ITA). I collaborated as young researcher with La Biennale di Venezia 2021 and with the research institute ITEM (Madrid). I work as performer, curator and theatre director, I am co-founder of the cultural association La Tasca Teatro and the transnational project Istmo Nomade, and artistic director of Spazio Liquido Torino - a space for contemporary creation.

Matthias Rothe (University of Minnesota)

"*The Perseverance of Artistic Labor.*"

Abstract

I investigate how artistic labor can undermine ideas of individual authorship by being made to persevere in its products. This is particularly evident with theater, unavoidably the work of many. I discuss such perseverance of artistic labor with the example of 1920s *Epic Theater* and will conclude my reflection by juxtaposing *Epic Theater* with more recent attempts to undermine ideas of singular artistic creation through an emphasis on labor.

Epic Theater is most closely associated with Bertolt Brecht and lives on largely through critical references to *Mother Courage*, *The Caucasian Chalk Circle* or *Galilee*. I argue against this perception that these plays characterize *Epic Theater's* afterlife, its zombie-like existence. Not only did the term *Epic Theater* comprise in the late 1920s in Weimar Germany a great number of loosely associated avant-gardist group experiments, but it was also an intrinsic moment of this movement to bring its cooperative production process to bear on the performance itself, thus making it individually in-appropriable. Capitalist notions of intellectual property tied up with aesthetic ideas of individual creators, as well as the functioning of an already highly commercialized theater scene in Weimar Germany, were deliberately targeted by those associations of artists that made up the core of *Epic Theater*. Accordingly, what scholars today identify as its key features (quotable gestures, its open-endedness, episodic structure, the direct audience addresses, etc.) were largely situational strategies to foster collective authorship before they took on an 'afterlife in form' (or taxonomy). In my talk, I will propose a perspective that will allow us, on the one hand, to unearth an artistic endeavor that made individual attribution impossible and, on the other, to understand its re-inscription into the "authorial industrial complex" against this very impossibility.

Bio

Matthias Rothe is Associate Professor of German and Philosophy at the University of Minnesota. He studied German, English and Philosophy at the University of Rostock and Hamburg and worked as a lecturer in Cultural Studies at Viadrina University in Frankfurt/Oder before he went to Minnesota. He works on the interrelation between aesthetics and political economy, on modernist, and contemporary literature and on collaborative artistic practices. He has published on theater, Marxism and critical theory and is on the editorial board of the *Brecht Yearbook* and its book review editor. He recently co-edited *Brecht und das Fragment* (Verbrecher Verlag 2020) with Astrid Oesmann (Rice University) and collaboratively translated and introduced Elisabeth Hauptmann and Bertolt Brecht's *Jae Fleischhacker in Chicago* (Bloomsbury 2018) (with Phoebe von Held).

Olivia Sabee (Swarthmore College)

"*Authorship and Dramaturgy in Eighteenth-Century France: D'Aubignac, Diderot, Marmontel and Noverre.*"

Abstract

In eighteenth-century France, a newfound emphasis on visual elements transformed the theater. Midway through the century, Denis Diderot established the drama, emphasizing visual constructions of bodies that he termed "tableaux," and which were like stop-action paintings, as well as pantomime. Both of these tools were likewise used on ballet stages to depict passionate moments or those that emblemized relationships between characters within a narrative. For some of these writers, these visual elements were so indelibly woven into their narratives that they created a kind of visual textuality, an *ut pictura theatrum*, which in turn, as Arianna Fabbri argues, creates an opening for ballet to establish itself as analogous to theater.

In this presentation, however, building on work by Fabbri, Pierre Frantz, Edward Nye, Angelica Goodden, and others, rather than addressing this change in itself, I propose to analyze how this new emphasis on visual content, broadly conceived, within theatrical texts played out in debates about authorship. Each of the authors I will focus on in this presentation—François Hédelin, abbé D'Aubignac, Denis Diderot, Jean-François Marmontel, and Jean-Georges Noverre—addressed this difficulty in a different way, betraying in each case slightly divergent ideas about individual or collective authorship, where the lines ought to be drawn (or not) between textual and bodily performance, and why. By addressing these debates during a moment when the authorship of ballet *livrets* (and not the creation of choreography) was considered the primary mark of authorial ownership over the work as a whole and the role of the theatrical director was just beginning to come into play, I will illuminate both the similarity of balletic and theatrical paradigms of authorship in the late eighteenth century and the ways in which their disparate starting points as media make these similarities particularly meaningful. In the case of ballet, a contested form whose practitioners sought acceptance within the theatrical world, ballet masters relied on traditional modes of authorship while nevertheless producing a mute spectacle; in the case of theater, writers began to take on multiple roles in addition to the generation of texts. Yet in both cases, especially actors, and sometimes dancers, began to be understood as performing a kind of authorial function alongside that of the primary author, and it was this dimension of authorship, as well as the dramaturgical work performed by authors, that became debated. In the case of ballet, while in the French context, authorial names were well-established and attached to *livrets*, the status of this sort of authorship—of text for bodily translation—nevertheless places it outside of the canon.

Bio

Olivia Sabee (PhD in French Literature, Johns Hopkins) is an assistant professor of dance and a member of the committees on comparative literature and interpretation theory at Swarthmore College (Pennsylvania, USA). In addition to published and forthcoming articles in *French Studies*, *Romance Studies*, *Eighteenth-Century Studies*, *Dance Chronicle*, and other journals, she recently published a book: *Theories of Ballet in the Age of the Encyclopédie* (Oxford Studies in the Enlightenment, 2022).

Sherry (Chiayi) Lee (Princeton University)

"Desiring the female author: The epigrams attributed to Sappho and Erinna."

Abstract

Of all genres, Hellenistic epigram boasts the greatest number of female authors, inspiring ancient notions of a tradition of female epigram authorship extending back to Sappho and Erinna. Their membership in the pantheon of female epigrammatists is sealed by the Hellenistic creation and/or attribution of pseudepigraphic epigrams under their names, although both poetesses predate the Hellenistic period by centuries and never composed in either the epigram genre or elegiac meter. Nonetheless, Meleager's *Garland* attributes three epigrams to each poetess, attesting to the Hellenistic perception of them as *epigrammatopoiói*. I examine the epigrams attributed to Sappho (AP 6.269, 7.489, 7.505) and Erinna (AP 6.352, 7.710, 7.712), the only two Greek female pseudo-authors, as ancient case studies in co-opting and re-defining female authorship through pseudepigrapha: how do they establish identification with their female authors (known for writing on female themes) and with their corpora, and how do they reshape them? Why have [Sappho]'s epigrams generally been dismissed as forgeries or mistaken attributions, while [Erinna]'s are accepted? I observe that Sappho's epigrams, when read as hers, do use Sapphic vocabulary and idiom, translate her known themes (hymn, lament) into epigrammatic subgenres (votive, epitaph), and reprise her focus on female relationships. [Erinna]'s epigrams establish explicit references to her work (e.g., possible quotation) and biography, transforming the subject of her *Distaff*—the death of Baucis—into two epitaphs for Baucis. Erinna is represented as both epigrammatist and tombcutter, assuming total authorial control as a female poet over her friend's afterlife. Authorized by both external signatures (attribution) and internal signatures (references to author and *oeuvre*), these epigrams provide a supplementary authorial voice that build upon and expand their authors' identities. Rather than being inhibited, the voice of the female author is permitted not only to flourish in epigram, but even to multiply artificially through pseudepigrapha.

Bio

Sherry (Chiayi) Lee is currently a PhD candidate in Classics at Princeton University. She received a dual BA/MA in Classics from Yale University in 2018. She works primarily on Hellenistic literature (especially the epigram) and the tradition of Greek epic. Her interests also include theories of ancient Greek poetics, literary history, and models of ancient readership and scholarship. Her dissertation focuses on discourses of authorship in Hellenistic epigram.

Nicolò Campodonico (Scuola Normale Superiore, Pisa)

"Pseudo-Virgil for sale. The Appendix Vergiliana and the Roman book market."

Abstract

In addition to Virgil's authentic works, manuscripts have transmitted many poems attributed to him, within the so-called *Appendix Vergiliana*. Nobody believes anymore that they were really written by Virgil. Recent studies by Holzberg, Peirano, Stachon have shown that some of these poems were composed with the aim of appearing and being recognized as by Virgil; others were attributed to him only later. Starting from these studies, I would like to investigate how the ancient book market may have determined the fortune of these works. Some of them pretend to be Virgil's youthful poems: the *Culex* is a joke (v. 1) promising greater poems for Augustus; the *Ciris* is offered to Messalla as juvenile *rudimenta* ('trainings', v. 100); *Catalepton* 15 defines the whole collection *elementa* ('beginnings', v. 3) of Virgil. The *Culex* was indeed perceived by Lucan and Martial as an example of a still rough Virgil; Statius cites it, along with Homer's *Batrachomachia*, as proof that all great poets wrote minor works. This statement suggests that the educated public was somehow interested in reading this kind of texts, as poetic fanfiction. The book trade in Rome was flourishing in the first century AD and Martial alludes to the profits of many booksellers (4, 72; 13, 3; 14, 194). In 1, 113, he says that the youthful epigrams, which he repudiated, are still sold by his bookseller. It is possible that scholarly interest led to the proliferation of alleged early writings by poets, whether true or false. Since Virgil's supposed autographs were also circulating (Gell. 2, 3, 5), it is possible that poems purporting to be by him were sold as such; at the same, anonymous texts with some Virgilian allure (*Moretum*, *Copa*) may have been attributed to him because his name guaranteed interest from scholar and profit for sellers.

Bio

I graduated (BA and MA) in Classics at the University of Pisa (supervisors: Lisa Piazzini and Rolando Ferri) and I was a student of Humanities at the Scuola Normale Superiore (Pisa). I am currently a PhD student in Classics at the Scuola Normale Superiore (supervisors: Alessandro Schiesaro and Gianpiero Rosati). My research interests focus on Roman literary culture; I have studied poetic *pseudepigrapha*, such as the *Appendix Vergiliana* (*Ciris* and *Catalepton*, on which I am publishing an article in «Maia») and the *Corpus Tibullianum* (elegies around Sulpicia or pseudo-Tibullus), in order to analyse the interaction between these poems and the author whose mask is worn. My interest in the figure of Virgil has led me to study the biographical traditions about him, to which my PhD project is devoted. I am also interested in other Latin writers, such as Lucretius (on whom I wrote an article in «MD») and Lucan.

Giulia Colli (University of Pisa)

"Beyond Interpolations. The Advantages of Assessing 'Deliberate' Interpolations as Anonymous Textual Pieces.

Abstract

There are many instances of anonymity in ancient literature, and they all appear in different shapes and contexts. Deliberate interpolations can be considered a borderline case of anonymity since they are inauthentic, unnamed additions of varying length and nature that are evenly embedded in transmitted texts. The purpose of this presentation is to show, through the analysis of some examples (Eur. Or. 478, 1224, Phoe. 778 and Soph. OR 531), how useful this perspective can be towards the study of these type of interpolations. The focus will be on the texts of the three great Athenian tragedians which, due to the history of their transmission, have frequently undergone reworkings and additions. Assessing these interpolations as anonymous textual pieces is going to shed some light on the different kinds of personalities who have revised the original text. Especially, it can lead to reconstruct the cultural scenario of the interpolator, that is, its horizon of expectation and the ways of exploiting the tragical texts. This approach highlights how the phenomenon of deliberate interpolation is strictly related with pseudepigraphy as well. Acknowledgment of this connection can be methodologically very useful, because the same questions apply both to pseudepigraphy and interpolations. By wondering whether the false attribution to the original author is deliberate or not, and whether the interpolators are intentionally deceptive or not, this investigation also aims at understanding the relationship between the interpolators, the original text, and the author.

Bio

Giulia Colli is a Ph.D. student in Classical Philology at the University of Pisa (Department: *Scienze dell'Antichità e Archeologia*; supervisor: professor Enrico Medda). Her research focuses on the phenomenon of interpolation in the Athenian drama of the V sec. B.C., with a special interest in the tragedies of Euripides. She is an *alumna* of the the University of Bologna, where she graduated in classical philology (MA) with a thesis on the typologies of interpolation in two euripidean plays (*Medea* and *Phoinissae*), under the supervision of Professor Federico Condello. Still on the subject, she presented two speeches on the occasion of doctoral seminars, one entitled *La ripetizione di Eur. Med. 40-41, 379-380*, the other *Sull'origine dei versus iterati nelle tragedie di Euripide* (Conference proceedings forthcoming).

Session 6:

Agis Sideras (Independent Scholar)

"Martin Heidegger's philosophy and the idea of authorship."

Abstract

The challenging of the term and the meaning of authorship in the philosophical discourse of the 20th century did not only occur in the French tradition (with the canonical texts of Roland Barthes and Michel Foucault, for example), but also in the German tradition. Here, it expresses itself less polemically, but nevertheless quite consistently, and if we take in account the intensive reception of Martin Heidegger's philosophy in France especially after the Second World War, it is undoubtedly necessary to follow and possibly reconstruct certain lines of thought that include the desubjectification of the work of art.

It is indeed primarily Martin Heidegger's existential philosophy that has to be examined on the German side regarding its stance on the dimension of authorship, a stance that Heidegger's pupil Hans Georg Gadamer, the founder of the field of philosophical hermeneutics, has adopted and modified in the sense of desubjectification in his main work *Truth and Method* (1960), but that also provoked criticism, for example in the poetics of Paul Celan, as expressed in his canonical text *The Meridian* (also 1960). On the basis of Heidegger's important aesthetic works *The Origin of the Work of Art* (1935/36) and *On the Way to Language* (1959), my paper will try to examine why and how the idea of authorship must be dissolved in the desubjectifying processes of existential ontology and to thereby extend the French tradition of challenging the concept of the authorial subject by its lesser-known German counterpart with the aim of enriching the contemporary discourse and, possibly, paving the way to fundamental results.

Bio

I was born in 1974, a son to Greek parents, in the town of Göttingen, (West) Germany, where I went to school and studied two years at the Georg-August-Universität German Language and Literature, Philosophy and Old Greek Language and Literature. In 1996 I went to Heidelberg, where I continued my studies with two main subjects, German Language and Literature and Philosophy, graduating in 2004 with an interdisciplinary PhD about the poetics of Paul Celan and Gottfried Benn. I have written about 20th century German Literature (especially poetry), New Greek Literature, Philosophy (especially the German phenomenological tradition from Husserl to Gadamer) and Translation Theory, being a practising translator myself for over fifteen years now. My research focuses on comparing main traditions and poetological concepts in the European Literature of the 20th century.

Alexandre de Lima Castro Tranjan (University of Sao Paulo)

"The schizophrenic cogito: a deleuze-guattarian concept of discourse."

Abstract

There is no such thing as direct discourse. What one articulates is not the result of their own pure reason, their rational faculty, or anything else related to this underlying idea of autonomy. This paper aims to demonstrate, by reconstructing the analysis by Deleuze and Guattari in their *magnum opus* *Capitalism and Schizophrenia*, how the idea of a personal, original discourse, is artificially constructed exactly to mask the underlying schizophrenic cogito, due to its potential revolutionary consequences, as it shall be pointed out in advance.

Discourse and its affects permeate and cross people as arrows, transforming them by putting them into a *devenir* [becoming]. The words affect us even more than we affect them. It is not surprising, then, that the origin of discourse, of communication itself, is a power relation intermediated by the *mots d'ordre* [order words]. Its function, then, is primarily political, not informational. Information itself is confined by some sort of dominance – important to notice that the same general idea can be found in Nietzsche's works, revealing his influence on French post-structuralism.

The political character of communication is defined, then, by the fact that it is operated in a social, interpersonal context, always composed of power and desire relations. Therefore, these are the two sides of discourse: an internal side, composed by its propositional structure; an external face, marked by the context of its social insertion. But how about lone thought itself? Would it not be separate from the political exterior? Here is where the concept of the schizophrenic cogito is applied: even in personal thought, the political is a necessary dimension of discourse, because the individual itself is a fiction. A person is composed by an assemblage, a free indirect discourse, being made by different voices, as a philosophical, conceptual schizophrenic.

Bio

Alexandre de Lima Castro Tranjan (21) is an undergraduate student (2018-) at Law School, University of São Paulo, Brazil, where he has been a scholarship monitor (2021-) and fellow researcher (2020-21) on Law Philosophy. He is also a visiting researcher (2021-), also in Law Philosophy, at Palacký University in Olomouc, Czech Republic. His main works and conferences are dedicated to Contemporary Philosophy, Critical Theories of Law, Philosophy of Language and Hermeneutics, Criminology and Criminal Law. A. Tranjan is able to communicate in Portuguese (mother language), English, French and German, as the three latter languages are the ones of his most studied authors.

Niall Kennedy (Trinity College, Dublin)

"Deleuze, Authorship and "Modern French Philosophy."

Abstract

Existing scholarship on French philosopher Gilles Deleuze by critic such as Anne Sauvagnargues, Gregg Lambert or John Rajchman, assumes that Deleuze took a classic poststructuralist stance on authorship. Such critics believe that Deleuze had little use for a strong theory of the author in his writings on philosophy, literature, and film, and take at face value various statements of his arguing that the author has no importance. I argue however that Deleuze relies heavily on a strong conception of authorship in his writings. Drawing in particular on his texts *Cinema 2* and *Essays Critical and Clinical*, as well as, together with Felix Guattari, *What is Philosophy?* I also argue that Deleuze offers a new conception of authorship, based on the relation between the author and a major and definitive character or persona, known as the 'intercessor'. This Deleuzian model of authorship relies on the concept of 'free indirect discourse' in order to solve the problem of this relation: one which points at a figure of the author very different to the 'imperial author' of 19th century literary criticism, against which Roland Barthes rebelled. I will argue that the roots of his reliance on free indirect discourse can be traced to figures such as Pier Paolo Pasolini and Gustave Flaubert. This model of authorship is valid for all the disciplines Deleuze wrote about (especially philosophy, literature, and cinema).

This project radically reimagines Deleuze's work and opens up new possibilities for our understanding of authorship, particularly in the context of Modern French Philosophy.

Bio

Niall Kennedy is a teaching fellow in the Department of French, Trinity College Dublin, where he has worked since 2018. He has also been a visiting lecturer at the Royal College of Art, London. He completed his PhD at the Centre for Research in Modern European Philosophy, Kingston University London. Recent and forthcoming publications include two book chapters - one on Deleuze and Pessoa, in an edited collection from Louvain University Press, and one on Tunisian filmmaker Nacer Khemir, forthcoming in the *Filmosophie* series from the Philosophical Society of Macedonia. He is working on a monograph on the topic of authorship in the work of Gilles Deleuze. He is a member of the Irish Precarity Network.

Maureen A Ramsden (University of Hull)

"Controversial Authorship in Marcel Proust's *Jean Santeuil* and *A la recherche du temps perdu*."

Abstract

Proust is usually known for his modernist work *La Recherche*, even though his first unfinished novel, *Jean Santeuil*, is an interesting work in terms of authorship and even more so when its form is contrasted with the final novel. In the preface of the first novel, it appears that the author, in the style of many 18th -century writers, e.g., *La Vie de Marianne* by Marivaux, is similarly seeking to convince the reader of the veracity of the tale. Not only do 2 friends meet the author, referred to as C, while he is writing his work, on holiday, C even reads part of it to an audience at the farm where they stay. Years later the friends hear of the death of the author and seek and find his manuscript and publish it for him. It is an epic situation, the writer seen writing the novel, in the preface, which the reader goes on to read. In terms of the era in which the novel was written it may appear to be an outdated approach (written between 1895 and 1900). Proust as author was not even certain of the classification of the genre of this first novel. ('Puis-je appeler ce travail un roman', showing his belief in the more innovative aspects of this work.) Indeed, the reader's knowledge of the author points to a more sophisticated approach in *La Recherche*. The same name appears on the cover for the author Marcel Proust, but the identity of the author who narrates the story is never certain. The man who speaks in the opening pages is elusive as he is unsure where he is and in what era, which form an important part of our identity. In addition, he narrates the story of his younger self, who hopes to write a novel, but as Proust shows in *Contre Sainte-Beuve*, the details of the author do not help in understanding a literary work. The reader must take on an active role and translate his understanding of this modernist novel. We have a story of a vocation, as a writer, embedded in the novel we are reading. In addition, the name 'Marcel' occurs 3 times in the whole novel (in Vol. III, pages 583 & 663 and IV. page 618), and the second part of the paper will discuss whether this is the name of the author, whose story we are reading, or if the name 'Marcel,' given the problematic identity of an artistic work, makes this irrelevant, or just a mistake Proust would have finally corrected.

Bio

After a BA Joint Honours (French and Spanish) from London University, she obtained an MA (First Class) at the University of British Columbia, Vancouver. From there (with a scholarship) she moved on to Harvard for her PhD. Ramsden taught as a full-time temporary lecturer at St Andrews and King's College, London, before arriving at Hull, and taking a .5 post, T&S, after a sudden bereavement, which never became full time. With drastic downsizing in ML at Hull, she took Voluntary Redundancy, but plans to get another post, while completing her research.

She has published regularly, mainly in the 19th and 20th century, though she covered French literature from the Middle Ages to the 20th century, as an undergraduate and a postgraduate at Harvard, for general exams, which precede the thesis. She finally published her thesis, now entitled *Crossing Borders: The Interrelation of Fact and Fiction in Historical Words, Travel Tales, Autobiography and Reportage*, Peter Lang, 2016, pre-REF reviewed as 4* by Professor Shirley Jordan.

She published a second monograph on her main author, Proust, entitled: *The Evolution of Proust's 'Combray': 'A Genetic Study*, Peter Lang, October 2020.

She has a long-planned third monograph, with the provisional title: '*A la recherche,*' an unfinished Novel? *The Internal Structure of Proust's Great Work.* She hopes to publish with Legenda or OUP.

However, with changing trends in literature, she may publish a work in creative writing, before the second Proust monograph. These works would include a children's tale of science mixed with fantasy, or a fictional work (based on fact) on the recent pandemic, with a style close to that of Daniel Defoe's *Journal of a Plague Year*, on the plague of 1665, published 1722.

Session 7:

Emily Di Dodo (Magdalen College, Oxford)

"*The Decameron De(Re)-Constructed: The Medieval Castilian Translation.*"

Abstract

The earliest Castilian translation of Boccaccio's *Decameron* dates to the mid-fifteenth century - a manuscript containing only fifty *novelle* in a random order without the narrative frame. This paper, however, will focus on the first printed edition of the translation, published in Seville in 1496, which contains one hundred *novelle* but is still no more faithful to the original Italian text than the manuscript: the framing narrative has been drastically cut, and the tales once again have been reorganised, with no discernible logic applied, at least upon initial consideration.

Aside from the structure, we also see significant infidelity in the content of the text: though there are one hundred tales, not all of them belong to the original text of the *Decameron*; the introductions to the individual tales are also wholly or partially rewritten; and there is extensive editing within the tales themselves, showing a preference for advancing the plot over dwelling on descriptions.

The deeper one looks into this translation, the more it becomes apparent that it was far from a careless anthologisation on the part of a dispossessed compiler, rather it is a precise reconstruction by someone with an original vision about how this text should be presented and perceived. This paper will highlight what changes have been made, alongside the accompanying adjustments to the framing narrative that serve to clarify this compiler's intention, to hopefully demonstrate that this, as yet unedited, translation deserves to be considered as an original text in its own right: where the changes made are not seen as "deviations" from an authoritative original, but as conscious developments to a textual tradition.

Bio

Emily Di Dodo completed her BA and MSt in Medieval and Modern Languages (Italian and Spanish) at the University of Oxford. She is now in the fourth year of her DPhil, working on a critical edition of the medieval Castilian translation of Boccaccio's *Decameron*. Her research interests include medieval philology, textual criticism, reception studies, translation theory, and Spanish and Italian medieval and early modern literature.

Silvia Amarante (University of Copenhagen)

"*Twice-concealed authorship: Anonymity and Pseudotranslation in Luigi Settembrini's I Neoplatonici*".

Abstract

This contribution retraces the story of *I Neoplatonici* by Italian patriot Luigi Settembrini (1813-1876). This homoerotic novella was coincidentally discovered in the form of an anonymous manuscript at the National Library of Naples by Greek scholar Raffaele Cantarella a century after the death of its author. The text is presented as the translation from Greek of the work by some Aristeo of Megara and opens with the foreword of an unnamed translator. It did not take long for the scholar to identify the translator, who turned out to be no translator at all: the text was in fact an original in disguise. Some forty years following the discovery, *I Neoplatonici* was finally published and the author's alleged homosexuality overtly exposed in the *editio princeps*, almost called for on the wave of sexual liberation movements of the late Sixties in Italy. Many sensationalist newspaper articles appeared to comment on the clash between a revered father of the nation and the shameful content of the manuscript, in the wake of the introductory note which ridiculed the hypocrisy of the Italian patriots and the skeletons in their closets.

After detailing the circumstances of the discovery of the manuscript and the belated publication, I will analyse the paratextual devices that are aimed at presenting the text as a real translation and combine the editorial and philological incidents to discuss the relationship between anonymity, pseudotranslation and reception. I will then unfold how the disguised original text functions as a cultural artifact that explores the ideological function of language in 19th Century Italy while also building a bridge between ancient Greece and Settembrini's times. By means of the (unspoken) analogy between Greek soldiers and Italian patriots, Settembrini can pursue his nation building agenda through literature.

Bio

Silvia Amarante is a PhD fellow at the University of Copenhagen, at the Department of English, Germanic, and Romance Studies. She received a master's degree in Comparative Literature from the University of Bologna with a thesis on Thomas Carlyle's *Sartor Resartus*. She is currently exploring XIX Century Italian prose fiction that revolves around metafictional strategies connected to the idea of translation and that are used to foster the idea of national identity. Her primary focus is on Alessandro Manzoni, Luigi Settembrini, Ugo Foscolo and Vincenzo Cuoco and the main theoretical concepts she is analysing are pseudotranslation and pseudobiblia, or imaginary books.

Daria Chernysheva (University College London)

"'False Translations' and 'Half-Poems': the claim of poetic translators to authorship."

Abstract

This paper proposes to examine the ethical and aesthetic implications of considering a poetic translator as author of a new text. Is the elevation of the translator to authorial status a type of betrayal of the source author's 'authentic' voice which the translator has undertaken to 'carry over' by performing translation? By extension, what kind of principles of equivalence in translation can continue to exist when the translator steps into an appropriative role? The poet and translator Yves Bonnefoy attests that either translation or poetry may happen, but not both at once. Either the target text becomes a 'false translation - false through fidelity to poetic impulse' (here I understand 'poetic impulse' to be creative production or authorship), or else it exists as a 'half-translation disguised as a false poem' (Bonnefoy 2004:241). Bonnefoy echoes the famous claim, similarly made by Roman Jakobson and André Lefevere, that poetry is untranslatable. Does the practice of translating poetry leave possible only Lefevere's concept of re-writing (2017), and therefore a vision of the poetic translator as an 'unoriginal genius' comparable to other poets who, whilst operating within one language system, nevertheless borrow or rework pre-existing texts in new ways (Perloff 2012)? The theoretical questions raised in the paper will draw upon my own practice of translating the little-known poetry of French writer Cécile Sauvage (1883-1827). I will highlight certain translation decisions in an effort to demonstrate my own position as a re-writer and re-compiler of Sauvage's work, occasionally defending what may be called my own improvements or emendations in an attempt to stake a claim for the translator's authorship. I will also briefly consider how the fact that Sauvage's material is mostly available within the public domain influences my liberty in my treatment of her texts.

Bio

Daria Chernysheva is a doctoral student in the Creative Critical Writing Programme at University College London. Her dissertation focuses on translating the poetry of Cécile Sauvage amid a broader discussion of translation and the role of creative work in academic settings. She has published scholarship in the *Journal of Comparative Drama* and literary translations in the *Brooklyn Rail*, *Triple Canopy*, and *Azonal*.

Session 8:

Markus Hafner (University of Graz)

"Socrates auctor or artifex? Allelopoietic authorship and logographical collaboration in Plato's *Menexenus*."

Abstract

The Greek world has produced various types of authorial collaboration. Authors of pseudepigraphical texts, e.g., could hide 'under the mantle' of a prominent author. From such collaborative unions both the anonymous and the acknowledged authors could gain authority. The authorial restraint thus served an 'allelopoietic form,' or mutual bestowal, of authorship. In my paper, I shall focus on the phenomenon of logography in Classical Athens as a co-authored practice *par excellence*. The series of authorial operations, which were performed during the logographical process—especially the composition, courtroom performance, subsequent revision, and circulation under a particular author's name—reveal logography not as a single but rather a multi-authored activity. At its heart lies the dichotomy between the *auctor*, the focal point of authorial ascription, and the *artifex*, the (re)formulator of a text. The Platonic *Menexenus*, in particular, illuminates the authorial distribution of the activities of fabrication as well as the performative presentation of a speech, offering valuable information for the distributed practices of logography. In it, Socrates reproduces a funeral speech written by Aspasia, his teacher of rhetoric. Being a foreigner from the Ionian city of Miletus, and a woman, Aspasia was precluded from delivering the actual oration in Athens herself. Socrates informs Menexenus that Aspasia's speech is her revised version of 'leftovers' from the oration that she had composed for Pericles. However, her function in the dialogue remains controversial. Yet Aspasia, despite her physical absence, is constantly recalled through gestures of appreciation towards her, by invocation at the beginning of the dialogue, but also by an eventual authorial *sphragis*. Overall, my paper aims to reevaluate both Socrates' and Aspasia's salient co-authorial roles and to shed light on the *Menexenus* as a showcase of allelopoietic authorship and logographical collaboration.

Bio

Markus Hafner studied Classical Philology, Philosophy and Education at the LMU Munich and the University of Athens. He received his doctorate in Munich in 2016 with a thesis on Lucian of Samosata. Following several teaching and research activities at the University of Heidelberg and the Humboldt University of Berlin, he was a Humboldt Fellow at the University of North Carolina at Chapel Hill in 2018/2019. In 2019/2020, he was employed as University Assistant and Lecturer at the University of Graz, where he was appointed Assistant Professor of Classics with a focus on Greek Literature in 2020. In 2022, he habilitated at Graz University with a thesis on Conceptions of Collaborative Authorship in Early Greek and Classical Literature (the book is forthcoming). His research areas include the Greco-Roman educational culture of the Imperial Period, the history of Classical Philology in the 20th century, and Ancient Greek conceptions of authorship.

Ryan Warwick (Johns Hopkins University)

"Cicero's Lamp: The Scene of Writing and Edges of Authorship."

Abstract

Marcus Tullius Cicero influenced Latin prose for centuries, shaping the writing of oratory, philosophy, and even personal letters (DellaNeva 2007; Eden 2012; Keeline 2018; Bishop 2019). This virtual paper will use evidence from Cicero's correspondence to argue that this figure is instead a fragmentary creation, formed by a host of co-creators: some explicitly mentioned, and others forced into the shadows, only visible in the margins of Cicero's writing.

Within his letters, Cicero frequently references the environment around him. We will focus on one object in that environment: his lamp. As Cicero wrote to Atticus late one night in the fall of 48 BCE, his lamp went out: "I've been rambling at you about politics all this time, and I would keep doing it even longer if my lamp were not failing me," (*Ad Att.* VII.7, SB 130). What does it mean that a lamp, a seemingly inert object, "fails" Cicero? Is that failure only mechanical? We will find our answer in depictions of lamplight across Roman literature, where a lamp's flame often stands in for the labor of enslaved workers.

In agricultural treatises, the word *lucubratio* "burning the lamp," marked a farm's productivity late into the night. This metaphor, in which light symbolized work, would soon transfer to intellectual labor and beyond, exemplified by the image of the "living lamp" in art and poetry (Ker 2004; Sabnis 2011). Lamplight stood in for the work of enslaved laborers both in the field and in the study, work that was only ever attributed to their enslaver. We will situate Cicero's lamp and its appearance in that letter from 48 within this wider discourse, revealing other figures standing in the shadows as he wrote: scribes, grammarians, and lamp attendants, all of whom had a share in the "Cicero" we find on the page.

Bio

Ryan Warwick is a PhD candidate at Johns Hopkins, working at the intersection of Roman epistolography, classical reception, and literary theory. His dissertation project, "Alone with Cicero: Authorship and Community in an Ancient Letter Collection," looks at the feelings of intimacy generated by the letters of Marcus Tullius Cicero, as well as the other lives that hide in the margins of those uniquely personal texts. Ryan is also a co-organizer for *Queer and the Classical*, an interdisciplinary, international collective of scholars that work together to show how queer identity and experience can reveal new paths in the study of classical antiquity.

Markus Kersten (University of Basel)

"Overcoming the Diminutive. Ausonius' opuscula and as an instance of shared authorship."

Abstract

The Gallo-Roman poet Ausonius is not famous for anonymity, on the contrary: he often talks about his literary work, and in his texts he often mentions his name. Some have therefore called him vain. But interestingly enough, Ausonius makes no claim to authority from his confession of being an author. It can hardly be denied that most of his works are superficial, insubstantial, or quite unoriginal. One might even think – as Adorno says in an aphorism – it is an impertinence that this author says "I" at all.

Apparently, Ausonius aims at such a judgement. In his paratexts, he belittles his works and his poetic abilities. He even proclaims something like a radical aesthetics of reception when he asks his audience to help him with his opuscula – small poems that are unimportant but also uncompleted. Here, logically, the question arises of how these small works would turn out if someone were to complete them. This question, I argue, must be taken seriously, because magnifying a thing – *augere* – is an auctorial task *par excellence*.

Scholarship has considered these self-denigrating affirmations, by which one of the most famous writers of his time seems to share his authorship, as feigned modesty – in order to examine all the more the figure of the author, his allusive self-fashioning, his cultural identity, social interconnectedness, etc. It is this view that I wish to challenge. I argue that Ausonius' works, which – despite some efforts of recent years – have never made it into the classical canon of great works of Roman literature (and, let's face it: never will), are interesting not because of their author's authority, but because of the authority that their author renounces. It is not the text itself (a similar sacred cow of Romantic criticism as "the author"), but rather the potential of the text that is the real literary thing that matters. Instead of trying to prove that these small works are good as they are, we should try to magnify them. And talk about great literature.

Bio

Markus Kersten studied Classics and Mathematics in Rostock, Groningen, and Oxford. He holds a PhD from Rostock and is now a post-doctoral research fellow in Basel. He is interested in and has published on Roman epic, Late Latin poetry, and Classical Reception.

For his book on Lucan's engagement with Vergil's *Georgics* he won the Joachim-Jungius-Prize of the University of Rostock. In 2020 he was elected a junior member of the Akademie der Wissenschaften und der Literatur Mainz.