

Index locorum

- Ammianus Marcellinus
Res gestae
 16.10.4–10, 114
 22.2.4, 115
- Apollonius Rhodius
Argonautica
 1.609–26, 82
- Aristotle
Poetics
 1448b–1460a, 10
- Homer
Iliad
 2.441–83, 3
 2.484–93, 4
 4.422–56, 4, 40
 6.456–61, 33
 10.3–19, 37
 10.354–9, 45
 10.432–41, 49
 10.515–25, 56
 10.544–50, 51
 11.15–46, 196
 11.632–7, 20
 18.478–608, 277
 18.535–40, 134
 24.629–32, 32
- Odyssey*
 4.271–89, 71
- Horace
Odes
 1.6.5–12, 7
- Lucan
Bellum civile
 7.129–30, 137
 7.546–7, 135
 7.565–7, 134
 7.567–73, 133
 7.583–5, 136
- Martial
 14.184, 274
- Spectacula*
 26.1–4, 155
- Ovid
Metamorphoses
 1.535–8, 151
 5.70–4, 146
 11.23–8, 152
- Panegyrici Latini*
 II(12)21.5, 112
 II(12)45.4, 120
 II(12)47.5, 99
 IV(10)29.5, 108
 IV(10)5.1–4, 105
 VII(6)6.2–5, 117
 VIII(4)4.3, 102
 X(2)5.3, 106
 XI(3)11, 110
- Philostratus
Imagines
 1.1.1, 248
- Seneca
Medea
 392–6, 90
 394–6, 93
- Statius
Silvae
 4.2.38–41, 101
- Thebaid*
 2.496–743, 140
 2.638–43, 146
 5.164–9, 150
 5.206–17, 153
 5.220–5, 153
 5.226–9, 154
 5.231–3, 154
 5.236–40, 155
 5.28–498, 140
 11.403–573, 140
- Symmachus
Orationes

Symmachus (cont.)
 3.5, 118

Valerius Flaccus
Argonautica
 2.82–305, 82
 2.101–6, 82
 2.126–34, 85
 2.162–7, 87
 2.181–3, 90
 2.191–5, 82
 2.209–15, 88
 5.440–50, 78
 7.248–50, 93

7.301–8, 91
 8.232–8, 95

Virgil

Aeneid
 1.493–502, 124
 2.235–8, 72
 4.68–75, 172
 6.470–71, 126
 6.824–5, 136
 6.847–8, 130
 7.475–95, 181
 8.700–3, 133
 8.709–10, 137
 9.329–36, 55

General index

- Achilles
 in the Casa di Octavius Quartio, 235
 ‘Achilles wounded’ (1789), 214
 adaptation, 18, 168–90
 films of novels, 169
adventus and the epic gaze, 109–16
 Aeneas
 as viewer in *Aeneid* 6, 129
 on the *Tabula Capitolina*, 261
 viewing Dido, 125
 affect, 47
 and meaning, 139–67
 Agamemnon, 37–44, 196
 alienation
 and epic theatre, 66
 and involvement, 17
 Allecto, 186
 allegorisation, 244
 allusion
 as distancing device, 148
 ancient rhetorical theory
 on vision and affect, 143
 Andromache, 63
 ‘Andromache Mourning Hector’ (1783), 197
 Apollo
 and plague, 234, 242
 and Teucer, 210
 apostrophe
 and ekphrasis, 135
 apotheosis, 233
 Aristotle, 48
 art
 and epic, 18–31
 art and text
 genre and medium, 27
 painting and poetry, 191
 artefacts
 and epic, 21
 Artemon and Antiphilus, 231
 aspirations, 243
 Astyanax, 213
 audience
 and education, 180
 and emotional response, 113
 internal, 6, 75
 pleasure, 33
 audience involvement
 and alienation, 166
 and identification, 177
 Berlioz
 reader of Virgil, 67
 Brecht
 and epic theatre, 61
 Callimacheanism
 and the *Tabulae Iliacae*, 258
 Carpeaux, Jean-Baptiste, 211–13
 Casa di Octavius Quartio, 218–47
 description, 219–21
 disturbing the audience, 241
 viewing the two friezes together, 241
 Cassandra, 63
 and the Trojan horse, 71–3
 Casse
 designs for premiere of *Les Troyens*, 64, 72, 74
 change of scene, 186
Chasse royale et orage (‘Royal hunt and storm’), 64
 Chromis
 and Mnestheus, 144
 Constantine
 as epic hero, 108
 cosmos
 unmade in Lucan, 137
 darkness, 36
 and moral ambiguity, 59
 and restricted viewing, 43–9
 David, Jacques-Louis, 197, 205
 deferral of vision
 and the Trojan horse, 71–3
 Deianira
 and Nessus, 233
 Dido
 as object of ekphrasis, 125
 as object of the gaze, 172–81

- disavowal
 of epic authority, 161
- dissonance, 31
- Dolon
 and darkness, 44
 as cunning, 52
 distracting with glamour, 49
- Doloneia
 and the *Iliad*, 35
- 'Dying Gaul', 205, 215
- ekphrasis, 2, 14–17
 ancient theories of, 279
 and epigram, 258
 and intermediality, 122–38
 and intertextuality, 79
 and narrative, 122–3
 Dido's murals, 124
 doors of the Temple of Sol in Valerius,
 78–81
 in Lucan, 131
 in Ovid, 130
 in reverse, 280
 of emperor in panegyric, 116–21
 of Silvia's stag, 187–9
 outside epic, 211
- empathy
 and sympathy, 152
- emperor
 as artefact, 115
 as object of the gaze, 116–21
 as work of visual art, 116–21
- enargeia*, 34
 and simile in panegyric, 107
- epic
 and ancient art, 21–6
 and arena spectacle, 154
 and aspiration, 221
 and civil war, 9
 and drama, 31
 and film, 17
 and mortality, 216
 and non-epic mythological material,
 227
 and opera, 60–2
 and opposition, 7
 and other genres, 24
 and sculpture, 191–217
 and the cinematic, 5, 168–90
 and the unrepresentable, 73
 and tragedy, 10–15, 60–2, 67, 74, 77, 80,
 213, 244
 and tragedy in painting, 199
 and validity, 246
 and viewing the emperor, 106–16
- aristeiai*, 142
- as comfortable, 246
- as luxury, 246
- as monument, 22
- as performance, 29
- as tragedy, 82
- cut down to size, 265
- definitions of, 1, 6–18, 218
- miniaturised, 274
- normative, 10
- on film, 169–70
- overtaken by tragedy, 86
- epic hero, 3
- epic subjects in friezes, 226–7
- epiphany, 20
 and illusion, 88
 and Medea, 79
- escape, 156, 159
- establishing
 setting and context, 185
- eye-line
 and god's-eye view, 177
 and sympathy, 177
- eyes and minds, 101
- film
 and text, 168–90
- film theory
 and reading classical texts, 140
- focalisation, 240
 and ekphrasis, 129
 of Dolon, 46
- frieze and visual narrative, 29, 189,
 218–47
 spatial frameworks, 239
- Genette, Gerard, 31
- Giraud, Jean-Baptiste, 214
- gods
 and heroes in sculpture, 195–6
 and Homer, 23
 and sculpture, 27
 Homer and sculpture, 191
- Greek epic
 and Roman history, 262
- Hector
 and Andromache, 33
 in the Casa di Octavius Quartio, 236
 'Hector Holding his Son Astyanax in his Arms'
 (1854), 211–13

- Heracles
 and Laomedon, 230
 as epic, 243
 in the Casa di Octavius Quartio,
 229–34
- heroism
 and slaughter, 55
- Homer
 as cinematic, 34
 as painter, 18
 as theatrical, 35
- horror, 46–9
- hypertextuality, 31
- Hypsipyle
 as viewer, 150
 in Statius, 149–56
- identification, 18
- Iliad*
 and *Odyssey*, 8
 as code model, 2
- Iliad* frieze, 234–8
- illustration, 22, 218
 and the *Tabulae Iliacae*, 253
- image and text
 and back, 280
 name tags, 228
Tabulae Iliacae, 249
- imperial power
 and viewing, 99
- Inglorious Bastards* (2009), 163–6
- intermediality, 16
 and intertextuality, 127–8
 and the *Tabulae Iliacae*, 258
 in wall painting, 243
 theories of, 126–30
- internal audience
 and engagement, 63
- internal gaze, 27
- intertextuality
 and engagement, 144–7
- Jason
 as Aeneas, 78
 as Roman leader in Valerius, 78
- joining and separation
 in death, 146
- Kill Bill: Vol. 1* (2003), 140
- kleos*, 4, 32
 and dissent, 80
 and wonder, 58
 as uncertain, 33, 52, 59
- ‘Laocoon’ (1506), 200
- Lemnian women
 and Euripides’ *Bacchae*, 89
 and Medea, 91
 in Statius, 149–56
 in Valerius, 81–90
- Les Troyens*
 Aeneas as epic hero, 68
 and French colonial discourse, 66
 and nationalism, 66, 75
 and the death of Dido, 73–7
 and the Trojan horse, 71–3
 and the two voices of the *Aeneid*, 76
 as spectacle, 63, 71, 77
 as synecdoche, 68
 background, 61–2
 gods on stage, 69
 ‘Italie’ theme, 70
 recent stagings, 66
- Lessing *Laocoon* (1766), 191
- Lethière
 ‘Homer Singing his *Iliad* at the Gates of
 Athens’, 23
- linear perspective
 and synoptic perspective, 8
- lines of sight, 205
- materiality, 193
- Medea
 as Pentheus, 91
 as Venus, 95
 escaping ekphrasis in Valerius, 79
- Menelaus, 19–20
- Metamorphoses*
 and epic, 9
- miniature, 213, 249
- multiplicity
 of potential visual readings, 168–90
- music
 and visualisation, 64, 71
- narrative
 and storyboarding, 18
 and the ekphrastic mode, 125
 in Homer, 34
- narrative and order, 264
- narratorial comment, 187
- Nestor’s cup, 20–1, 197
- night raid, 36
- objectivity, 6
- Odysseus, 200
- orality, 23

- painting
 and film, 189
 and Homer, 196–9
 and sculpture, 192
 panegyric, 99–121
 Pasquino group, 203
 pathos
 and painting, 198
 Patroclus, 203, 237
 games for, 238
 performance, 13, 23, 45
 Pheidias, 24, 191, 197, 215
 pleasure
 of pity, 49
 of terror, 47
 poet
 and artist in contest, 119
 and craftsman, 20
 politics
 and epic in Valerius, 97
 and the end of *Les Troyens*, 73–7
 and the *Tabulae Iliacae*, 28
 and viewing the emperor, 103
 of epic and tragedy, 11
 panegyric and propaganda, 120
 Polynices and Eteocles, 161–3
 Pompeian wall paintings, 218–47
 Porticus Octaviae
 as described by Pliny, 231
 possession, 86
 powerful gaze
 of Zeus, 39
 presence
 and ekphrasis, 130
 prophetic vision
 in Valerius, 80
 public and private, 234

 readers
 as viewers of film, 171
 realism, 47
 reception, 2
 recognition, 81
 and the reader in Valerius,
 91, 97
recusatio, 7
 refusal of coherent ‘meaning’, 165
Reservoir Dogs (1992), 156–60
 Rhesus, 50
 and tragedy, 53
 and war films, 56
 Room (h), 222–9
 theatricality and space, 226

 sculpture
 and epic, 191–217
 and male beauty, 211
 and narrative, 194
 and theatricality, 200
 involving the viewer, 199
 Senecan tragedy, 12
 and the *Aeneid*, 83
 and Valerius, 80
 Valerius’ *Medea* and *Medea*, 90
 shield of Achilles
 on the *Tabulae Iliacae*, 277
 simile, 5
 Agamemnon’s groans as Zeus’s lightning, 39
 and ekphrasis, 124
 and *enargeia*, 34
 and film, 18, 38
 and filmability, 179
 and focalisation, 151
 and intertext, 125
 and visualisation, 19, 172–81
 spectacle
 in Lucan, 133
 in the arena, 152
 of violence, 56
 Sperlonga
 sculpture groups, 200
 split screen, 238–47
 Statius
 and the *Metamorphoses*, 144
 Stesichorus
 and the sack of Troy, 252
 storyboarding
 and visual narrative, 168–90
 sympathy, 46
 synoptic perspective, 34
 of the *Tabula Capitolina*, 262

Tabulae Iliacae, 27, 282
 and magic squares, 266–73
 and narrative, 259
 and popular culture, 257
 Tarantino
 and aestheticized violence, 148
 and ring composition, 242
 ‘Teucer’ (1881), 207–11
 text
 and drama, 86
 and film, 17
 textuality
 and complicity, 160
thauma idesthai, 32
The Thin Red Line (1998), 40–2

- Theodorus, 252
 Thornycroft, Hamo, 207–11
 tragedy
 in the *Iliad*, 33
 Trojan horse
 in *Les Troyens*, 71–3
 in the *Odyssey*, 71
 Trojan myth
 as aspirational subject for bourgeois room
 decoration, 238
Troy (2004)
 and similes, 40
 Tydeus, 142–7

 uncertainty, 45

 Valerius
 and *Fama*, 85
 Venus
 as *Allecto*, 83
 as poet figure, 84
 illusion and deception, 82
 viewing
 and political unanimity, 113
 viewing the emperor
 and absent presence, 104

 violence, 139–67
 and enjoyment, 158
 and intimacy, 153
 and pleasure, 33
 Virgil
 and sculpture, 205
 in Late Antique panegyric, 106–16
 in painting, 28
 visual narrative
 and multiple interpretations, 263
 visual quotes, 129
 and Virgilian ekphrasis in pieces, 138
 in Lucan, 132
 visuality
 and the aural, 6

 wonder
 and ekphrasis, 119, 279
 and ekphrastic viewing of emperors,
 111
 and epic viewing, 3
 and horror, 58
 and shock, 32
 and the irrational, 48
 in epic and tragedy, 11
 of Agamemnon, 43