

Epic Visions

This wide-ranging, interdisciplinary collection explores different ways of visualising Greek and Roman epic from Homer to Statius, in both ancient and modern culture. The book presents new perspectives on Homer, Virgil, Ovid, Lucan, Valerius Flaccus and Statius, and covers the re-working of epic matter in tragedy, opera, film, Late Antique speeches of praise, storyboarding, sculpture and wall painting. The chapters use a variety of methods to address the relationship between narrative and visuality, exploring how and why epic has inspired artists, authors and directors and offering fresh visual interpretations of epic texts. Themes and issues discussed include: intermediality, ekphrasis and panegyric, illusion and deception, imagery and deferral, alienation and involvement, the multiplicity of possible visual responses to texts, three-dimensionality, miniaturisation, epic as cultural capital, and the specificity of genres, both literary and visual.

HELEN LOVATT is Associate Professor in Classics at the University of Nottingham. She is the author of *Statius and Epic Games* (Cambridge 2005) and has been working concurrently on a monograph closely related to this volume: *The Epic Gaze: Vision, Gender and Narrative in Ancient Epic* (Cambridge 2013). She is co-editing (with Antony Augoustakis) a volume of *Oxford Readings in Classical Studies: Flavian Epic*. Current and future projects include a history of the Argonautic myth, an exploration of the life and works of Ugolino Verino, and an edited volume on children's literature and classics.

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Epic Visions

Visuality in Greek and Latin Epic and its Reception

HELEN LOVATT AND
CAROLINE VOUT



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For John, Jim, John and Richard

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Preface

The seed of this book was germinated at a conference, entitled *Visualising Epic*, which we organised at the University of Nottingham way back in 2004. Many people helped make that event a success: we thank particularly Nick Alfrey, Michael Bywater, Robin Cormack, Brent Hannah, Tom Holland, Lynn Kozak, Jennifer Ledig Heuser, Nick Lowe, Jack Mitchell, Helen Morales, Sophia Papaioannou, Ruth Parkes, Jo Paul, Ivana Petrovic, Anne Rogerson, Elizabeth Speller, Yasmin Syed and Richard Wrigley. Since then, many more people have enabled us to realise this project, not least our authors, some of whom were also at the conference and all of whom have remained enthusiastic and patient throughout, and John Henderson, Robin Osborne, Michael Sharp and our anonymous readers at Cambridge University Press. Thank you too to Rachel Cox and Ian McAuslan for their efficiency and hard work. We are greatly indebted to all of you. We would like to dedicate the finished product to four of our former colleagues, John Rich, Jim Roy, John Salmon and Richard Winton. We hope they like the cover.

*Helen Lovatt
Carrie Vout*

Abbreviations

ANRW	<i>Aufstieg und Niedergang der römischen Welt</i> , ed. H. Temporini and W. Haase. Berlin and New York.
CIL	<i>Corpus Inscriptionum Latinarum</i> . 1863–. Berlin.
IG	<i>Inscriptiones Graecae</i> . 1873–. Berlin.
IGUR (1968–90)	<i>Inscriptiones Graecae Urbis Romae</i> , ed. L. Moretti. 5 vols. Rome.
LIMC (1981–99)	<i>Lexicon Iconographicum Mythologiae Classicae</i> . 10 vols. Munich and Zurich.
LTUR (1993–2006)	<i>Lexicon Iconographicum Urbis Romae</i> , ed. E. M. Steinby. 9 vols. Rome.
MANN	National Archaeological Museum, Naples.
P.Oxy.	<i>The Oxyrhynchus Papyri</i> . London.
PPM (1990–2003)	<i>Pompei. Pitture e Mosaici</i> , ed. I. Baldassare, T. Lanzillotta and S. Salomi. 11 vols. Rome.
SEG	<i>Supplementum Epigraphicum Graecum</i> . 56 vols. Leiden.