

Index locorum

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

Symmachus (cont.)	7.301–8, 91
3.5, 118	8.232–8, 95
Valerius Flaccus	Virgil
<i>Argonautica</i>	<i>Aeneid</i>
2.82–305, 82	1.493–502, 124
2.101–6, 82	2.235–8, 72
2.126–34, 85	4.68–75, 172
2.162–7, 87	6.470–71, 126
2.181–3, 90	6.824–5, 136
2.191–5, 82	6.847–8, 130
2.209–15, 88	7.475–95, 181
5.440–50, 78	8.700–3, 133
7.248–50, 93	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
 Allelecto, 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 Mnesteus, 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 Octavio 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
Inglourious Basterds (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