

Bibliography cited:

On the politics of the *Aeneid*:

- F. Mac Góráin and C. Martindale.(eds.) *The Cambridge Companion to Virgil*, 2019 new edition.
- E. Giusti, *Carthage in Virgil's Aeneid*. Cambridge, 2018.
- E. Giusti, 'Did somebody say totalitarianism? Duncan Kennedy's *Reflections*, Hannah Arendt's *Origins*, and the continental divide over Virgil's *Aeneid*. *Dicytnna* 13, 2016 <https://journals.openedition.org/dicytnna/1282>
- D. Kennedy, "'Augustan" and "Anti-Augustan": reflections on terms of reference.' In A. Powell 1992, *Roman Poetry and Propaganda in the Age of Augustus*, Bristol, pp.26-58. [photocopy provided]
- J. Osgood, *Caesar's Legacy: Civil War and the Emergence of the Roman Empire*, Cambridge 2006.
- N.B. Pandey, 'Sowing the seeds of war: the *Aeneid*'s prehistory of interpretative contestation and appropriation' *Classical World* 111, 2017: 7-25.
- N.B. Pandey, *The Poetics of Power in Augustan Rome*. Cambridge, 2018.
- A. Powell, *Virgil the Partisan. A Study in the Re-integration of the Classics*. Swansea, 2008.
- H. -P. Stahl, *Virgil's Aeneid: Augustan epic and Political Context*, Swansea 1998.
- Y. Syed, *Virgil's Aeneid and the Roman Self*, Ann Arbor, 2005.
- R.F. Thomas. *Virgil and the Augustan Reception*. Cambridge 2001

Recommended reading for students:

- The *Cambridge Companion to Virgil*, 2019 new edition, ed. F. Mac Gorain and C. Martindale: essays by Martindale (Introduction), Kennedy ('Modern Receptions' and 'Virgilian epic'), Tarrant ('Poetry and power: Virgil's poetry in Contemporary Context'), Barchiesi ('Ekphrasis') and Mac Gorain ('Authority')
- N. B. Pandey, *The Poetics of Power in Augustan Rome*. Cambridge, 2018, chapter 1
- R.F. Thomas. *Virgil and the Augustan Reception*. Cambridge 2001, introduction and ch 1.
- P.R. Hardie. *The Epic Successors of Virgil*. Cambridge, 1993, ch 1.

On the 9/11 memorial and museum:

- C. Alexander, 'Out of context' *New York Times* 6 April 2011
- D.W. Dunlap, 'A memorial inscription's grim origins' *New York Times* 2 April 2014.
- A.M. Seider, 'Allure without allusion: quoting a Virgilian epitaph in a 9/11 memorial' *Interfaces* 38, 2017: 173-94.

On ekphrasis, looking at art, perspective and the gaze in Virgil:

Barchiesi 1997=2019: Heroic epic ‘was held to be a narrative form oriented towards the production of visual effects and the recreation of an eyewitness reaction to events’ (p414).

General bibliography to start with:

- A. Barchiesi, ‘Virgilian Narrative Ekphrasis’ in Mac Gorain and Maetindale 2019, 413ff.
- S. Bartsch and J. Elsner, ‘Eight ways of looking at an ekphrasis’ in *Classical Philology* 102, 2007: i-vi.
- D. Fowler, ‘Narrate and describe: the problem of ekphrasis’ *JRS* 81, 1991, 25-35
- H. Lovatt, *The Epic Gaze*, Cambridge 2008.
- M.C.J. Putnam, *Virgil’s Epic Designs. Ekphrasis in the Aeneid*. New Haven and London 1998.
- A. Smith, *The Primacy of Vision in Virgil’s Aeneid*. Austin, 2005.

- Points of focus, and passages to juxtapose (with select bibliography):

- ❖ Monumental facades: depiction of the Trojan War on the temple to Juno at Carthage (**Aen.1.450-93**)

M.C.J. Putnam ‘Dido’s murals and Virgilian ekphrasis’ *HSCP* 98, 1998, 243-75.
N. Pandey op cit. 2018, pp.15-19

- ❖ The doors of the temple of Apollo at Cumae (**6.14-34**)

S. Casali ‘Aeneas and the doors of the temple of Apollo’, in *The Classical Journal* 91, 1995: 1-9.

- ❖ State-sponsored art? Ennius’ Annals in miniature? The shield of Aeneas (**8.625-731**)

P.R. Hardie, ‘The shield of Aeneas. The cosmic icon’ in Hardie *Cosmos and Imperium* Cambridge 1986.

- ❖ Hidden pictures: Pallas’ sword-belt, worn by Turnus, seen by Aeneas (**12.940-944**).

M. Putnam ‘Virgil’s Danaid ekphrasis’ in *Illinois Classical Studies* 19, 1994: 171-89

A. Barchiesi, ‘The Death of Pallas’ in Barchiesi, *Homeric Effects in Vergil’s Narrative*, Princeton 2015, pp.1-34.

Useful questions for drawing out debate on the politics of (reading) these passages:

1. Who views the images? How do they view?
2. What is hidden from view? For whom?
3. How is the 'focaliser's' perception mediated by the narrative voice, or voices?
4. What is the relationship between ekphrasis and surrounding narrative? Does the artwork tell a different story, in a different way? Does it allow us to see something new?
5. To what extent is the political impact or meaning of the ekphrasis contained or suppressed by virtue of it being set apart from the main narrative?
6. Virgil suggests that viewing is a creative activity and that meaning is a matter for negotiation (Barchiesi p.420): Discuss.