etiam periere ruinae: Touring the Ruins in Lucan's *Bellum Civile* and Vergil's *Aeneid*

The allure of ruins as places of direct contact with the remote past has been a fascination since antiquity. However, there is a dual potential inherent in ruins: the ability to serve either as melancholy spectacles of destruction and decay or as fantastic landscapes of memory. Lucan's depiction of Caesar touring the ruins of Troy in *BC* 9 fully exploits this dual potential by a) presenting the reader with multiple perspectives from the different characters in the scene, and b) using these ruins to reflect on the depiction of a ruined Rome given in *BC* 1. This scene is further complicated when read alongside Aeneas's tour of the pre-Roman ruins seen at the future site of Rome in *Aeneid* 8.

Caesar's visit to the ruins of Troy in *BC* 9 and its potential interaction both with the passage of Rome in ruins in *BC* 1 and Aeneas' tour of Pallanteum in *Aeneid* 8 are all topics that scholars have previously discussed. Martindale (1993) notes the many ways in which Lucan's Caesar touring ruined Troy "can be read as a symbol of a world destroyed, echoing the desolation of Italy (1.24-9)." Nuancing the reading of Bartsch (1997) that Caesar is ironically ignorant of Troy during his tour, Rossi (2001) has argued that Caesar is selective in his knowledge of Troy and uses this selectivity to refashion the ruins of Troy as he sees fit for his own narrative of the past. Hardie (1992) further notes the parallels between the description of Troy in *BC* 9 and of Rome in *BC* 1 and points out that these images are in parallel with Vergil's description in *Aeneid* 8, where he paints them as effectively subverting the Vergilian image of *imperium sine fine* (*Aen.* 1.279). Spencer (2005) reads Lucan's passage alongside Pompey's grave and Caesar's visit to Alexandria in order to demonstrates how a) these can be read to exhibit Lucan's view of the (collapsing) Roman Empire and b) the impact of this on its

landscapes, both concrete and psychological. She reads the scene of Lucan's Troy with Vergil's Pallanteum in *Aeneid* 8 to draw out the "kinds of intellectual tension that remembering ruins can evoke," noting how this scene highlights Lucan's "notionally pre-Augustan and consciously post-Vergilian civil-war topography" (2005: 51).

Using Lucan's ruined Troy and Vergil's pre-Roman ruins as main points of analysis, I shall here augment this conversation by exploring the significance of scenes of ruins and ruin tourism as they are created and employed in Augustan literature. Through analyzing the full complexities of these scenes, I will argue that Lucan's Troy is a literary one, built out of allusions to Vergil and Homer rather than historical reality and that it is, in part, employed here to complicate Aeneas' view of the ruins at Rome.

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