

Deadline:
December
1, 2026



Nexponendis authoribus, hæc
consideranda sunt: Poetæ vi-
ta, Titulus operis, Qualitas car-
minis, Scribentis intentio, Nu-
merus librorum, explanatio.
Virgilij vita hæc est Patre ma-
rone Virgilius ortus fuit, Ma-
tre vero Maia. fuit ciuis Man-
tuanus, quæ ciuitas est Vene-
tiæ. Diuersis in locis literis o-
peram dedit. Nam & Cremos-
næ & Mediolani & Neapoli stu-
duit: adeo autem verecundissi-

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Non ita:

Symposium Cumanum 2027

Censorship and Virgil

June 21st-25th 2027

Villa Vergiliana, Bacoli-Cuma

Organizers:

Carlos Mariscal de Gante (UNAM) and Erika Valdivieso (Yale)

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Virgil's canonical status has entangled him in the moral, political, and critical judgments of readers. We can see this phenomenon from the beginning of the biographical tradition: his disputed self-censorship of the end of the *Georgics*; his alleged request to burn the *Aeneid*; the emperor Caligula's threat to burn Virgil's poems and *imagines* (*nullius ingenii minimaeque doctrinae*, *Calig.*34). We therefore propose a symposium that focuses on Virgil and censorship, tracing the history of how readers shape his poetry to reflect their own expectations.

Attention to the role of censorship in the reception of Virgil's poetry brings to light implicit cultural values in various contexts of reception. The Roman poet can act as an index for a history of discomfort caused by differences in psychology, ideology, gender, philosophy, or religion. To study these phenomena, we shall handle different concepts of censorship, from the material censorship carried out by centralized institutions to forms of 'soft' censorship, the act of individual readers and authors. We invite papers that reflect on Virgil's multifaceted link with censorship, from the composition of his work and its textual transmission to the cultural impact of his poetry and its modern receptions. Topics may include, but are not limited to:

- Accounts of Virgil's self-censorship (for example, the *Laudes Galli*)
- Imitations that seek to 'correct' their Virgilian models
- Centos as ways to recompose and/or eliminate features of Virgil's poems
- Commentary and biographical traditions that record instances of censorship
- Commentary and biographical traditions that attempt to censor Virgil
- Evidence of material censorship in the manuscript and printed history of Virgil's works
- Literary canons as a form of 'soft' censorship
- Censorship and the creation of a closed or univocal Virgil
- Translations and their paratexts as devices to alter Virgilian verses
- Receptions of Virgil as means to avoid censorship or, on the contrary, cater to it

Confirmed speakers:

- Sergio Casali (Università degli Studi di Roma "Tor Vergata")
- Paola Gagliardi (Università della Basilicata)
- Elena Giusti (University of Cambridge)
- Irene Peirano Garrison (Harvard University)
- Giampiero Scafoglio (Université Côte d'Azur)
- Viola Starnone (Scuola Normale Superiore di Pisa)
- Fabio Stok (Università degli Studi di Roma Tor Vergata)
- Richard Thomas (Harvard University)
- Zara Torlone (Miami University)