

**A Commentary on
Statius *Thebaid* 6.1-192**

Thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy
at the University of Liverpool.

Philip James Mottram

2012

ABSTRACT

The commentary examines the first 192 verses of *Thebaid* 6, which describe the preparation and events before the funeral of Ophletes/Archemorus. The commentary explores the cultural effect and “affect” of the text. Philological and intertextual issues are discussed throughout. Textual problems are treated where appropriate. The introduction provides an overview of major themes, concepts and contexts. In the commentary itself, discursive notes introduce shorter lemmata that encompass textual, metrical, linguistic and cultural-historical issues as well as literary interpretation.

Theb.6.1-24 describes the summoning of competitors to the first games at Nemea, places those games within the tradition of the other Panhellenic games and finishes with the first simile in the book. The commentary discusses the epinician, aetiological and anachronistic features of the language here and introduces the concept of the “hanging simile”.

vv. 25-53 describe an “epic” Dawn, detail the lamenting in and around the palace and summarize the consolation speech of Adrastus. The commentary examines how reader expectations are defeated and how Roman and Greek rituals merge at this point. The rhetorical features of *consolatio* and the ineffectiveness of oratory to console are considered.

vv. 54-83 focus is on the funeral couch of Opheltes. The commentary discusses the metapoetic comment in this passage; also the use of ekphrasis and the emotional significance of the gifts placed on the pyre.

vv. 84-117 detail the cutting down of the grove for the funeral pyre, following aspects of the traditional topos and finishing on a second simile, the latter anachronistically describing *direptio*. The commentary draws out the Greek and indigenous Italian elements of this passage and shows how the language foreshadows future conflict. The animated and hyperreal nature of the landscape is explained in the commentary.

vv. 118-134 the gods above and below are given equal altars and the funeral procession starts. The commentary discusses the infernal gods in the context of the poem, elucidating Roman and “Oriental”, as well as Greek, motifs.

vv.135-192 Eurydice, mother of Opheltes begins a lament but, on seeing Hypsipyle, she turns it into a recriminatory speech. The commentary examines her speech as an intertextual node around which other mothers, distraught and guilty because of a lost child, can be seen. Her speech, language and non-verbal communication are then associated with these intertexts. Focus is also upon how the speech changes in terms of tone, elevation and erratic structure, and illuminates the historical/eternal conflict between birth mother and wet-nurse. The generic relationship between epic narrative and dramatic structures, such as tragedy and mime are made throughout the commentary especially at 25-192..

Acknowledgements

My thanks to the School of Archaeology, Classics and Egyptology at the University of Liverpool for awarding me the John Percival Postgate Postgraduate Research Fellowship which enabled me to pursue this doctorate. Prof. Bruce Gibson, my supervisor, read and commented upon the manuscript way beyond the call of duty and steered me through the uncharted waters of doctoral research. Sections of the commentary have been read by Ruth Parkes, Jean Michel Huls, Judith Affleck, Clive Letchford and Robin Seager. Thank you all for your generous and helpful feedback. Judith Affleck also gave me one of the few copies in England of Fortgens (1932), who wrote the only other commentary on this part of the *Thebaid*. I am much obliged to the librarians in Liverpool and Oxford who have sought out the obscurest of volumes and allowed me to borrow them for years at a time. Grateful mention should be made of Oliver Lyne of Balliol College, Oxford who first developed my interest in the close-reading of classical texts.

My loving and devoted wife, Elaine, steadfastly supported me throughout the project and encouraged me when it all seemed too much. I owe to her the opportunity to complete this project. Her owl-like ability to combine avoidance of sleep with an inexhaustible knowledge of English has been truly appreciated. My father James Mottram has supplied moral support and practical help throughout. His support during a period of immense sadness in our family was without equal. The death of my mother, from a tragically debilitating illness, occurred during this period. She always supported my education and this doctorate is dedicated to her memory.

ABBREVIATIONS

Periodicals and ancient works are abbreviated according to the conventions used in the *Oxford Classical Dictionary* (3rd ed.). Where standard abbreviations are not found there, the list of abbreviations in *LSJ* and *OLD* have been used. Wherever abbreviations of the author or work produce doubt, the full names are used.

AM: Adams, J. N., and Meyer, R. G., *Aspects of the Language in Latin Poetry*.
Volume 93 of Proceedings of the British Academy (Oxford, 1999).

ANRW: Temporini, H. and Haase, W., eds, *Aufstieg und Niederrung der
Romanische Welt* (Berlin, 1972-).

BNP: Beard, M., North, J., and Price, S., *Religions of Rome*, 2 vols. (Cambridge, 1998).

CAH: Bowman, A.K, Garnsey, P. and Rathbone, D., *The Cambridge Ancient
History*. vol. X1 (Cambridge, 2000).

CH: Clackson, J. and Horrocks, G., *The Blackwell History of the Latin Language*
(Oxford, 2011).

CIL: *Corpus Inscriptionum Latinarum* (Berlin, 1862-).

F. Gr. Hist.: Jakoby, F., ed., *Die Fragmente der griechischen Historiker*, 15 vols.
(Leiden, 1923-58).

HRE: Hall, J. B., Ritchie, A. L., and Edwards, M. J., eds., *P. Papinius Statius
Volume 1 Thebaid and Achilleid* (Newcastle-upon-Tyne, 2007)

IEG: West, M. L., ed., *Iambi et Elegi Graeci* 2 vols. (Oxford 1971-2).

IG: *Inscriptiones Graecae* (Berlin, 1873-).

- LGPN*: Fraser, P. and Matthews, E. et al., eds., *A Lexicon of Greek Personal Names* (Oxford, 1987-).
- L-H-Sz*: Leumann, M., Hoffman, J. B. and Szantyr, A., *Lateinische Grammatik*, vol.1. *Laut- und Formenlehre*, vol. 2: *Syntax und Stylistik*, 2nd edn. (Munich, 1965).
- LIMC*: *Lexicon Iconographicum Mythologiae Classicae* (Zurich, 1981).
- LSJ*: Stuart Jones, H. and McKenzie, R., *A Greek-English Lexicon*. H.G. Liddel and R. Scott, 9th edn., (Oxford, 1940-82).
- NH* (1970): Nisbet, R. G. M. and Hubbard, M., *A Commentary on Horace Odes: Book I* (Oxford, 1970).
- NH* (1978): Nisbet, R. G. M. and Hubbard, M., *A Commentary on Horace Odes: Book II* (Oxford, 1978).
- NR*: Nisbet, R. G. M. and Rudd, N., *A Commentary on Horace, Odes: Book III* (Oxford, 2004).
- OLD*: Glare, P. G.W., ed., *Oxford Latin Dictionary*, (Oxford, 1968-82).
- PHI*: *The Packard Hewlett Institute. Database of Latin Texts*. www.packhum.org.
- PMG*: Page, D.L., *Poetae Melici Graeci* (Oxford 1962).
- P. Oxy.*: *Oxyrhynchus Papyri* (Egyptian Exploration Society, Oxford, 1898-).
- SB*: Shackleton-Bailey, D. R. ed., *Statius Thebaid, Books 1-7* (Cam. MA, 2003)
- SDN*: Smolenaars, J. L., van Dam, H.-J., Nauta, R. R., *The Poetry of Statius*, (Leiden, 2008).
- SH*: Lloyd-Jones, H. and Parsons, P. J., eds., *Supplementum Hellenisticum* (Berlin, 1983).
- ThLL*: *Thesaurus Linguae Latinae* (Munich, 1990-).
- TrGF*: *Tragicorum Graecorum Fragmenta*, 5 vols. (Gottingen, 1971-2004).

A Commentary on *Thebaid* 6.1-192

INTRODUCTION

- 1. The Myth: Opheltes/Archemorus and Hypsipyle**
- 2. Opheltes/Archemorus in the *Thebaid***
- 3. Genres Conflated: Drama and Epic**
- 4. The embedded significance of the names Opheltes and
Archemorus**
- 5. Opheltes/Archemorus as a Non-character Symbol**
- 6. Women Behaving Badly: Eurydice and Hypsipyle**
- 7. Inter-, Intra– and Extra-textuality in the *Thebaid* 6.1-185**
- 8. Opheltes/Archemorus as a Child-cult and Roman Views of
Child-death**
- 9. An Approach to the Greek Linguistic and Cultural Context**
- 10. Theoretical Perspectives**
- 11. Staius and Reality**
- 12. The Commentary and “The Commentary”**

1. The Myth: Opheltes/Archemorus and Hypsipyle

Staius’ account of Opheltes, his death and the Nemean games is more detailed than any other ancient source. Extant remains of earlier texts and citations dealing with

the story are both fragmentary and spread over a long period of time. Nonetheless, some development over time may be discerned.¹

From the beginning of *Thebaid* 6, the death of Opheltes is associated with games in his honour. Those games will be triennial: *trieteride multa/ instaurare diem*, *Theb.*7.93-4. They will become the Nemean Games, and will be considered one of the four major athletic festivals in the Greek world.

Accounts attributing the origin of the Nemean Games to the funeral games of Opheltes can only be traced as far back as Simon.frag.553 *PMG* (Page) and Bacchyl.9.10-13 (Maehler). Yet historically-verifiable accounts of this tradition, through to Pausanias, who describes Nemea at 2.15.2-3, are countered by sources dating the games earlier than the Theban expedition. Thus hypothesis (c) in the *Nemeans* of Pindar states that the games were founded earlier than the funeral games and the scholiast on Pin.*Nem.*10.49 (Drachmann) states that the Theban expedition renewed their earlier foundation by Hercules. Probus, writing on V.G.3.19, concurs. Each writer seeks to reconcile the two foundation stories. The Opheltes narrative is, then, but one of two threads about the origins of the Nemean games. Eur.*Her.*359-63 makes the latter the first of the labours and Pind.*Nem.*1.33-47 concurs. Val.Flac.8.125-6 makes the same connection.² Statius' description of the death and funeral of Opheltes in the *Thebaid* is thus part of an intermittent but consistent tradition which links the death of Opheltes with the games at Nemea.

¹ Moreover, scholarly accounts of these sources are only partial. Pache (2004:95-115) details the development of the child-hero shrine; Bond (1963:7-20) and Cockle (1987) only trace the myth in relation to Euripides' *Hypsipyle*.

² Brown (1994: 27-32) discusses Heracles in this context.

Commemoration of Opheltes' death in the coils of a snake is first found in either Simonides or Bacchylides. Arguably, Simon.frag.553 *PMG* (Page) mentions the episode though Opheltes is not actually named:

ἰοστεθάνου γλυκεῖαν ἑδάκρυσαν
 ψυχὰν ἀποπνέοντα γαλαθηνὸν τέκος

The first named and undisputable reference to the story occurs in Bacchylides, at 9.10-14 (Maehler):

κεῖθι φοινικάσπιδες ἡμίθεοι
 πρῶτιστον Ἄργείων κριτοὶ
 ἄθλησαν ἐπ' Ἀρχεμόρωι, τὸν ξανθοδερκῆς
 πέφν' ἄωτεύοντα δράκων ὑπέροπλος,
 σᾶμα μέλλοντοντος φόνου.

Bacchylides is explicit: the Argives first, πρῶτιστον, competed at games at Nemea. However, at 13.54-7, Bacchylides favours the alternative myth, that Hercules' fight with the Nemean lion was the origin of the pancration. Statius' account seems to follow that of Bacchylides in all other important particulars: a child is killed by a serpent and a memorial is created for him.

Both Aeschylus and Euripides wrote on events intersecting with the death of Opheltes. Aeschylus wrote a trilogy of plays, entitled *Lemniai*, *Hypsipyle*, and

Nemea. However, nothing more than their titles can be deduced with certainty.³ The hypothesis to Pindar *Nemean* 3 (Drachmann) ascribes the founding of the games to the sons of Hypsipyle. This variation shows how fluid the tradition is.

In Euripides the child Opheltes is described but seems older than his Statian counterpart. In the drama, he picks flowers, frag.754.1-3 (Sommerstein), found at Plut.*Mor.*93d and 661e-f. At *Theb.*4.788 Hypsipyle gives Opheltes flowers to play with, which, though alluding to the drama, suggests a younger child. However, Statius is not consistent. For, although not yet weaned, *Theb.*4.741-2 (as in Hill): *illi quamvis et ad ubera Opheltes/ non suus*, the narrator refers to him as “the boy”, *puer*, at *Theb.*4.793. Similarly, at *Theb.*5.619, Hypsipyle speaks of her breast-milk being wasted after his death but at *Theb.*6.165, Eurydice speaks of *vocis...murmura primae*, implicitly rudimentary speech. Other indications of speech are found at *Theb.*4.797, *verba illuctantia*, and, at *Theb.*4.800, he wanders – *inerrat* – in the wood. The only consistent feature of this baby/child in Statius is his smallness. The depiction of Opheltes is just one illustration of the fluid reality constructed by the narrative in *Thebaid* 6. Introduction 11, below, discusses “reality”.

The fragments of Euripides’ *Hypsipyle* emphasise defence of Hypsipyle rather than the accusations of Eurydice. There is a predictable inversion in Statius’ account. Epic, especially Statius’ epic, places emphasis on *furor* and tragedy on pity. In Euripides the consolation is centred on Eurydice; in Statius, at *Theb.*6.46-50, it is focused on Lycurgus and is ineffectual.

³ Sommerstein (2011:126, 154-5 and 244) collects references to the trilogy, but little text survives.

Euripides' tragedy represents, then, the first account of the Opheltes story to survive in any detail and its extant fragments confirm the outline of the story in Statius. It is impossible to say, on current evidence, though, which is the more important influence on Statius – the play or the epinician poems.

After Euripides, there is a long gap before the literary record again mentions Opheltes. Callimachus' *Aitia*, frags.254, 255 and 260 *SH*. (Lloyd-Jones and Parsons) and frags.57, 58 and 59 (Pfeiffer) provide the same outline and contain both aetiological records for the founding of the games. There, the story of Opheltes is mentioned alongside that of Hercules and Molochus and the change of name from Opheltes to Archemorus is confirmed. It is Callimachus who first explicitly associates both Heracles and Opheltes with the origins of the Nemean games. Statius, in his *Thebaid*, consciously chooses one account over the other.

After Callimachus, no other extant accounts add to the story. The epitomes of Apollodorus and Hyginus are composites which do not identify their sources and so do not enable access to the myth's development. The conclusion of this survey is that, when Statius incorporated the Opheltes/Archemorus story into the *Thebaid*, the outlines of the narrative were already clear.

Given that Statius had the choice of two stories of origin regarding the Nemean games, some rationale for his choice must be established. The most important change Statius makes to the traditional narrative is in his expansion of the funeral obsequies. Nowhere in the extant pre-Statian fragments is it described so fully. There are numerous comparanda for the funeral of Opheltes. Epic provides a long

series of funeral scenes for heroes.⁴ Such scenes in other epics concern the death of a hero, usually beloved, or at least a potential hero, such as Pallas, V.A.11.1-99, or Marcellus, V.A.6.854-9. In the case of Opheltes, no such heroic or even quasi-heroic status can be claimed. He is unique in epic in that he is a nobody – with no history and no voice – yet he receives the funeral honours of a hero.

2. Opheltes/Archemorus in the *Thebaid*

The death, commemoration of, and farewell to, Archemorus straddle books four to seven of the *Thebaid* and comprise the “medial” incident of the poem. (The adjective “medial” avoids both what would be mathematically imprecise “middle” and the potentially-inaccurate connotations of “central”.) This commentary deals with the funeral of Opheltes/Archemorus, which is central to this “medial” episode. As will be demonstrated, the funeral is the turning point in the epic.

The Opheltes/Archemorus incident occupies roughly the same position in the *Thebaid* as does the narrative from the death of Palinurus to the second invocation at V.A.5.826-7.37. Such a hub, where problems of progress and complexities of situation are tackled, is as important as the outcome. It therefore deserves as much attention as the opening to the *Thebaid*, or even its closure.⁵ The death and funeral

⁴ Most significant are: *Il.*23.1-257 for Patroclus; *Od.*10.551-60, 11.51-80 and 12.8-15 for Elpenor; V.A.6.156-82 for Misenus; and V.A.11.1-224 for Pallas. Tragedy provides Sen.*Herc. Oet.*1618-939 and history Ctesias, cited at Athen.12.38= Lenfant (2004:76-7), for Sardanapulus.

⁵ Pykett (1978:180) argues that narrative endings are frequently conventional so concentration should be on the renegotiations in the centre of the text. To date, only McNelis in Kyriakidis and Martino (2004:261-310) and (2007: 76-7) and a revision of those ideas in McNelis (2007:156-75) has specifically commented on the medial section of the

solve narrative problems created by the stay at Nemea and enable progression on to the battle.

The time lapse between the first mention of Opheltes and his death is less than a day. This chronology fits in with Aristotle's idea of tragedy, *Poet.*1449b. The time lapse between the death and the funeral rites is not stated but there are nine days between the rites and completion of the monument to Archemorus, at *Theb.*6.238. Such unrealistic acceleration of time is consistent with the end of the expedition's delay at Nemea. Nine days is also the length of time between the lament and the funeral planned for Hector at *Il.*4.664-5.⁶ The speech of Adrastus, at *Theb.*7.90-104, marks a final farewell to Archemorus, who is not mentioned in the *Thebaid* thereafter.

The structure of the Opheltes/Archemorus narrative is as follows:

*Theb.*4.471-796: The living Opheltes

471: Opheltes is a baby at the breast of Hypsipyle. Narrative focus is on Hypsipyle not Opheltes.

652-745: The account of the drought mentions that Opheltes will bring renown to the river Langia.

Thebaid. He argues that *Thebaid* 1-6 constitute a delay and that *Thebaid* 7 properly starts the martial theme, *Fraternas acies*, announced at *Theb.*1.1. This ignores the pivotal nature of the Opheltes/Archemorus episode.

⁶ Richardson (1993:346) collects data on the time between events in epic funerals; Taplin (1992:146, esp.15-18) places the nine days within the Iliadic context.

746-796: Hypsipyle and Opheltes encounter the expedition. Leaving Opheltes behind, Hypsipyle shows the expedition where to find water.

Theb.5.499-753: The death of Opheltes at Nemea.

499-587: The serpent kills Opheltes.

588-637: Hypsipyle's sorrow.

638- 709: Lycurgus' rage and grief.

710-30: Hypsipyle's joy at finding her sons.

731-53: The revelation of Amphiaraus.

Theb.6.1-248: Events from before the funeral through to the construction of a monument to Archemorus.

1-24: Rumour of games in honour of Archemorus.

25-53: Mourners assemble.

54-125: Preparations for the cremation; the dirge.

126-201: The cortege; a confrontation between Eurydice and Hypsipyle.

202-237: Cremation, sacrifices and lament.

238-248: A monument is established to Archemorus.

Theb.6.249-946: Funeral games in honour of Archemorus.

Theb.7.1-518: Final references to Opheltes/Archemorus.

- 1-89: The mission of Mercury to Mars. Opheltes/Archemorus is not mentioned but this prefaces the two final references to him in the poem.
- 90-104: Adrastus prays that the games will become as famous as those at Olympia and that Archemorus will now go to the Underworld.
- 105-144: Mars and Panic, the conflict foreshadowed by the name Archemorus.
- 518: A single verse records worship at the tomb of Archemorus. It matches a one-line allusion at *Theb.*4.471.

The Opheltes/Archemorus incident is an axis for the narrative in two ways. First, the games produce a period of respite. They are “pleasure” and recreation ahead of the war.⁷ Second, the name Archemorus is proleptic of the ensuing Theban conflict.

3. Genres Conflated: Drama and Epic

The funeral narrative is continuously intermedial; that is, it manifests aspects borrowed from other literary approaches or genres.⁸ Thus the commentary will demonstrate that the narrative displays a distinctly theatrical strain. Such theatricality or spectacle anticipates the games where the relationship of reader/spectator/ participant is constantly interplayed.⁹ Characters’ non-verbal gestures are described as if they are following stage directions; as if they are giving a performance. Events are portrayed as if a series of tableaux rather than scenes from

⁷ Lovatt (2005:4-8) discusses *ludus* and pleasure.

⁸ This term has been used much in film theory; see Elleström (2012) for a general survey of the term.

⁹ Lovatt (2005:80-3) explores the role of “audiences”; Leigh (1997: 305-6) and Bartsch (1997:140-1) argue for the reader response to spectacle.

life. This suggests intertextuality with not only the spoken text of the drama but also with its explanatory detail such as stage directions (paratexts) and their contributory hypotexts.¹⁰ Notably, the scholia of plays explain entrances, exits, delivery, paraverbal acting, decor and stage devices.¹¹

This commentary both highlights and analyses the theatrical elements in the narrative. It is not posited that Statius employs particular scholia; rather that he appropriates the methods and habits of literary criticism, and other kinds of learned engagement, for use in his own text.¹² Arguably, Statius read classical texts alongside such scholia and both absorbed and re-presented some of the dramatic conventions explicated within them.¹³ The commentary shows how the storyline, language and viewpoint are constantly manipulated to new ends.

¹⁰ These now-standard narratological terms were established by Genette (1983).

¹¹ Nunlist (2009:338-65) details these aspects of the scholia.

¹² Scunk (1974) argues that Virgil used the Homeric scholia in this manner.

¹³ Lyotard (1984:16) provides a model for this kind of internalization of referents and their re-presentation. He suggests that a person, “when a [language] “move” pertaining to him is made, undergoes a ‘displacement’, an alteration of some kind that not only affects him in his capacity as addressee and referent but also as sender”. Thus, if that “sender” is a writer, he will inevitably re-present the texts that he has been exposed to in recognizable, though revised, form. Squire (2011:63-78) discusses this process of manipulating and re-presenting narrative in relation to the *Tabulae Iliacae* and epic narrative. Squire cites *Stat.Ach.*1.1-10 as a programmatic statement about the manipulation of epic narrative and willingness to use new sources (in his case plastic arts) for inspiration. The same technique may be claimed for Statius and the *Thebaid*. Taplin (1977), in his work on the use of entrances and exits in Aeschylus, writes back into the tragedies the actual performance. His monograph has helped the reassessment of dramatic texts from that performance perspective. Bain (1977), on asides and other conventions in Greek tragedy, has been similarly influential. With the vibrancy of this area of critical analysis, much of the work needed to understand the “performance” aspects of *Thebaid* 6 has already been done.

Grammacurta (2006:239-81) establishes that the kind of comments found in the scholia are also found in papyri of dramatic texts. The commentary will demonstrate how equivalents of “stage directions” appear to be written directly into this section of the *Thebaid*. At the very least, Statius’ detailed reading of texts with commentary is detectable within his narrative.

Moreover, Statius exploits the theatrical and amphi-theatrical situations found in Virgil and elsewhere. For example, when Aeneas and Turnus fight, at V.A.12.660-952, there are hints that this is “readable” as a gladiatorial fight. They are contestants rather than true combatants; spectators, divine and human, are equivalent to emperor/sponsor and populace; and Aeneas hesitates before the coup de grace, at A.12.940-44. Likewise, Dio 56.42.1-4 indicates a taste for meta-theatre in ritual: the funeral of Augustus is depicted in terms reminiscent of a Roman triumph. In its spectacle and meta-theatricality, Statius’ account of Opheltes’ death and funeral possesses the same intermediality as is evident in Virgil and Dio, being theatre and ritual; “reality” and performance.¹⁴

This self-consciously-created fluidity of genres can be seen elsewhere in the *Thebaid*. At *Theb.*3.1-217 the sole survivor of the massacre at the Sphinx’s Rock, Maeon, reports events as though a structurally-useful and stage-managed messenger. He then commits suicide. Meanwhile, Eteocles has been sleepless with anticipation of news of impending disaster. At *Theb.*3.45-52, the simile comparing Eteocles with a low-status shepherd telling his master of some calamity is directly analogous to innumerable messenger scenes in Greek tragedy. Likewise, the women waiting for

¹⁴ Similarly, Lovatt (2005:47-54, esp.51) notes that games take place “in a theatre as much as in a circus”.

news at *Theb.*3.53, the delivery of that news and their subsequent reaction bring to mind Aesch.*Pers.*175-300, amongst other similar scenes in tragedy.¹⁵

Yet whilst *Thebaid* 6 exists intermedially between epic and drama, the speeches made owe as much to the schools of rhetoric as they do to epic or even drama. For example, Adrastus' speech of consolation, *Theb.*6.45-53, follows the paradigm for *consolatio* found in technical treatises such as those of Menander Rhetor 2.1.1 (though he actually describes the ἐπιταφίος λόγος) and the *Dialogi* of [Seneca] to Marcia, Helvia and Polybius.¹⁶ Statius' narrative will therefore be positioned at the superficially-improbable intersection between the categories of theatre, epic and rhetorical performance.

The rhetorical aspect of the narrative may be related to contemporary developments in dramatic representation. Theatres were appropriated for amphitheatres and amphitheatres for theatres. The tragedies of Seneca are part stage-plays, part rhetorical pieces, part tableaux. Addressed to the Rhodians, Dio Chrysostom *Or.*31.121 expresses indignation that the theatre of Dionysus in Athens is to be used as an amphitheatre. Likewise, Martial in his *Liber Spectaculorum* records that, alongside the traditional gladiatorial contests, the Colisseum, was being used for dramatic reconstructions of mythological scenes, such as Pasiphae and Orpheus.¹⁷ In terms of usage, amphitheatre and stage were merging. Commensurate with this

¹⁵ Panoussi (2009) and Heslin in *SDN* (2008:111-29) chart some of this territory, addressing connections between tragedy and Virgil's *Aeneid*.

¹⁶ Dominik (1994:137-40) discusses *SDN* and consolation.

¹⁷ Coleman (2006: LXV-LXXVI) reviews amphitheatre usage.

trend, Statius' narrative hovers between traditional epic, drama, spectacle, and recitation.

4. The embedded significance of the names Opheltes and Archemorus

Onomastics works on the principle that names go beyond denotation and in some way both reflect on the present, and foreshadow future events in a text. Such verbal gymnastics had featured in epic from the Homeric poems onwards. Thus the *Odyssey* connects the name Odysseus with the verb, ὀδύσσεισθαι: “to suffer pain”.¹⁸ The same methodology could be used for many names in the Homeric epics. The technique is found elsewhere, but rarely to the same extent as here.¹⁹

Despite numerous plays upon the name Opheltes/Archemorus in Statius' funeral narrative, not once is the child directly named. In this way he is rendered a non-person. Non-use of his name but use of that name's inherent symbolism demonstrates the purpose of Archemorus. He represents loss and thwarted hope, an excuse for contrived and performed emotion and, at least in this account, a pretext for establishing games. Ironically, he cannot even lay sole claim to this latter distinction; Apollo has a better claim.

¹⁸ *Od.*1.62, 5.433, 5.339-40, 16.145-7, 19.275-6 and 19.407-9. Clay (1983:54-68) and de Jong (2001:477-8) discuss the name Odysseus.

¹⁹ One exception is Apuleius' story of Cupid and Psyche.

In slight mitigation of this nothingness, the name Opheltes is etymologically meaningful. Opheltes is ὀφείλλω, that is “owed [to the gods]”. Usage of the name elsewhere seems irrelevant. At V.A.9.201 Opheltes is the father of Euryalus. An ironic inversion in terms of age and heroic skill is discernible but no strong connection is apparent. Another Opheltes, shipmate to Acoetes, opposes the kidnapping of Dionysus, at *Ov.Met.*3.597-637. An Opheltios is mentioned at *Il.*6.20. These latter also seem irrelevant.

However, once dead and renamed Archemorus, at *Theb.*5.738-9, the extended significance of his names comes to the fore. The new name, given by the augur Amphiaraus at *Theb.*5.609, means “beginning of doom”, ἄρχη and μόρος; or if the second half of the name is taken as Latin, “beginning of delay”, *mora*. Yet the result is to emphasize his insignificance rather than his worth. The second half of the poem is certainly doom-laden. Opheltes certainly delays the expedition. The closest parallel to Statius’ onomastic play on the name Archemorus occurs at *Il.*18.95-6: ὠκύμορος δὴ μοι, τέκος, ἔσσειαι, οἶ’ ἀγορεύεις/ αὐτίκα γάρ τοι ἔπειτα μεθ’ Ἕκτορος πότημος ἐτοῖμος.

Statius clearly establishes Opheltes’ death as the first in the war against Thebes. He thus connects the foundation of the games, which will be described as *pugnas inermes*, *Theb.* 6.249, with the etymology of Archemorus’s newly-given name: the beginning of death. Beginnings of events may not be important in themselves but are necessary precursors. Thus Opheltes is not important but the events consequent on his death are so. Herodotus employs this tactic at the beginning of his *Histories*. The abduction of a woman, at 1.2-3, is insufficient cause for a longstanding war between

two civilizations but this is what is asserted. Such opening gambits are often used to give significance to an event. Thus when Achilles asks Patroclus to gain intelligence about a wounded man, *Il.*11.604: κακοῦ δ' ἄρα οἱ πέλεν ἀρχή. Similarly, at *Od.*21.4, when the suitors are invited to take part in an archery contest: ἀέθλια καὶ φόνου ἀρχήν. Likewise, V.A.10.508 says of the death of Pallas: *haec te prima dies bello dedit.*

This onomastic approach to the names Opheltes and Archemorus in the *Thebaid* builds on the work of Paschalis (1997) and O'Hara (1990, 1991 and 1992), who have primarily worked on Virgil, and the material gathered by Woodman and Martin (1996:491-2). They look at various names that appear to have significance beyond mere denotation and relate them through connotation to the narrative. All of the above observe that pseudo-etymologies are as significant as bona fide meta-narratorial explications. This commentary will apply their perspectives to the names encountered in *Thebaid* 6 and show how such names are embedded in the narrative.

5. Opheltes/Archemorus as a Non-character Symbol

The child's new name heralds the beginning of conflict but he is not a typical epic hero. As Opheltes, he was only just learning to talk; his only actions were to cry, crawl and be destroyed. He has no character portrayable through his own actions and no attributes beyond youth humanize him in any way. Gifts placed on his funeral pyre, at *Theb.*6.73-8, are gifts for a future existence that will never come to pass. Thus, as Laird argues, in Martindale (1997:282-93), Opheltes/Archemorus has few

scriptable attributes. The construct of Opheltes must therefore be treated differently from that of a character with personality, speech and action if any significance is to be attached to him. Such a literary device is rare, and especially so in epic.²⁰

Allegory was only to develop fully with the rise of Christianity and Neoplatonism, as exemplified in Prudentius' *Psychomachia* and Antoninus Liberalis.

Archemorus as a hyperbolic sign

Statius positions Opheltes at the limit of credibility and meaning. This excess of even hyperbole shows that Statius has ignored the warning of Long.*Sub.*38: τὸ γὰρ ἐνίστε περαιτέρω προεκπίπτειν ἀναίρει τὴν ὑποβολὴν καὶ τὰ τοιαῦτα ὑπερτείνόμενα χαλᾶται. Statius could not have pushed the image further and maintained contact with reality. In Statius at least, Opheltes is just beyond what would be called today a “neonate”. This makes him considerably younger than Pallas, Nisus, and Euryalus in the *Aeneid*. He is certainly not comparable to the child who will herald in a future golden age in Virgil *Eclogue* 4. There, the tone is filled with expectation and hope rather than the sense of loss and a future denied.

The physical remains of Opheltes represent an extension of the usual literary trope of the mutilated body. Depictions of the dead and mutilated hero date back to the *Iliad*. Particularly gory is the death of Phorbas at *Il.* 14.493-500. Ritual mutilations are

²⁰ However it does occur. Strutt (2004:77-141) details such symbols from the *Homeric Hymn to Hermes*, Demosthenes, *The Deverni Papyrus*, the Mystery Cults, Pythagoras and the theorizing of symbols by Philochorus, and Cicero in the *De Natura Deorum*, especially at 2.70-2. All of Strutt's examples precede the clear development of allegory.

found at *Od.*18.85-7; Priam in the *Aeneid* is reduced to a truncated body, at *A.*2.558; and Pompey's body is mutilated at *Luc.*8.667-73.

The snakes that kill characters in Lucan provide closer parallels for the manner of the death of Opheltes. The *excursus* on snakes at *Luc.*9.619-937 describes a cluster of deaths comparable to that of Opheltes. Sabellus dies, at 9.769, as: *iamque sinu laxo nudum sine corpore volnus*; Nasidius is described, at 9.801, as: *informis globus et confuso pondere truncus*. However, the closest parallel is that of Tullus at 9.814: *totum est pro vulnere corpus*, which is exactly what is described at *Theb.*5.595-7: *non ora loco, non pectora restant./ rapta cutis, tenua ossa patent nexusque madentes./ sanguinis imbre novi, totumque in vulnere corpus*. Opheltes is a non-person before his death and does not even constitute a substantial corpse.

As a child who has never done or said anything, or exercised volition, his death is slaughter without reason. His neglect by Hypsipyle is without guile and is certainly not malicious.

Approaches to the Body of Opheltes

As a literary motif, Opheltes may be seen as a sacrificial victim whose death and funeral are a necessary locus for the epic as a whole, though this can only be a metaphorical interpretation. Unlike the calf in the metaphor at *Theb.*6.190-3, the child is not taken struggling to an altar to be despatched with a sacrificial knife. However, there is a literary trope similar in function to be found at work in epic in which he also participates. This trope entails the necessary loss of key characters at “medial” positions within the narratives in order for the narratives to reach resolution. Rhetorically, such deaths share, with formal ritual propitiatory sacrifice, an expiatory function, though without there being an officiating hierophant or a power to be appeased.

Coffee (2009: *passim*), working within a definition of “sacrifice” which encompasses both literal sacrificial victims and other kinds of expiatory death, uses the more neutral and inclusive term “exchange”. Statius’s Opheltes will be examined from within both the precise topos of sacrifice and Coffee’s broader schema of exchange.

The child is placed within the literal “sacrifice” topos by his very name. “Opheltes” implies “owed”—but owed to whom? Will his death propitiate a deity or simply facilitate the war? Moreover, there are uncomfortable parallels with both standard Roman sacrificial practice, such as the blood sacrifice for Rome’s continuing glory and *imperium*, as described throughout Ennius’ *Annals*, and with Agamemnon’s sacrifice of Iphigenia for success in war, as at Aesch.*Ag.*228-49. Eurydice’s “lament” endorses Opheltes position as a sacrificial victim, at Stat.*Theb.*6.171-2 and 180-1, by calling him the first casualty of a war that has not yet begun. She thus

suggests by default that he is a pre-battle sacrifice. This image is strengthened by Statius using the term *ara* to describe Opheltes' pyre, Stat.*Theb.*6.119.

However, Opheltes may also be positioned among other literary characters who must die by way of “exchange” for narrative resolution. Patroclus must die, *Il.*16.684-867, in order for the Greeks to be saved and Odysseus must lose all his men in order to return to Ithaca, *Od.*12.403-46. Palinurus must be drowned before the journey can continue; V.A.5.815: *unum pro multis dabitur caput* makes this correlation explicit. Likewise, at V.A.6.160-82 Misenus must be lost and buried before Aeneas can continue.

Yet it will be noted that, just as Opheltes is not literally sacrificed on his “altar”, he is not personally involved in the narrative resolution of the *Thebaid*. The death of Opheltes does not so much permit the expedition to proceed as place it on a formal war footing. In his innocence, he represents an extreme version of sacrifice/exchange and a corruption of Roman ideals such as *devotio*. Yet his death cannot be consciously-chosen *devotio*; he can only be a sacrifice/offering which enables the expedition.²¹

Whilst not writing directly about Opheltes/ the *Thebaid*, Coffee (2009: *passim*) also usefully discusses the perversion of exchange in the *Thebaid*. It will be observed that this perspective highlights still further the debasement of all epic and heroic values in Statius' epic.

²¹ Cowan (2011) discusses this aspect of *devotio*; see also Introduction 7 and *Theb.*6.53-84.

The topos of sacrifice and the mechanism that Coffee calls “exchange” provide Statius with an opportunity to parody grotesquely both Greek and Roman ideals. However, the dead body of this “sacrificial victim” also provides the reader/critic with an uncomfortable analysis of human relationships. To use Kristeva’s terminology, Opheltes is a prime example of the abject.²² That is to say, in the *Thebaid*, he is a body/body-part which both is and is not part of himself and those that surround him. On his death he becomes purely a “wound”, *Theb.5.598*: *totumque in vulnere corpus*. His mangled body thus provides a locus from which his inter-personal relationships, such as they are, may be analysed. The birth-mother, Eurydice, has separated herself from him by handing him over to a wet-nurse, Hypsipyle. The maternal figure, Hypsipyle, is attached to him as wet-nurse but is not the birth-mother. The father, Lycurgus, cannot yet recognize him as a legitimate son because of his youth but is nonetheless the birth-father. Even the narrator is drawn but repulsed and perplexed, *Theb.5.534-7*. All participants in these fictional events are depicted as experiencing the same cognitive dissonance, in which both attraction and repulsion are evident.

Opheltes will thus be seen to confuse the basic categories that apply to son, war victim and one lost to death. Such dissonance is part of a wider confusion over who is enemy and who friend in a civil war narrative.

²² Though Kristeva’s concept of the “abject” (1982:1-33) was first propounded in 1962, this concept is to be found in *Plat.Rep.*439E, where Leontius is both drawn to and horrified by a pile of corpses; ἅμα μὲν ἰδεῖν ἐπιθυμοῖ, ἅμα δ’ αὖ δυσχεραῖνοι καὶ ἀποτρέποι ἑαυτόν.

Archemorus as Delay

In all major epics there is a strong theme of delay. In the *Thebaid*, the games at Nemea provide reason or excuse for the delay. Likewise, whilst Achilles is conducting the funeral rites for, and holding games in honour of, Patroclus, *Iliad* 23, the conflict cannot proceed. Elsewhere, there are other kinds of delay. The first word of *Aeneid* 5 is *interea* – “meanwhile” – which suggests a deviation from the linear narrative; there will be an interlude in the proceedings. In the *Iliad*, the anger of Achilles delays the return. In the *Odyssey*, women, adventures and divine anger delay the eponymous hero’s return. In the *Argonautica*, adventures delay and prevent both outward and return journeys. In the *Aeneid*, Dido delays Aeneas’ arrival in Italy. In Lucan the denouement is continuously delayed until the eighth book. Demonstrably, the games form part of this “delay” topos.²³

Archemorus as Catalyst for Games and Hero Cult

*Theb.*5.733-52 specifically states that the death of Archemorus instigates the games. Games are themselves part of the epic tradition so in that respect the *Thebaid* is not unusual. Lovatt (2001) places them within the epic tradition. It is, rather, the context and nature of those games which make them exceptional. In the *Iliad*, games for Patroclus occur towards the end of the narrative as the consequence of a hero’s death. Other early epic games, such as those for Amaryngeus, *Il.*23.629-42, Oedipus, *Il.*23.679-2, and Hes.*Erg.*650-9, are for adult heroes. In Apollonius’ *Argonautica* games, such as the boxing match of Polydeuces and Amycus, 2.1-163, demonstrate physical might and exist within a series of dangerous encounters on the

²³ Masters (1992:3-10, and 119-22) discusses *mora* in Lucan and other epics.

way to Colchis. In the *Aeneid* the games in honour of Anchises occur a year after his death and therefore correspond to the Roman custom of the *parentalia*, rather than funeral games. In Silius Italicus' *Punica* the games, 16.275-591, are in honour of Scipio's father, and thus similar to the *Aeneid*. The funeral games in honour of Alexander the Great and Julius Caesar provide a tradition which looks back to this epic past and equates those commemorated with heroes. This brief summary of what provokes games in epic reveals that the death of Opheltes is radically different: he is not a hero, he is not a father and he is incapable of doing anything, and yet, as an inversion of the normal, he marks the beginning of long tradition. Even the positioning of the games in the centre of the epic may be seen to have different significance: the games in *Aeneid* are part of the passing of control from one generation to the next and the transition from old-world Troy to new-world Italy, whilst in Statius they herald the end of a rising generation and the beginning of the war proper.

In *Thebaid* 6, the death of Opheltes results in the establishment of a shrine at Nemea, *Theb.*6.2 and 6.238-48, and this is a historically-verifiable reality. Centuries later, Pausanias visited the still-active shrine/ἥρωϊον, Paus.2.15.²⁴ The hero-cult is usually a focal point around which society can foster reconciliation and provide some closure for grief, as well as providing a means of supplicating help from the dead hero in the future.²⁵ The motif of gathering warring factions around a hero

²⁴ Farnell (1921:35-47) and Miller (2004:106-7) discuss the cult of Opheltes, though complete excavation reports by the latter await publication.

²⁵ Burkert (1984:204) and Seaford (1994:110) argue that establishment of such shrines is also connected with the establishment of a polis. Alcock (2002:1-36) argues that such shrines unite disparate parties by providing a sense of common identity.

shrine to promote reconciliation is often found as a closing gesture in Greek tragedies. See, for example, Sophocles' *Electra*, *Philoctetes* and *Oedipus at Colonus*, and Euripides' *Medea*. However, any sense of reconciliation, consolidation and closure of grief are conspicuously absent in the *Thebaid*. Opheltes' death does not end, but is the start of, the war, and his new name, Archemorus, indicates precisely that. The whole passage is an inversion of the usual significance of the establishment of a hero-cult.

6. Women Behaving Badly: Eurydice and Hypsipyle

Due attention will be given to the way in which, in classical texts, women gain prominence during funerals rituals and laments. There, they are also given space to reflect on their roles of mother, wife and daughter. It is through this perspective that the humane emotions of society as a whole are expressed. Plato, at *Tim.*52a-b, calls this space the $\chi\acute{\omega}\rho\alpha$, a term taken up by Kristeva (1984). Augoustakis (2010:29-34), combining Plato and Kristeva (1991), shows the marginalization of women and their otherness within Flavian epic. In this section of the text, especially *Theb.*6.135-192, women have a prominence which reflects social norms. However focus in the commentary will be upon how their performance within the $\chi\acute{\omega}\rho\alpha$ is as debatable in terms of morality and behaviour as that of any male character in the narrative. The two individuated female characters in *Thebaid* 6, Hypsipyle and Eurydice, behave in ways contrary to conventions of both Greek and Roman female behaviour and female lament, both within and without the $\chi\acute{\omega}\rho\alpha$.

First mentioned at *Il.*7.468-9, Hypsipyle is the mother of twins, Thoas and Euneos, one of whom, Euneos, sends many ships with wine to Agamemnon and Menalaus at Troy. Pindar, at *Ol.*4.19-23 and *Pyth.*4.251-4, mentions games organized by Hypsipyle on the island of Lemnos but there is no mention of her at Nemea. This association between Hypsipyle and the games is not pursued by Statius. Euripides' play *Hypsipyle* provides the only other continuous narrative covering the part of the myth which is comparable to the events in Statius' *Thebaid*.²⁶ In the play, there are references to Hypsipyle as a nurse, who sings a lullaby, frag.752.1-14 (Sommerstein).

In the *Thebaid* the narrative of Opheltes intersects with that of Hypsipyle. Hypsipyle herself has become more famous because of her involvement with Jason and her non-involvement with the Lemnian massacre. *Il.*7.469 provides the one named reference to Hypsipyle in the Homeric epics and *Il.*2.727 says that the Greeks had feasted at Lemnos, which indicates that the Argo stopped there. Hypsipyle's son, Euneos, is mentioned at *Il.*23.745-7 and Philoctetes had been left on Lemnos at *Il.*2.727. Just one passage in the *Odyssey* overtly refers to the Argo, 12.69-72.²⁷ These references in the Homeric epics make it clear that the Argo story was well known. By comparison, Pind.*Pyth.*4 is about the Argo but does not mention Hypsipyle at all. Besides Euripides' *Hypsipyle*, the earliest significant direct account of her still extant (though not in the context of Opheltes), is in Ap.Rhod.*Arg.*1.559-909. The account of Varro of Atax, mentioned at Ov.*Am.*1.15.21-2, *Ars.*3.335, and

²⁶ Collard and Cropp (2008) and Sommerstein (2010) discuss recent reconstructions of the play.

²⁷ However West (2005:39-64) convincingly shows that the Argonauts' story permeates the Odyssean narrative, especially in the voyages of Odysseus.

*Trist.*2.439 may have diverged significantly from that of Apollonius of Rhodes but too little survives for any firm conclusions to be reached. Ovid *Heroides* 6 is a quite different kind of account of the story. It is a supposed letter, from Hypsipyle to Jason, berating him for his broken promises. Arguably Statius plays with, or re-works, this account by Ovid when he constructs the “funeral speech” or “lament” of Eurydice at *Theb.*6.137-84. There, he makes Hypsipyle the subject of the invective rather than the one dispensing it. Whilst it is impossible to trace every “quotation” from Ovid, the commentary will discuss this and similar re-workings. The final account of significance is that of Valerius Flaccus. The relationship between his account and that of Statius is difficult to assess.²⁸ They are more or less contemporaneous.

In the *Thebaid*, Hypsipyle is represented negatively on three counts: she is a slave; she is not from Argos; and she is implicated in, though she claims not to have participated in, the massacre of the male population of Lemnos.²⁹ She first appears at *Theb.*4.748. Her narrative at *Theb.*5.49-498 is long and self-justifying, she seeks sympathy for being raped, *Theb.*5.454-7 and being treated as a *famulam*, *Theb.*5.498. Later, her account incurs the accusation that she is lying; whether this is because she has actually lied or because of the death of Opheltes is unclear. Nonetheless she is entrusted with the care of a male child. Implicitly, at least, she must have told the story to Lycurgus and Eurydice earlier, since Eurydice alludes to it at *Theb.*6.149-52. Her gender renders her part of the household, an object, rather than a subject and thus part of the community at large. Yet although her gender

²⁸ Clare in Gale (2004:125-47) and Stover (2008:211-8) attempt to construct relative chronologies.

²⁹ Casali (2005:141-58) demonstrates the “otherness” of Hypsipyle.

excludes her from the decision-making process of the expedition, it is to her that the expedition turns when there is the urgent need to find water.

Hypsipyle's behaviour is inappropriate for a *matrona*. She is wandering alone and breast-feeding in public, *Theb.*4.741. When she meets the expedition, she does not hurry away; her eyes are cast down, *Theb.*4.775, but arguably she is distracted by, or even attracted to, the men of the expedition. Forgetting her duties as hostess, she talks whilst they are dying of thirst. Most damningly, she neglects the child, putting him second to the novelty of talking to the men, *Theb.*4.786.

Yet it is not only Hypsipyle's behaviour that is disorientating for the reader. For, as with Opheltes, Statius represents her inconsistently in terms of both age and capabilities. Thus whilst Hypsipyle's twin sons, ostensibly her only children, are now twenty years of age, *Theb.*5.465, she has milk for Opheltes. So, either she must have had another child recently, only otherwise suggested at *Theb.*4.771-72 where she calls herself "foster-mother" – *altricem* – to Opheltes and says: *at nostris an quis sinus, uberque ulla,/ scit deus* – or Statius shows a lamentable ignorance about female biology. More probably, it suits Statius' aims to emphasize Hypsipyle's fecundity as a silent rebuke to the unmaternal Eurydice's relative barrenness.

By comparison, Eurydice has separated herself from her role as mother by giving the care of her child over to another. Unlike Hypsipyle, she has no milk to offer and no relationship with the child to mourn or miss. Moreover, she shows no kindness to anyone; only jealousy towards a social inferior. Her lack of dignity is notable because it does not seem to relate to the child himself. Had it done so, it would have

been more excusable. As will be shown, her reactions to Hypsipyle and to the death of her child, display both a lack of decorum and sense of guilt. It will also be demonstrated that her language and behaviour display elements of mime as much as “tragic” performance.

The all-female confrontation between Eurydice and Hypsipyle involves anger comparable to that expressed in a fight between heroes where mercy is denied. The archetypal instance is the fight between Hector and Achilles, at *Il.22.335-60*. Yet both remain women; Hypsipyle invokes the protection of her sons and Eurydice, at the end of her tirade, collapses, *Theb.6.184-5*. The inappropriateness of such female behaviour, especially at a ceremonial event, finds comparison in the mimiambic tradition of Herodas 5 and 6, and Theocritus 15, rather than elsewhere in epic.

7. Inter-, Intra – and Extra- textuality in the *Thebaid* 6.1-185

The most significant intertext with the *Thebaid* is the *Aeneid*.³⁰ However, this commentary will demonstrate that its intertexts range far beyond Virgil. In particular the themes and topoi of the Homeric epics permeate the entirety of the *Thebaid*. Henderson’s idea (1998:215) of the *Thebaid* as a post-Homeric epic is demonstrated within the commentary. The commentary will show that the language is primarily a reaction to Virgil but that, in terms of the content and topoi, the Homeric epics are significant. The sheer variety of sources demonstrated is in accordance with Statius’

³⁰ Ganniban (2007) explores the relationship between Virgil and Statius; Fortgens (1934) collects some of this intertextual material. Hill (2008: 52-65) sees the *Thebaid* as a response to the *Aeneid* and as pessimistic. Davis (2006: 129-43) shows the importance of Virgil in the *Thebaid* but that Ovid becomes more important in the *Achilleid*.

own account of his education at *Silv.*5.3.146-58.³¹ Many of these connections are easily available to the reader but the commentary will focus on literary “affect”, that is the likely overall *effect* of these inter- and extra- textual influences on the reader. The commentary does not seek to schematise the nature of the inheritance in the manner of Bloom (1987); rather it tries to explain how, and to what purpose in each instance, Statius uses this inheritance.

Smolenaars (1994:32) calls this intertextual scholarship “multiple imitation” though this seems unnecessarily deprecatory and takes an anachronistic view of the place of originality in literature in the ancient world. By comparison, Williams (1968) argues that originality lay not in the newness of the story but in the artistry with which it was told. This intertextuality, however construed, extends to other genres, especially tragedy and *suasoriae*. Introduction 3 and 7 argue that there is conflation of genres.³²

There are three significant funeral-pyre scenes in the *Thebaid* but the central, and most enlarged upon, is that of Opheltes in *Thebaid* 6, where a death, funeral and games follow one after another. The other pyres in the *Thebaid* provide intra-textual contrast as to content and rationale for inclusion. Sharrock and Morales (2000:esp.1-43) emphasise a continuity with Aristotle’s notion of unity here, as expressed in the *Poetics* 1451a30-5. In the *Poetics*, the concept of unity means nothing can be removed without loss. *Theb.*12.810-18 announces that the epic is finished. As such, it is one of the few epics which can or should be treated as a unity. Hence the intratextuality of the Opheltes episode may be taken as deliberate.

³¹ See Gibson (2006:321-7) for details.

³² Hinds (1998) and Panoussi (2009) discuss multi-generic intertextuality.

*Theb.*3.174-7 briefly and matter-of-factly describes how those killed in the night raid are burnt on a funeral pyre. These are normal military deaths and the pyre is appropriate for heroes. At *Theb.*12.59-104 the minimal funeral of Menoeceus is more detailed. His death, as narrated in *Thebaid* 11, is an example of *devotio*. He, accordingly, deserves a hero's funeral and games but these are denied him. These two smaller funeral scenes provide contrast in terms of size and motivation; that of Opheltes is extravagant and of debatable rationale. A further intertext is the false pyre that Hypsipyle claims she built for her father at *Theb.*5.313-19. The false pyre for her father and that of Opheltes are in ironic parallel: in each case there is no body and ritual becomes show. Hypsipyle's deception will be hurled against her by Eurydice but the emptiness of Eurydice's own ritual practices is ignored. Indeed, as the poem reaches its end, Statius complains, at *Theb.*12.797-99, that he could not do justice to the sheer quantity of the deaths of his characters: *tot busta simul vulgique ducumque/ tot partier gemitus dignis conatibus aequem*, where *busta* equals the monuments to their deaths. See *Theb.*6.2n on *busta*.

A similar network of intratexts will be established relating to the laments associated with these deaths. The "lament" of Eurydice, *Theb.*6.137-86, is filled with invective against Hypsipyle and has little to do with Opheltes. By contrast, the lament of Ide, *Theb.*3.151-68, bereaved mother of not one child but twins, is shorter as well as more dignified and appropriate. The father's lament over the body of Menoeceus at *Theb.*12.72-92 is a pastiche of ritual and extreme personal human sacrifice.

The commentary will chart a concerted *intratextuality* throughout the *Thebaid*. Clearly, the choice of metaphors, images, verbs, and similes relates not only to the immediate context but also to previous and later episodes. In traditional narratological terms, at a micro-level, the smallest details in Statius' text can be analeptic and proleptic as well as having an immediate effect. Particular details of this process can be seen in the commentary on desecration of the grove and the simile which ends that scene, *Theb.*6.84-117.³³

Moreover, extra-textual aspects of the narrative deserve to be considered. Art, sculpture and a landscape beyond the narrative provide additional resonances to the *Thebaid*. All such art forms have their own language and can create narratives in their own right. Thus artefacts such as the sculpture known as the Apoxyomenos, discussed at *Theb.*6.7n, wall paintings and the descriptions of the distant landscapes of Egypt or Tyre provide alternative perspectives. Reference to celebrated sculpture points to an idealised form of Greek masculinity and hints at an erotic perspective. However, this subtext is defeated: the athletes are neither idealised nor erotic (the only exception is Parthenopaeus). The allusion potentially comments on both the games in *Thebaid* 6 and games in general.

³³ Kelly (2008:221) on Ammianus, shows how "internal textual similarities" provide unity. The same is true of Statius' *Thebaid*.

8. Opheltes/Archemorus as a Child-cult and Roman Views of Child-death

The commentary both substantiates and demonstrates Statius' claim to an extensive literary education, as described at *Silv.*5.3.146-59, and argues that the implied reader – that is, the reader a text “constructs for itself” by what Iser (1976:20-52) calls “response-inviting gestures” – requires comparable knowledge. Ideally, this implied reader must understand both Latin and Greek, (See also Introduction 9 and 10, below, on the applied reader.) However, as a minimum, the “actual reader” must be fluent in Latin. Moreover, this approach requires that the “actual reader” have a thorough understanding of Roman life and culture even if not personally Roman. For, whilst the text offers a Greek ethos and αἴτιον it is infused with Roman anachronism and embedded comment. As will be demonstrated, it is through Roman sensibilities and values that the act of reading is conducted.

From this Roman perspective, the narrative of Opheltes/Archemorus creates cognitive dissonance for the reader because it ironically ascribes personhood to a non-person. The very basis of the “new tomb and games”, *Theb.*6.2-3, was contrary to Roman law and custom. The mixture of Greek and Roman *mores* obscures the fact that it was not Roman practice to give small babies such as Opheltes full funeral rites. See *Cic.Tusc.*1.39. As *Plin.NH*7.72 explains, dead children without teeth were not cremated at all and, as [Servius] on *V.A.*11.143 observes, child-burials usually took place at night. Comparison between *Thebaid* 6 and *Sen.Brev.*20.5, *Tranq.*11.7 and *Cic.Clu.*27 indicates the extent of Statius' deviation from Roman practice.

Pache (2004:5-6) examines the various systems for classifying children, cataloguing responses dating from the Pythagorean philosophers such as *Diod.Sic.*10.9.5,

through to Aristophanes of Byzantium. She concludes that children were treated as less than human. Hope (2009:137-141) summarises the Roman customs. Evidently there is no consensual definition or schema; nor is the treatment consistent. The only consensus among all Roman and Greek authorities is that very young children are not considered fully human.

The commentary argues that *Thebaid* 6 alludes to a contemporary reality throughout. The apostrophes at the beginning and end of the epic, *Theb.*1.18-31 and 12.810-19,³⁴ are clearly references to historic events and historic personages but elsewhere the text offers a series of *simulacra*, which suggest a Roman reality and comment on Roman-ness.³⁵ Thus the speeches of lament for Opheltes/Archemorus are transgressive within a poem that is itself transgressive in the context of the broader culture.

The extensive treatment of a young child's death and funeral may have been suggested by the death of Domitian's young son. Suet.*Dom.*3.1 discusses this bereavement: *Deinde uxorem Domitiam, ex qua in secundo suo consulato filium tulerat alteroque anno quam imperium adeptus est amisit.* This death is confirmed by Mart.6.3 and 9.86. The child's name remains unrecorded, suggesting that he died too early for formal acknowledgement by his father. Yet despite similarities between this event in the life of Statius' patron and the narrative of the poem, making such intimate biographical parallels is problematic. For example, if Suet.*Dom.*22 is correct in recording that, during Domitia's exile, Domitian had a relationship with

³⁴ They also function as means of engagement and making oblique historic comments, as at *Theb.*6.116 and 149.

³⁵ For fuller discussion of the term "*simulacrum*" see Baudrillard (1994). See also Introduction 10 below.

Julia, who subsequently had an abortion, the story of another child is implicated. Another rare record of a child dying shortly after birth occurs at Suet.*Ner.*35.4: *Ex hac filiam tulit Claudiam Augustam amisitque admodum infantem*. Again, concern over the succession overrides the normative treatment of such a young child. Yet it is difficult to see with any certainty how any of these factual events connect with the narrative of the *Thebaid* except in the context of imperial problems regarding production of an heir. For, as will be demonstrated in the commentary, the funeral is represented too negatively for it to be a laudatory gesture and to treat the *Thebaid* purely as a *roman à clef* is to take the narrative beyond the evidence.

Central Greece is unusual in having a concentration of child-hero devotional sites. Pache (2004:1-9, and 181-4) discusses how these “heroised” children play a part of the history of the stephanic games. She does not discuss the shrine to Medea’s murdered children on the Acrocorinth but this should be added to the group. Such child “heroes” are neither prominent nor common and few ἥρωια exist for children outside the area of Greece where Olympia, Nemea, Delphi, and Isthmia are situated.

Nonetheless, Pache (2004:183) convincingly argues that the institution of the hero cult removes “the sense of the meaninglessness of death by effectively keeping the hero alive through poetry as well as through cult rituals”. It is this connection between hero and poetry which Currie (2005:esp.47-59) makes central to his understanding of Pindar. Statius uses this Greek context but puts it into a discourse that has little connection with the actual rituals performed at Nemea, nor does the monument described in the *Thebaid* meaningfully relate to the historical shrine found at Nemea.

Such is the Greek context for child-/youth-heroes; but there is also a Roman context. The theme of the child-hero is found throughout Augustan poetry. As is explained below, because of his extreme youth and extreme innocence, Opheltes can be seen as a hyperbolic expression of the Roman child-hero tradition. The Roman youth in question include Iulus at V.A.1.267, Marcellus at V.A.6.855, Euryalus at V.A.5.294 and 9.179, and Pallas at V.A.8.104.³⁶ In other genres, texts or media, the age is unspecified or the child is unnamed, as at Virgil *Eclogues* 4. All of these examples testify to a strand of Roman thought about lost children and their lost potential. Such emotion is a counterpoint to the idea of very young children as not being human.

9. An Approach to the Greek Linguistic and Cultural Context

Statius uses a dual-language approach to fashioning his wholly-Latin-language text. For example, at *Theb.*6.74, the phrase *breviora tela* takes on meaning and accrues further artistry if *tela* is seen to have resonances of the Greek τέλος. There is, then, an oxymoronic combination of “short” and “far”. Such usage of both languages is explored in depth in the commentary. Knowledge of both the known biographical detail about the author, *Silvae* 5.3, and the cultural context in which he was educated, makes this exploration possible. Once the “implied reader” for this text is understood, the existence of semantic play becomes both self-evident and credible. See also Introduction sections 8 and 10 for discussion about the implied reader. However, the term “bilingual” is not used in the commentary because Statius’

³⁶ Petrini (1996) discusses the incidence of such children/youth in Augustan poetry.

dual-language usage does not conform with the word as defined and deployed by Adams (2008) in a classical context and Li Wei (2006) in a modern theoretical account. In the *Thebaid*, Statius continually plays upon the connections between Greek and Latin and engages in poetic patterning and significance beyond the latter but does not actually lapse into Greek at any point. The term “dual-language” has been coined to denote this Latin preponderance but overall linguistic simultaneity. Ahl (1985), using primarily Varro’s *De Lingua Latina* as his ancient source, demonstrates the ubiquitous nature of such word-play and pseudo-etymology. Woodman and Martin (1996:491-2) collect a large number of examples and provide a bibliography.

The exploitation of the two languages simultaneously can be readily demonstrated. There is no Greek script but plenty of suggestive transliteration. This transliteration, etymological playing with names and the evident overt presence of Greek social mores are the basis of the Greek “script” to the *Thebaid*. Each of these facets will be explored.

10. Theoretical Perspectives

This commentary assumes the existence of an “ideal reader”, as proposed by Iser (1980:3-19), who is able to understand every nuance of the language/-s and every aspect of the worlds within the languages and discourses. Such an “ideal reader” remains an ideal. The response of any actual reader in the ancient world is largely unrecoverable and the reader of today has a vested interest that is different from that

of Statius as author. The present-day reader will be at best recovering the context that gave rise to the Statian “ideal reader” in the first place. Moreover, with the variety of disciplinary and theoretical approaches available to the modern critic-as-reader, access to the text has become a matter of academic choices rather than being text-led.

Thus Hall (1969), in his commentary on Claudian’s *De Raptu Prosepinae*, chooses to concentrate almost exclusively on textual and philological matters while de Jong (2001) chooses a narratological approach to the *Odyssey* with minimal philological detail. Yet, given this academic freedom, the potential macro-theorists within the field of classics have been cautious in availing themselves of it. Gibson and Kraus (2002) is an edited collection of papers on the theory of commentary as a literary form. In it, various genres of commentaries are persuasively explained but there is quantitatively less upon theory/theories of commentary.

Following on from the example of de Jong (2001) and her employment of narratologist Genette (1980) in her commentary on the *Odyssey*, and in accordance with the “theory revolution”, this commentary will look to a number of cultural theorists in order to gain a broad range of perspectives on the text. If the concept of an “implied reader” is accepted, then it may be seen that the narrative of the *Thebaid* constantly plays with Roman expectations and a Greek mythological past. Part of the shock-value of the narrative for a Roman audience is created by the lavish funeral provided for a child who should, according to Roman custom, be ignored. Likewise, the idea of games for such a peri-/neo-/nate as Opheltes is surprising. However, a broader range of critical and cultural theories than this will be applied to the text.

Kristeva's notion of the "abject" has already been mentioned above. Other theorists will be employed for a range of elucidatory purposes. For example, the theoretically-various concepts of hyperreality and mediality engaged with below are resources and perspectives that were not available to the only other recent commentator on this text, Fortgens (1934).

The characters in the *Thebaid* both do and do not refer to a Roman reality. Lycurgus' reaction may be a comment on Roman ineffectiveness; Opheltes may be a representation of imperial child cults; but equally it is possible to argue that all of this has nothing to do with the Roman world. The characters are what Baudrillard (1994:1-43) would call *simulacra*; that is, "ghost remembrances" of a Roman existence. The voice of the narrator, and the employment of topics within similes, should be placed in this context.

Anachronism and Simile

Statius claims that he seeks to follow in the wake of Virgil's *Aeneid*, *Theb.*12.816-7: *nec tu divinam Aeneida tempta,/ sed longe sequere et vestigia semper adora.*³⁷ This he does not do. He subverts narrative expectation and constantly hyperbolises beyond what is found in Virgil. Nonetheless, if an "ideal reader" is assumed, then that reader is aware of previous epic and is conscious of the way in which Statius adapts language, tropes and forms. Almost every lemma of the commentary will illustrate the use, and re-working, of the epic tradition by Statius.

³⁷ Vessey (1973:67-71) and Ganniban (2007:6-10) discuss Statius' relationship with Virgil's epic.

The level of anachronism in the text is much greater than has previously been recognised. Fortgens considers neither use of contemporary Roman terms nor the implication of larger scale anachronism, such as the capture of the city described in the simile at *Theb.*6.114-17.³⁸ This commentary will demonstrate that the mere linguistic process of describing a Greek mythological reality through the medium of Latin is bound to create “unintentional anachronism”. Translational equivalents are not necessarily anachronistic but context and overall meaning may lead them to be so. Such occurrences may be termed “unintentional anachronism”. More important are any “intentional anachronisms”. The actual (as opposed to implied) reader reads his own world into the Greek mythic text and sees a comment on that world.³⁹ Whether depicting the practice of *conclamatio*, at *Theb.*6.13, or the custom of *direptio*, at *Theb.*6.115, Statius invokes a Roman reality to overlay the discourse of the ostensibly Greek myth. *conclamatio* and *direptio* were specifically Roman practises. Greek laments over a dead body, are similar to Roman but the gendered nature, timing and location are different, as is shown by *Od.*11.72-6 and *Aesch.Cho.*8-9. Statius deliberately evokes the Roman reality by using cognates of *conclamatio* and synonymms for *direptio*, such as *raptare*, to hint at the Roman reality and meaning. Arguably, this use of Roman concepts in a purportedly Greek context is an act of literary displacement of criticism from a political present onto a different and fictional place and time. That the world of the text is appropriated in this way is confirmed by the fact that a Greek of the time in which the *Thebaid* is ostensibly set would not have understood or have had experience of these practices.

³⁸ Gibson in *SDN*. (2008:103-7) examines use of anachronistic terms, especially in military contexts, though the level of anachronism goes far beyond this.

³⁹ Tambling (2010) shows how perspective on anachronism changes with reader-location and time of reading.

The commentary examines both the use of such anachronism and the implications arising from it.

As in other epics, Statius uses similes to comment, and meditate, upon previous action or to elaborate on a character. However, Statius elaborates this highly literary technique further by placing the similes in approximately the same *place* in the narrative of various books. The similes also have a similar *theme*. The effect is to draw attention to the similes as a group; that is, the reader is invited to read them collectively as well as individually. Likewise, the commentary will approach the similes in *Thebaid* 6 both singly and collectively. The nautical similes will be grouped together for analysis and it will be demonstrated that Argonautic comparisons are made throughout: the expeditionary force against Thebes undertakes a quest and, like the Argo, is delayed. There is, therefore, a transgressive aspect to the expedition against Thebes. It will be argued that this cumulative positioning is an elaboration and variation of the idea of simile-clusters, that is, the idea, introduced by Scott (2009), that groups of Homeric similes are constructed to support a single theme in the narrative. Scott thus argues that the twenty similes in *Iliad* 2 support the notion of Agamemnon as a powerful but inept commander (2009:59-65) whilst those in *Iliad* 5 reinforce, rather than undermine, “the heroic code” (2009:102-11). Scott’s perceptions about the *Iliad* will be abstracted and applied to the similes in *Thebaid* 6.

The content of the simile, theorized by Scott (2009:18-30) as its “simileme”, can take on a purpose in Statius that is different from that found in other epics. Often the Statian simileme has a Roman socio-political context. The consequence is that the

“implied reader”, himself a Roman, is provided with a Roman comment on the mythical narrative. As the Homeric simile in its ubiquitous allusion to their world of nature was intelligible to the Greeks, so Statius’ similes, often characterized by a distinctly Roman discourse were accessible to the Roman reader. A clear example is the reference to Roman mining in Spain, at *Theb.*8.286-93. However, in historical epics such as those of Lucan and Silius Italicus, the process is reversed. There, the pseudo-historical narrative already provides a Roman context and the similes take the reader to nature or to an heroic past. For example, Pompey is compared to an oak tree, *Luc.*1.136-43. Both systems of mythic and historic epic create the same effect: they are comments on the present.

In addition, the commentary will engage with the concept of the “hanging simile”. Usually, a simile introduces an extended comparison with “as” or “like” and concludes with the word “so” followed by whatever the extended comparison is to be applied to. We may call these “closed similes” because they include both a comparison and a stated referent. For example, in the simile “as flies to small boys,/ so are we to the gods”, *King Lear* 4.2.36-7, the point of comparison is “flies” and their relationship with boys and the stated referent is “we” in relation to the gods. The “we” in this case returns us to the narrative. The connection between the comparison and the text at large is obvious even if the quality transferred from the point of comparison is not. Without the indicator, “so”, the narrative moves to the next stage and the simile merely “hangs”. The result is that the simile can be seen as comment on not only the immediate, but also the preceding, stage of the narrative. The exact range of referents is not determined and the reader must effectively “create” the text for himself at this point. As Iser (2004:5) argues, whenever the flow

of the text is interrupted and we are led off in unexpected directions, the opportunity is given to us to bring into play our own faculty for establishing connections – for filling in the gaps left by the text itself.

Both “closed similes” and “hanging similes” have their purposes. The former supply fixed information that enriches the narrative; the latter permit the reader space to construct a meaning that might be critical of authority and thus better not openly expressed. The import of each kind of simile will be discussed *ad locum*.⁴⁰

11. Staius and Reality

The relationship between the archaeology of Nemea and the narrative is problematic. Where archaeological evidence can be adduced, it cannot be meaningfully applied to Staius’ essentially literary narrative. Nor does the narrative clearly differentiate between the terms Argos/Argive and Nemea/Nemean. However, this also reflects the reality of the games. Over a long period of time, and intermittently, the games were held at Argos rather than Nemea.⁴¹ Moreover, whilst some historically-verifiable facts are included by Staius; other aspects of the *Thebaid* are pure fiction. *Theb.*6.5-14 enumerates the four Panhellenic games series

⁴⁰ McCall (1969), Nimis (1987) and Scott (2010) discuss ancient accounts of similes. These ancient accounts do not discuss closed similes, hanging or open similes or similemes.

⁴¹ Newby (2005:212-3) charts the oscillation of the games between Argos and Nemea, noting the difficulty of dating those movements during Staius’ lifetime.

in their generally accepted chronology.⁴² Beyond that, the relevance of historical data to the Statian narrative is minimal.

Reality in the narrative of *Thebaid* 6 is also fluid. In this world, Roman indigenous gods and Greek gods are found in the same location, *Theb.*6.111; Night and Sleep are personified, *Theb.*6.27; semidivine entities exist, *semideum pecus*, *Theb.*6.112, who are in turn a hybrid of human and animal; and humans are rendered insensate, *Theb.*6.51, and 185. At the same time, the conceptualization of Thebes as a metaphorical Rome creates a narrative which seeps into other realities and worlds.⁴³ Such “hyperreality”, as Eco (1998:1-59) would call it, provides a world which is, and is not Greek; which seems to be Roman but is not; and in which the reality of the narrative is never firm. The commentary will explore in detail such instances and the implications of such a “reality”.

Moreover, Statius creates a fictional landscape which is half way between personified and concrete. At *Theb.*6.105, elms lean to the ground: *acclinant intonsa cacumina terrae*. Such trees have not taken on full human characteristics but have some sort of sentient existence. The term “animated” is coined in deference to Statius’ own phrasing at *Silv.*2.3.53: *illa dei veteres animate calores*, and his description of lifelike *imagines*: *miris invultum animata figuris*, at *Theb.*6.269.⁴⁴ The commentary also examines full “personifications” such as, *Fama*, *Theb.*6.1, and

⁴² Davies in Hornblower (2007:47-70) and Mari (2008:91-132) concur with the sequence given by Statius.

⁴³ See McNelis (2007:2-5) on Thebes as Rome.

⁴⁴ Other instances occur at Prop.3.9.9, *Silv.*2.2.64, and *Theb.*3.224. The Greek equivalent: ἔνπνοος, which occurs at AP.9.715, 724 and 740, describes how Myron’s cow, a concrete sculpture, seems to come alive through the skill of the artist.

Nox, *Theb.*6.27; and *Theb.*6.27n supplies a list of such personifications in the *Thebaid*. There is no fully developed allegory, such as is found in the *Psychomachia* of Prudentius, in this section of the *Thebaid* but elsewhere Mars, at *Theb.*3.575-97, and later Clementia, in *Thebaid* 12, could be considered as such.⁴⁵ To adapt the taxonomy of personification devised by Paxson (2009), Statius has gradations of the concrete, animate, personified and allegorical.

12. The Commentary and “The Commentary”

Few enduring and respected commentaries on classical texts contain concerted theoretical statements concerning method. Where such statements exist, they are confined to linguistic and pedagogic aims. For example, Fraenkel’s commentary on *Agamemnon* explicitly focuses on “grammar, syntax, semasiology, word order...[and] prosody” (1950:vol.1: IX). Similar may be said of *NH* (1970). Both authors eschew extensive introductions, asserting that the commentary speaks for itself. Likewise, the “Oxford-Red” commentaries (so termed by Henderson (2006)) give small account of a concerted theoretical approach; in all volumes method is dominated by philology. The same could have been said of the Cambridge Greek and Latin texts until recently. The covers of the so-called “Green and Yellows” denoted their address to an academic/pedagogic readership but little was said about underlying methodological choices. More recent additions to the series have begun to acknowledge specific approaches. Ash (2007) claims to merely “elucidate the

⁴⁵ Lewis (1936:50-1) and Feeney (1991:364-91) examine the use of allegory in the *Thebaid*.

text” but does much more; Steiner (2010), in her preface, accepts the validity of narratology; and Newlands (2011) undertakes to explore her text’s “sophisticated engagement with Domitianic culture”. To date, few commentaries have been informed by a named and elucidated theoretical stance which is then carried through the text consistently. A notable exception is de Jong’s (2001) commentary on the *Odyssey*. Her narratological approach is ideal for the structure and character of epic and the oral/formulaic nature of the language. Other such “theoretical” approaches to texts could be easily imagined. Barthes’ *S/Z* (1974) provides a model of how to add “critical theory” into the exegesis of a text. The application of such theoretical perspectives would not replace the traditional philological and textual comments; rather the theory would reinforce these primary methodologies and open the text to further levels of interpretation. Goldhill, in Most (1999:381-425), demonstrates that it is possible to produce a wider-ranging commentary underpinned with theoretical principles without losing philological precision.

Despite the intrusion of the “theory revolution” into classical studies, a survey of the above series and volumes of standard Anglophone commentaries suggests that commentaries are largely deemed to be self-explanatory. This *modus operandi* implies that no statements about methodology are required since the “truth” of a text is there to be excavated by philological enquiry and by diligent comparison between texts.

Where discussion about the nature of commentary is found, as in two recent volumes explicitly examining the “classical commentary”, Most (1999), and Gibson and Kraus (2002), a mixed range of concerns and proposed methods is proffered.

Particular attention is given to matching of types of text to styles of commentary, and to classifying commentaries as either literary or historical. Roy Gibson in Gibson and Kraus (2002:331-57) establishes a “typology of parallels”, arguing that such a typology establishes register, contextualizes the text and identifies topoi. All of these approaches are adopted here in this commentary.

In the Anglophone and canonical series mentioned above, the only commentator to explain his method is Roy Gibson, in discussing Ovid *Ars Amatoria* 3 (2003:83-4). His introductory “Method of the Commentary” details how his material will be displayed. However even he supplies no explanation of the theory governing *how* he selects this material and no account of his innovatory lemmatization, which is organized at the level of the elegiac couplet.

This commentary on Statius aims to match philology with hermeneutics, thereby demonstrating that the former is necessarily the foundation of the latter. In this sense, it follows the lead of Lloyd-Jones (1982). Basing his idea on *Od.*11.34-7, he uses the analogy of “blood for ghosts” to explain the relationship between text, philology and hermeneutics. He argues that philology (the “blood” element) is the basis for the overall hermeneutic interpretation of the text (which is, until “fed” in this way, a mere “ghost”).

It is the contention of this commentary that philology and hermeneutics are mutually reinforcing and cannot be separated. Philology provides the material for a close reading of the text. Richards (1929) and Northrop Frye (1957) have made this approach standard in the field of English literature. In these works every phrase, or

even word, of a text is treated as one of the semantic blocks that build up into the overall meaning. The language, the cultural “strangeness” and historic context are all given exegesis. Once this essential “ground-work” has been done the hermeneutic approaches supply the material means by which they can proceed. Examples from English literature, such as Helen Vendler on Keats (1995), Shakespeare’s *Sonnets* (1998) and Dickinson (2010) provide illumination as to what can be achieved by such techniques. They, too, deal with a language which is not familiar and with cultures differing from the experience of most readers. The commentary, then, both implicitly and explicitly argues that philology and hermeneutics are elements of a single process. Once separated, hermeneutics becomes part of another agenda.

The basic techniques of philological explication trace their origins back to the Hellenistic scholia and editions. Pfeiffer (1968) and Lloyd-Jones (1982) supply accounts of this period and scholarship. Philology is the necessary foundation because of the difficulty in understanding the language and culture for the reader. Such material, then, is essential “blood” for the ghosts of the ancients, as Lloyd-Jones would call them. Here, detailed philological discussion provides the “blood” which drives the hermeneutics and the hermeneutics of texts can be observed in action at all levels down to the resonance of a single word or even within that word.

This commentary starts at the smallest possible division, namely the word, seeking to explain that word within its immediate context and then work outward to larger themes, intertexts and cultural connections. Translations are taken from a wide range

of modern English editions and supplemented by personal translations/interpretations. Whichever translation best reflects the meaning, resonance and significance in the original Latin text has been used. Each section of the commentary is provided with an appropriate local introduction and scene-setting details. Use of the *OLD* has been privileged but, because it is in itself a “translation”, its wisdom does not go unchallenged. Each lemma opens up from the specific word to wider themes, and connotations.

Broader themes are dealt with in introductions to sections. Anthropologist Geertz (1973:3-30) argues that the real meaning in a text can only be recovered by a combination of philological and historical investigation. This is close to the philological and historical scholarship of conservative classical studies. He calls this approach “thick description”; that is, he posits that much can be discovered by looking at “man [as] an animal suspended in webs of significance he himself has spun”. In other words, he argues for research into not only human behaviour (through study of literary production) but also the material context.⁴⁶ However, in this commentary, it will be argued that “thick description” alone cannot provide a holistic approach to the text either. Other theoretical perspectives are required.

The only previous commentary on this section of the *Thebaid* is Fortgens (1934). Its aim is purely philological. There is little comment above the level of the word or phrase. However, this is unsurprising as his work predates the rise of contemporary literary and cultural theory and its application to written texts. Moreover, Fortgens

⁴⁶ Greenblatt (1980:178-9) details Geertz’ use of “thick description” and “webs of significance”.

makes no attempt to link the text to a cultural and epic tradition. This fresh commentary on *Thebaid* 6 applies current techniques and concerns without losing the tradition of philological exactitude to which Fortgens belonged. The approach here is, therefore, embedded in the literary-critical milieu of today. Skoie (2002) in her review of commentaries on [Sulpicia] from 1475 to 1990 well illustrates how commentaries reflect the worlds in which they are created. In particular, the transition from pure philology to a broader range of approaches is illustrated by her analysis of the first and second editions of Tranke, in 1980 and 1990 respectively. It was necessary for Skoie to add an appendix to the second edition in order to accommodate that transition. The first edition eschews any hermeneutics and the second emphatically leads towards such a hermeneutics. The transition in approach was necessitated by, and responded to, the change over that decade. This commentary on Statius argues by means of its methodology that the combination of the two approaches is not only legitimate but essential.

Pavan (2008) is the most recent commentary on any part of *Thebaid* 6 but deals only with the chariot race. Nevertheless it has much to say about Statius' poetics. Von Stosch (1968) covers the games as a whole but in the context of the epic tradition. Both Pavan and von Stosch comment on the games of previous and later epic, up to Nonnus. Fortgens, for this section of the *Thebaid*, discusses the meaning of the text, and surveys the basic intertexts. Inevitably there is a tralatitious element in these aspects of any new commentary that covers the same textual material as a predecessor.⁴⁷ This commentary, though, expands upon Fortgens' philological,

⁴⁷ Kraus in Gibson and Kraus (2002) discusses the inevitability of later commentaries sharing some detail with earlier scholarship.

descriptive and textual comparanda. His name has not been mentioned when obvious connections in the text occur though naturally he is given full credit where this is due. He represents the starting point; his process for discovering the inter-/intra-texts is built upon and a whole range of critical tools not envisaged in 1934 are deployed. Yet many of the close-reading techniques are similar. Likewise, extensive reference will be made to Lovatt's monograph *Staius and Epic Games: Sport, Politics and Poetics in the Thebaid* (2005). Lovatt does not discuss the Opheltes incident in detail but her work on Staius' poetic technique and her contextualization of *Thebaid* 6 within the epic has supplied valuable perspectives.

This commentary aims to move from minute examination of the text towards the themes and concerns which are treated at greater length in monographs or articles. The commentary is therefore part of a dialogue. It is a distillation of such extended analysis to date and a "point de répat" for such future academic endeavours.

A Commentary on *Thebaid* 6.1-192

1-24: The αἴτιον of the Nemean games. Following the death of Opheltes, competitors are invited to games at Nemea. These Nemean games are placed within a mythical narrative and their position within the Panhellenic games is established. Verses 1-4 are specific to the occasion and 4-24 are a general account of the origins of Panhellenic games. See Cowan (2003) for origins in Flavian epic.

The call to celebrate the funeral rites of Opheltes with games is made in a traditional manner. It may be assumed from reading the beginning of *Thebaid* 6 that this funeral will be pious and dignified and these games will be noble. However, as the narrative progresses, these assumptions are dismantled. The funeral turns into a display of excess for a child who could never be considered a full person. See Laes (2011:1-40) and Introduction 5 and 8 for Roman attitudes towards children. The games themselves will thus concern characters and behaviours contrary to expected moral and physical paradigms.

Hdt.5.22 shows that the proclamation of games, especially for the major festivals at Olympia, Delphi, Nemea and Isthmia, marked a period of truce. Each proclamation would have been sent out in a way similar to that described here. Thuc.8.9-10, Dem. *De Fals.Leg.*335, and Paus.5.4.5-6 provide accounts of such proclamations. Statius' narrative thus parallels historical reality. Miller (2004:113-9) discusses preparations for such festivals. He includes details of a marble stele from Nemea, Archaeological

Museum of Nemea, inv.no.185, which shows θεώροδοκοι being sent, by geographical regions, to announce the games and the truce.

The introductory verses to *Thebaid* 6 echo the beginning of the *Odyssey*. There are distinct verbal parallels: *multivago* partly corresponds to μάλα πολλὰ and partly to το πλάγχθη, *Od.*1.1-2. *urbes* matches ἄστρα, at *Od.*1.3, and *perlabitur* matches the travels of Odysseus.+ The way in which the reader only encounters Odysseus by way of rumour at the beginning of the *Odyssey* is matched in Statius by rumours of a new set of games at Nemea. The idea of an opening which describes a long journey and uses language which recalls the *Odyssey* is found elsewhere at Hebrews 1.1.

Not part of the narrative of the epic, *Theb.*6.5-18 is, rather, an account of the origin of the games at Nemea and the other Panhellenic games at Olympia, Isthmia, and Delphi. It is aetiological in the manner of Callimachus. The fragments from the *Aitia* detailing the celebration of Berenice's victory at Nemea and including the stories of both Heracles and the Nemean lion and the death of Opheltes constitute a significant intertext. See Parsons (1977:1-50). *Theb.*6.90n and 100n will consider verbal echoes of these Callimachean fragments. Such explanatory passages are to be found elsewhere in Statius. Thus, at *Theb.*4.145-64, the contingent from Tiryns is described amidst discussion about the origins of Tiryns itself. When Statius places the games at Nemea within the context of the other Panhellenic games and their mythical origins, he assumes reader-knowledge of those myths.

The introductory passage of *Thebaid* 6 has an aetiological structure and content, which tends towards a comparison with Callimachus, yet it also has details which point towards a tragic background. Euripides' *Hypsipyle*.frag.757.134-41

(Sommerstein), has key words of comparison: κλεινὸς, ἀγῶνα, στεφάνος, ζηλωτὸς, μνησθήσεται, Νεμέας κατ' ἄλλος and shows how these can be mixed. Statius' introductory passage as a whole therefore has resonances of the *Odyssey*, epinician poetry, tragedy and Hellenistic aetiology.

1-2. **Nuntia.../ Fama:** *nuntia: nuntius: OLD* 1: bringing word, with the idea of “messenger” inherent. Messengers should deliver “word-perfect” the messages entrusted to them. However, because this messenger/message is in apposition to *Fama* – Rumour – at *Theb.*6.2, veracity is compromised. Statius also links the two concepts at *Silv.*5.2.171: *Fama velocior intrat/ nuntius atque tuos implet, Crispine, penates*, even though the *nuntius* here is an imperial messenger. This pairing also occurs at *Od.*24.413-6: ὄσσα δ' ἄρ' ἄγγελος, which is similar to *Il.*2.93-4. Elsewhere, as at *Hes.Op.*761-4, *V.A.*9.474, *Ov.Met.*1.270 and Chariton *Callirhoe* 1.5, *Nuntia* or its Greek equivalent, stand in apposition to *Fama* and seem to echo the original Homeric ideas. In Homer the noun ὄσσα, functions in the same way as *Fama*, as at *Il.*2.93 and *Od.*1.282. *Fama* is personified elaborately at *V.A.*4.173-97.

Likewise, *Fama* is personified here; it moves and has an effect. Mulder (1954:157), on *Theb.*2.205, explains the personification of *Fama*. A further incidence is *Theb.* 3.426, along with associated personifications *Furor*, *Ira* and *Pavor*. Later in the introduction to *Thebaid* 6, *Nox* and *Somnus* will be personified. At *Theb.*3.426, *Fama* is part of a group of personifications such as Panic and Madness; here, *Fama* is ostensibly a message about a death in a noble family and an invitation to games. Another variant on this personification is found at *Silv.*5.1.106, where *Fama* implies fame, a concept closer to the Greek κλέος, for Domitian, under his adopted name,

Germanicus.

The negative aspect of *Fama* is hinted at through the accompanying *perlabitur*: she glides or slithers like a snake. V.G.1.244 makes a connection between sliding and snakes: *maximus hic flexu sinuoso elabitur anguis*. *Fama* glides in, initiating a new stage in the *Thebaid* from which the real conflict will emerge. The games she speaks of will be martial-style contests prefiguring the war. Statius thereby sets the scene for an inauspicious funeral and games which will, in turn, foreshadow disaster on a greater scale at Thebes. *Fama* is used negatively at Val.Flac.2.116 to denote the rumour that the Lemnian men are bringing their mistresses back to the island. Hardie (2012:99-100 and 313-4) discusses *Fama* and Lovatt (2005:4-8) “Concepts of games”.

In the *Odyssey*, *Iliad*, and *Aeneid* the first words are programmatic. The same is true of the introductory sentences in many books of the *Aeneid*. That is to say, the leitmotif for the book grows from the opening words or sentences.

Such words as “*arma virumque*” (A.1.1), “*infandum...dolorem*” (A.2. 3), “*postquam... diversa exsilia*” (A.3. 1-2), “*at regina*” (A.4.1), “*interea*” (A.5.1), and “*Euboicis Cumarum...oris*” (A.6.2) become leitmotifs. Statius has amongst his programmatic openings “*Fraternas acies*” (*Theb*.1.1), “*Interea*” (*Theb*.2.1) where several threads of narrative are unfolded, “*At non*” (*Theb*.3.1) where those threads are extended; “*Tertius...Phoebus*”, (*Theb*.4.1-2) where ideas of time and delay emerge; and “*Pulsa sitis fluvio*”, (*Theb*.5.1), where drought causes the expedition to encounter Hypsipyle, indirectly cause the death of Opheltis and long for the

campaign. Similarly, at *Theb.*6.1-2, *Nuntia* and *Fama* are programmatic. Rumour and the announcement of contests/war, found in the first sentence, are key themes for *Thebaid* 6. Statius' funeral and games are described in both epic and epinician ways. So *F/f-ama* of the events is described and sent abroad, not only by the actual events but by the poem. Heyworth (1993:85-96), and Gibson (2006:183-4) examining *Silv.*5.2.1, discuss first words in poetic collections. Hardie (2012) discusses *F/fama* in ancient literature and its subsequent manifestations.

Bacchylides 9, containing the earliest extant account of Opheltes, the games and his ἥρωϊον, opens with δόξαν. *Fama* is one Latin equivalent of δόξα. Connections between Bacchylides' account and that of Statius which will be mentioned *ad loc.* The glory of the games – the *Fama*/δόξα – provides the spur for victory, rather than the prize, a mere crown of leaves. Solon explains this peculiarly Greek motivation to Anacharsis at Lucian *Anarch.*10.

Fama, like κλέος in Homer, is a means of expressing the purpose of poetry in general: it allows the actions of heroes in general, to be recorded. *Fama*, that is the poetry of Statius, calls the heroes to the games, and calls for their great deeds to be recorded. Nagy (1999:94-117) assesses poetry as a manifestation of κλέος. The aetiological “introduction” to *Thebaid* 6 has an epinician quality. *nuntia*, *Fama*, *decus*, and *virtus* all have their Pindaric and Bacchylidean equivalents. Brozek (1965) argues that, through Pindaric language, Statius fashions the opening lines to *Thebaid* 6 into the first epinician poem of the Nemean Games.

However the dead Opheltes has no personal *Fama* at all. Given a hero's funeral, he has never been heroic, has never spoken and has not done anything of note. He is not even named by anyone in Statius' entire description of the cremation. Devoid of fame/*fama*, the reader may wonder why he is there at all. Nevertheless, the name Opheltes is associated with the foundation of games at Nemea. This seems to be his only claim to "fame".

1-2. **multivago.../...gradu**: *multivagus* connotes "wide ranging". Compound adjectives are more common in Greek than Latin, and very common in epinician poetry. As in Greek literature, two-component adjectives are deemed to express more elevated emotions, whilst adjectives of three components or more are considered comic. Smyth (1920:252-4) and Maehler (2004:18-25) discuss compound adjectives. Here, the adjective is, contextually, epinician but with Odyssean elements. Examining the incidence of compound adjectives, Palmer (1954:101-3) and *CH* (2011:175, and 187) posit that most are used to create Latin equivalents of Greek adjectives.

multivagus is not found before *Sen.Her.F.533*, where it describes Scythian nomads: *intravit Scythiae multivagas domos*. It occurs only once elsewhere in Statius, at *Theb.1.499*. Its compound form is similar to *velivolus* at *Enn.Ann.388* (Skutsch), which is the earliest use extant Latin epic. Greek compound adjectives are usually rendered into Latin periphrastically but Statius, like Virgil, uses such compounds often: *montivagus* at *Theb.1.581*; *noctivagus* at *Theb.3.420*, 10.158 and 12.132; and *fluctivagus* at *Theb.1.271* and 9.30. They occur in Virgil, at *A.1.450* and 10.84, and in Lucretius, at 1.404, 2.597 and 2.1081. *Sen.Oed.254*, *Herc.F.533* and *Phaed.784*,

seem closer to the spirit. These Senecan passages have a eulogistic or laudatory tone: the compound adjective reinforces the praise. *multivago* describes the stages of Rumour. The adjective could, though, be a transferred epithet as, by sense, it belongs to *Fama*. By grammatically connecting it to *gradu*, Statius is reinforcing the idea of *Fama*'s wide-ranging travels. Other instances where steps are given attributes, rather than the person performing them, are: Val.Flac.1.183: *gressus avidos* and 7.110: *ardentes...gressus*, and Sil.Ital.10.299: *gressum exultantem*.

At V.A.4.189, *Fama* is described by the phrase: *multiplíce... sermone*. By contrast, Stat.*Theb*.6.1 sees *Fama* gliding into cities by many, *multi-* wandering, *-vago*, ways. The re-working of Virgil makes different "accounts" into different "voyages".

gradu: *gradus*: OLD 6: stages, as at Ov.*Met*.2.354, where *per gradus* describes the stages of the metamorphosis. Here, Rumour/Fame advances in wide-ranging stages. If the Odyssean connection is maintained, there is similar progress by Odysseus to Ithaca. Ov.*Tr*.3.12.44: *et fieri famaē parsque gradusque potest*, uses *gradus* in a similar way to describe the progress of *Fama*. This meaning of *gradu* overcomes the logical inconsistency that *Fama* should "glide" with a "step", and connects with the idea of delay. There may be here some memory of the debate about motion as described in the paradoxes of Zeno of Elea. Lee (1967:42-107) collects passages about motion and place, and discusses "gradualist motion".

1. **Danaas...urbes**: *Danaus*: descendent of Danaus. At V.A.3.602, and elsewhere, the word connotes merely the adjective "Greek". But in the context of the *Thebaid* the allusion could be more specific. The way in which Danaus, a refugee, wrests

control of Argos from Gelanor parallels the dynastic disharmony of the epic. The former's invitation to the fifty sons of Aegyptus to attend games was to cause further family/dynastic tension. The family relationships of Danaus are established by Pherecydes of Athens, *FGrH3.frag.21*. Aeschylus' *Suppliants* tells the story of their reception at Argos.

urbes: cities. The noun, and its cognates, is found throughout the *Thebaid* and has anachronistic associations. It is more applicable to a Roman reality than to any mythic narrative. The Greek equivalent, πόλις, has completely different associations. There is no exact Homeric equivalent for *urbes*. When two πόλεις are mentioned in the description of the shield of Achilles at *Il.18.490-540*, the Archaic Greek reality of smallish autonomous towns is described rather than an *urbes* of size, form, monument and governance. Arguably, *urbes* is the near-equivalent of πτολίεθρον, and ἄσπεα, at *Od.1.2* and *3*. Yet *Stat.Theb.1.37* has: *egestas alternis mortibus urbes*, which establishes the fate of cities as the theme. *urbes* itself is often used of Rome, as the ultimate city. *Quint.Inst.6.3.103*, and *8.2.8* describe this usage. Introduction 8 and 11 argue that the narrative continuously, though covertly, alludes to Rome.

1. **perlabitur**: *perlabor*: *OLD 1b*: glides through. Similar phrasing is found at *V.A. 7.646*: *ad nos vix tenuis fama perlabitur aura.... per-* reinforces the ease with which Rumour slips into cities, even though they are protected by walls and military might. The Greek “equivalent”, προσέρπω, as at *Soph.Aj.227*: φοβούμαι τὸ προσέρπον, is ominous and connotes the movement of a snake.

2. **sancire**: *sancio*: *OLD 2*: sanction, as at *Theb.*5.104-6, in a speech to prepare the women of Lemnos to kill their menfolk. Thus a key word is now repeated in a very different context. The games at Nemea, like the crimes on Lemnos, are sanctioned; but equally, both are undermined. How could the crime on Lemnos be sanctioned? How could games heralding such carnage be sanctioned? The cognate *sanctus* adds connotations of “making holy”. Maltby (1991:542), citing [Servius] on V.A.12.200, suggests that *sanctus* be connected with blood, *sanguis*, of the sacrifice, a meaning which links to the death of Opheltes.

2. **sollemnia**: *OLD 2*: religious rites. At *Theb.*7.99, this phrasing will describe these rites: *maestaque perpetuis sollemnia iungimus astris*. Evander stresses the formality of *sollemnia* at V.A.8.165: *non haec sollemnia nobis...vana superstitio*. Maltby (1991:573), quoting Fest.298: *quod omnibus annis praestare debet*, connects *sollemnia* with *annis*. Inherent in its meaning is the regularity of such festivals. *sollemnia* will be used again at *Theb.*12.80 to describe the rites for those slain in the Theban war. The noun may have been chosen because it sounds like *Lemnias* – Lemnian-woman, the name given to Hypsipyle, at *Theb.*5.29, and 500.

Representations of the stephanic and traditional games, whether funereal or purely athletic, always have a strong ritual content. Even the earliest example, in *Iliad* 23, details wine libations, *Il.*23.218-21 and offerings of comestibles for the living and the dead, *Il.*23.170-7. In a similar way, the ritual and religious underpinning of the funeral and of the games for Opheltes will be prominent throughout.

2. **novo...busto**: *novus*: *OLD* 5: “fresh”. This corresponds with the archaeology of the site. Using the terms “Circular Structure B” and “Nu Structure”, Miller (1990:154-7) describes the sanctuary and the development of the shrine to Opheltes. His full archaeological record is not yet published. The narrative confirms this sequence. The shrine to Opheltes post-dates the temple to Zeus mentioned at *Theb.*5.576-7: *ferens in opaca refugit / templa dei*”. Morgan (1990:212-23) demonstrates that the temple of Zeus predates the ἠρωϊον of Opheltes.

Paus.2.15.3 describes the shrine and the rites and, at *Silv.*5.3.51-2, Statius mentions his father’s success in the poetry competition at Nemea. Though Statius’ funeral and games owe more to epic tradition and the Roman experience of games than to the reality of Nemea, clearly Statius injects elements of historical knowledge into his primarily-fictional landscape.

busto: [Servius], on V.A.11.185, says that a *bustum* is both where the deceased is cremated and where the bones are buried next to the pyre. Elsewhere, the word is less specific: not only a funeral pyre, as at V.A.11.201 and *Lucr.*3.906, but also the location for an altar or monument, as at V.A.12.863. Maltby (1991:88) connects *bustum* with *urere*. The funeral games are a transitory celebration; the *bustum* becomes a permanent memorial.

This is the first in a series of closely-related, though distinct, funerary terms.

[Servius] gives taxonomy of such terms at V.A.3.22. He argues that the name for a funeral pyre changes according to its state: *nam et terrae congestio super ossa “tumulus” dicitur. sane apparatus mortuorum “funus” dici solet, exstructi lignorum “rogus”, subiectio ignis “pyra”, crematio cadaveris “bustum”, locus*

“*ustrina*”, *operis exstructio* “*sepulcrum*”, *inscriptum nomen memoriaque* “*monumentum*”.

These terms occur in *Thebaid* 6:

- *Tumulus*: 246, 925
- *Rogus*: 169, 194, 216, 236
- *Pyra*: 86
- *Bustum*: 2
- *Ustrina*: not found, but described at *Theb.*6.204-6
- *Sepulchrum*: 515, 517, 821; also at *Theb.*7.19
- *Monumentum*: the word is not used but the building, described at *Theb.* 6.242-8, is called a *templum* at *Theb.*6.243.

Such precise description and usage reflects the elaborate nature of the funeral. Use of such Roman terms aligns the narrative with a Roman reality and, implicitly, comments on Roman social mores.

3. **Inachidas**: A patronymic, as is signified by the termination *-ides*. The Inachus is an Argive river. Statius, at *Theb.*2.245, 4.648 and 5.737, uses this term for the Argives. A patronymic name-word has formal and heroic connections. Palmer (1954:10-3) demonstrates that such usage goes back as far as Andronicus in Latin, though the Greek form occurs at Eur.*IA*.1086. There Inachus is considered the founder of the Argives, also at Eur.*IA*.1086. The designation is used at the beginning of hexameters at *Theb.*6.133, 428, and 651.

3. **ludumque super**: Statius calls the funeral games *ludus*: *OLD* 3: a set or festival of public games, rather than *ludi*. See also *Theb.*4.729. The normal terms are *ludi/ἀγῶνες/certamina*. The *ludi circenses* are, necessarily, different from the funeral games of *Iliad* 23, in terms of both events and purpose. This semantic ambiguity is also present when the performances of tragedy/comedy/mime are described as *ludi scaenici*, at *Aug.De civ.D.*1.32. The use of *ludus*, then, is associated with elite and popular entertainments, and funeral games.

By contrast, entries for the singular, *ludus*, at *OLD* 1, 2, 4, and 5, suggest leisure or amusement. Statius thus comments on these games. They should not be considered serious. Use of the singular for plural suggests that Statius is presenting the games as entertainment. Long.*Sub.*24 argues that the use of the singular makes for a sense of solidity bodily force: σωματοειδέστερον. From their origins, there has always been a pleasure element in sporting contests. However Statius' games, are taken seriously by the contestants and there is little laughter. Likewise, *Il.*23.774-79, where Aias slips, is designed to provoke humour but otherwise there is little in the funeral games of Patroclus. At *Od.*18.37, the fight between Irus, and Odysseus is described by the suitors as *τερπωλή*, a word which is, according to *LSJ*, the poetic equivalent of *τέρψις* but here, too, there is little humour. These accounts contrast with that of Xenophon in his *Anabasis*. *Xen.Anab.*4.8.25-8 describes how the games held at the end of the journey across the Persian Empire provoke: πολλή κραυγή καὶ γέλωσ καὶ παρακέλευσις. So when Statius, here, calls his games “amusement”, he is giving emphasis to a perception of games as a pleasure rather than as a display of

virtue. Yet the games achieve neither social function: there is little evidence of enjoyment and even less glory.

Lovatt (2005:4-8) emphasises that the events are a *ludus* and not *ludi*. They are supposedly occasions of respite and recreation, almost childlike in nature compared to the deadly combats later in the epic, for which the games are merely a training ground. However, the sportsman-like preparations for the games are not followed through with good-humoured contests.

Lovatt also treats Statius' games-narrative largely as metapoetic criticism, seeing playful connections between *Thebaid* 6 and games described in other poetry. Accordingly, Statius is at play with his sources, the genre, and the expectations of the reader. This is to diminish the importance of the Hellenic ideals mediated through the stephanic games throughout antiquity.

This is not to deny the multivalency of Statius' text. Amongst its other functions, it enables a critique of contemporary Roman issues. That Statius feels the necessity for "public" (that is, poetic) critique, indicates the importance he attaches to the games as an institution. In this sense, Statius adds to a long tradition in which games are critiqued. As far back as Xenophanes, frag.2 *IEG* (West), critics have argued that public esteem, σοφία, and εὐνομία can, and should be, acquired from other sources. This is precisely what Statius argues. The combatants in Statius' games display traditional athletic skills but fail to transfer those skills to the betterment of the state. The same argument is advanced in the surviving fragments of Euripides' *Autolycus*,

see *TGF*5.1.282.1-2: κακῶν γὰρ ὄντων μυρίων καθ' Ἑλλάδα/ οὐδεν κάκιόν ἐστιν ἀθλητῶν γένους.

The Latin *ludus/ludi* and Greek ἀγῶν/ἀγόνες cannot easily be separated. The former denote Roman contributions to the Greek agonistic/stephanic tradition and the latter to a continuing Greek ideal. So Pompey's games to celebrate the opening of his theatre in Rome had *venationes* along with traditional Greek events, *Plut.Pomp.*52.4; *Cass.Dio*39.38.1. Similarly, at the *Agon Capitolinus*, founded by Domitian in 86 AD, equestrian events took place in a circus not a hippodrome, *Suet.Dom.*7.1. Caldelli (1993) and Letizia (1993) give accounts of the *Agon Capitolinus*. Collectively, these events constituted a permanent Greek-style festival. Newby (2005:21-45) and Gibson (2006: XVII) examine Greek athletic festivals under Roman rule. Likewise, the *Sebasta* at Naples addressed a hybrid Greek/Roman community and were considered to be on a par with the stephanic games. All Roman games were hybrid and Statius' account reflects that reality.

Finally there is the tradition found at *Tert.De spect.*4 that *ludus* is etymologically, and therefore semantically, connected with Lydia. Tertullian further argues that such games have negative associations because of their eastern origins.

super: *OLD* 7: "in addition", used in the adverbial sense rather than the prepositional. Statius distinguishes between the rites associated with Opheltes/Archemorus at his shrine and the games to be held in his honour.

3. **quo**: It is an epic feature that, once the theme has been established, a relative pronoun is supplied, in this case *quo*, which introduces the consequences of this theme. Examples include: μῆνιν...ἦ, at *Il.*1.1-2; ἄνδρα ...ὄς at *Od.*1.1; *virumque ...qui*, at *V.A.*1.1; and *ratem...quae* at *Val.Flac.*1.1-2. This feature of epic beginnings parallels the relatives in the openings of hymnic *prooemia*. *Hes.Th.*1: αἶθ' Ἐλικῶνος ἔχουσιν ὄρος μέγα τε ζῆθεόν τε displays this feature. The use of relative pronouns in such hymnic introductions foreshadows the god's qualities, ancestry and birth. Norden (1913:168) discusses the use of the relative in hymns and epic. Here, in *Theb.*6.3, the relative describes the qualities which the games will display. Thus Statius echoes both the format of epic and the opening praises of a hymn. Even though this is not the beginning of an epic, it is the beginning of a book, it is a recurring theme in epic and it heralds the beginning of war. Feeney (1982:22) examines introductory statements in epic.

3-4. **Martia.../ seseque accendere virtus**: *Martia*: The adjective refers to Mars, the Roman name for the god of war. *virtus*, or ἀρετή, is displayed in a martial form in the games. Although death is avoided, the games clearly have their origins in military combat where ἀρετή can be displayed. Moreover, the language of sport is the language of warfare. Lovatt (2005:4-8) assesses how the games foreshadow the conflict and echo other issues in the *Thebaid*.

sese: “itself”. The emphatic particle *-se* is added here and reinforced by its position within the clause. Sihler (1995:375) discusses how *-se* and its Greek equivalent *-νη* operate.

accendere: OLD 1: set alight. Warlike virtue is to “set itself alight”, as *SB* translates it. V.A.7.551 covers the same concept: *accendamque animos insane Martis amore*.

3. **bellis**: *Martia* is juxtaposed with *bellis*, as also at *Theb*.11.97: *nec Martia bella paramus*. The semantic tautology reinforces the nature of games, defined at *Theb*.6.249 as: *pugnas...inermes*.

4. **Praesudare**: OLD: to sweat in preparation, as if “warming up” for the war. This particular configuration occurs only here but the combination of preposition/prefix and verb is found in Statius. *prae/-dico-duco-fari-ficio-ferre-fingo-fulguro gredior-ire-libare-ludo-lugeo*, all are found in Statius; see Klecka (1983:418-22). The implication of *prae-* is twofold: to position the games as preparatory to the war and to intensify the sweating. *prae-* intensifies the meaning of the verb, as when Statius calls his father: *genitor praedocte*, at *Silv*.5.3.3. Vollmer (1898:525), on *Silv*.5.3.1, discusses *prae-*.

Statius uses *sudare* itself to elaborate on other ideas; at *Theb*.5.189: *sudatus labor* and 4.721: *ducibus sudatus Achaeis ludus*. In this context sweat seems to refer to effort but it often has erotic connotations, especially in the representation of athletes. At *Stat.Ach*.1.157, Achilles is described as: *multo sudore et pulvere maior*. Sanna in *SDN* (2008:215-39) collects references to sweat and discusses their erotic implications. Lovatt (2005:62-5) considers the eroticised description of Parthenopaeus.

5-13: Statius supplies the traditional sequence for the foundations of the four games-series: *primus... proxima...mox...nunc*. The archaeology of the four sites confirms this order. Miller (2004:87-112) provides evidence for this sequence. Statius gives most detail about the least prestigious of the Panhellenic games, the Isthmian. Arguably this is because both ἀϊτίον and geographical location are closer to those of the Nemean games than those of Olympia or Delphi. All three, though, have connections with child heroes.

Such concerns about origins are also to be found in *Silvae* 1.2, 1.4, 2.3, 3.4, 3.2 and 4.6. McNelis (2007) discusses the importance of the *Aetia* of Callimachus as a paradigm by which Statius can explain the current state of events in his narrative.

This passage about the stephanic games will onomastically play with the names of the locations and their origins.

5. Graium...decus: *Graium*: “Greek”. The use of *Graius* rather than *Graecus* is poetic and elevated. Skutsch (1985), on *Enn.Ann.*357, and Harrison (1991:244-5), on *V.A.*10.720, assess the poetic value of *Graius*. *Graecus* appears in neither Virgil nor Statius. However *Graecia* is found at *Ach.*1.1.456 and 1.870. *Lucr.*1.66 describes Epicurus as: *Graius homo*, and thus makes him the quintessential Greek: a visionary philosopher. Here, the passage is an explanation outside the narrative regarding the Greek and not-specifically-Peloponnesian nature of the games.

The ethos to the games is overwhelmingly Greek but numerous details point to a Roman reality. Instances of Roman anachronism will be discussed *ad loc*. By comparison, the Greeks themselves, especially under Roman domination,

considered the games and the gymnasium an essential part of the Greek παιδεία. König (2005), Newby (2005:141-271) and Van Nijf in Goldhill (2001:306-335) examine the role of athletics in Greek culture under Rome. Athletics became one of the cultural signifiers of Hellenism.

The Romans founded equivalent Greek-style periodic games. Liv.39.22.1-2 claims that such games were first established by M. Fulvius Nobilior, in 186 BC, at Rome. They were initially triumphal games following his victory in the Aetolian War. Suet. *Dom.*4 observes that Domitian instituted the *Capitolia* and associated them with the traditional περίοδος of the Greek games. Statius, at *Silv.*3.5.28-33 5.3.231-4, asserts that he himself competed at the *Capitolia* and that his father had gained prizes at Delphi, Nemea and Isthmia. Gibson (2006:353-4) discusses evidence for the *Capitolia*. Citing Tac.*Ann.*14.20-1, König (2005:216) argues that the recurrent *Capitolia* games, and the Neronia of AD 60, simultaneously defined Romanness for the Romans and expressed reluctant admiration for Greek culture.

decus: OLD 2: a source of honour. For similar use of *decus* to begin a book/poem, see Hor.*Carm.saec.*2: *lucidum caeli decus*. The funeral games will bring glory both to the contestants and to the dead Opheltes. Here, *decus* is a synonym for κλέος: immortality in renown. κλέος, and therefore *decus*, has a strong epinician inflection. Pin.*Nem.*9.39-42 and *Pyth.*8.56-60 explicitly connects the κλέος of the athlete with that of the hero. Here, the same association is made between *decus* and *fama* as is applied to Domitian at *Theb.*1.22: *o Latiae decus addite fama*. *decus*, central to games as normally envisaged, appears six times in *Thebaid* 6: at 5, 193, 273, 564, 619 and 727. This is more than in any other book of the *Thebaid*. The first use is at

*Theb.*1.22: *o Latiae decus addite fama*, when addressing Domitian. *Val.Flac.*8.117 describes the Golden Fleece as: *optatum decus*. Arguably, this paucity of references to the noun indicates how Statius wishes these games to be considered: as devoid of *decus*.

5. **ex more:** *ex*: *OLD* 5: in accordance with. Fortgens translates this as: “*secundum morem*”. Implicitly, the new rituals at Nemea will become part of the Panhellenic games tradition. *de more* or *in morem*, see *OLD* 3a is standard phrase. The use of *ex* implies something which is developed out of the custom. However, these games turn out to be a perversion of this custom and a mockery or condemnation of the characters involved.

The combination of *mos* and the antique adjective, *Graium*, reinforces the idea of custom. *decus* shows it to be a valued tradition.

more: mos: OLD 1 custom. Ritual is pervasive at a funeral. *mos* is also found at *Theb.*1.541, 7.568, 9.572 and 11.615. The *pius* Aeneas follows tradition, procedure and custom at *V.A.*5.244: *cunctis ex more vocatis,/ victorem magna praeconis voce Cloanthum*. *V.A.*11.35: *maestum Iliades crinem de more solutae* employs *mos* in a similar way.

Yet, notwithstanding its first-century-Roman reader-perspective, the funeral of Opheltes is an amalgam of diverse periods and traditions. This cremation will both defeat expectation and shock those reading from this perspective. See Introduction 10 on the types of reader envisaged.

5-15: **primus...proxima...mox...et nunc**: Similar signifiers of sequencing are also seen at V.A.7.647-670 in the catalogue of Latin warriors: *primus... post ...tum*. Likewise, the catalogue of Argive leaders and troops, at *Theb.*4.38-308, has the sequence: *nunc...proxima...ecce*, *Theb.*4.32, 74 and 93.

5. **Pisaea per arva**: Pisa is a town to the east of Olympia. There was conflict between Pisa and Elis regarding organization of the Olympic games. See *CAH* vol.6 (1994:204) and especially *Xen.Hell.*7.4.28. Cleosthenes, king of Pisa, inaugurated the tradition of the olive crown. Miller (2004:87-95) examines the role of Pisa in the organization of the games.

Here there are Greek names and adjectives with Latin terminations, as well as straight-forwardly Greek words and names, all within the Latin sentence-structure. The effect is a passage which is epinician, Odyssean, aetiological, and about a quintessential Greek topic: the origin of the games. These Graecisms include: *Danaas* (6.1), the compound adjective *multivago* (6.1), *Inachidas* (6.2), *Pisaea* (6.5), *Alcides* (6.5) *Pelopi* (6.5), *Phocis* (6.9), *Apollineae...pharetrae* (6.9) and *Palaemonis* (6.10). *CH* (2011:184-98 and 223-4) considers use of Graecisms in Latin poetry.

arva: “fields”. This term has been used to denote the snake’s habitation, *Theb.*5.525.

5-6. **primus.../pius Alcides**: *primus*: “the first”. *primus* is used again at the beginning of the chariot race, first contest of the games, *Theb.*6.295. The theme of

origins and beginnings permeates *Thebaid* 6, especially regarding the origins of the war.

pius Alcides: Hercules is *pius* because he strove on behalf of his grandfather, Alcaeus. The patriarch of the Roman family controlled all family assets and exerted legal power over his descendants, even in matters of marriage and divorce. Hercules “belongs” to his grandfather and is thus referred to by that patronymic. The suffix *-ides* means “descendant of” not “son of”. Dickey (2002:210-12) discusses the Roman patronymic.

The epithet-adjective *pius* is more often associated with Aeneas though the Stoics used it of Hercules in the context of his euergetism. They considered Hercules a model of *pietas* because he cleansed the world of monsters and overcame his trials with courage and equanimity. King (1971:215-22) discusses representations of Hercules in [Seneca] *Hercules in Oeta* and elsewhere.

Hercules becomes a symbol of athletics not only because of his connection with the founding of the games at Olympia but also because of his athletic feats. Newby (2005:35, 74, and 266-7) discusses Hercules as a patron of athletics. König (2005:97-157) makes connections between Hercules and Stoicism and between athletics and philosophy. *pius* here is in contrast to the impiety of the epic. Ganiban (2007:11-13) considers *pietas* and *nefas*.

Hercules is commonly considered the founder of both the Olympic and the Nemean games. Pind.*Ol.*2.1-4 and 10.24-59 links Hercules with Olympia and killing the

Nemean Lion is one of the labours of Hercules. Apollodorus catalogues the labours, at 2.51-2. Appropriately, therefore, when supplying *aitia* for all the stephanic games, Statius considers Hercules first. Pindar, at *Isth.*6.35-49, also refers to the killing of the Nemean Lion. In *Aetia* 3 and *SH.*268 and 269 (Parsons and Lloyd-Jones), Callimachus connects the Nemean games and the Nemean Lion but does not mention Opheltes/Archemorus. The iconography of Delphi makes clear the role of Hercules. Morgan (1990:221) supplies an early history of Delphi. Plut.*Thes.*3.1 mentions the re-founding of Isthmian games by Theseus, after their initial foundation by Hercules.

Since Hercules is almost ubiquitously associated with Nemea, Statius has the problem of how to diminish the role of Hercules and promote the story of Opheltes/Archemorus. He deliberately chooses to integrate the death of Opheltes and his funeral games into both the foundation of the Nemean Games and the narrative as a whole. Apollonius of Rhodes and Valerius Flaccus have the same problem. Apollonius removes Hercules from the narrative when he loses his lover, Hylas, at *Ap.Rhod.Arg.*1.1153-362, as does *Val.Flac.*4.1-81. He thus continues to do great deeds without diminishing the achievement of Jason. Statius simply avoids the Hercules story in this context.

*Silv.*3.1.29 and 4.6.51 display a knowledge of the entire Hercules story. Parkes (2012:123-4) discusses the Hercules connection in the context of the contingent from Nemea.

There is an onomastic play here on the name Alcides and *certavit honorem*. Alcides is connected in its own right with ἄλκη. The name Hercules is connected with Ἥρα and κλέος, which refers to *decus* in the previous verse. See *Il.*17.212, and *Od.*22.39 for ἄλκη meaning “strength” and *Eur. Med.*264 for the meaning “battle”.

Accordingly, Hercules is enacting his name here: he displays strength in order to gain fame. These etymological connections between the name and the person of Hercules are made by *Macrob. Sat.*1.20.10 and *Fulg. Myth.*2.2. Maltby (1991:227) discusses ancient etymologies.

6. **Pelopi**: The cult of Pelops, founder of the house of Atreus, is connected to the foundation of the games at Olympia. *Pind. Ol.*1.26-93 makes his story the origin of the Olympic games. Statius argues likewise at *Silv.*5.3.53: *Pelopis sollemnia trunci*. At *Theb.*6.123 Pelops will be connected with another aetiology, the ritual of procession and music for a funeral.

The name Pelops may be connected to πελλός, dark-coloured. Use of darkness and its synonyms is ubiquitous.

6. **certavit**: Manuscript P has *certavit*, and editors *HRE* and Hill concur. *SB* prefers *coeptavit*.

certo: *OLD* 1: contend for superiority. However the verb is usually associated with *de*, *cum* or the abative, as at *V.A.*12.765: *Turni de vita et sanguine certant*. *PHI* details usage and frequency. *SB* asserts that *coepavit*, “began”, better accords with

the aetiological nature of the passage. The accusative, *honorem*, is paralleled by Apul.*Plat.*1.2, and Plin.*HN.*36.31.

If *certavit* is accepted, the dative, *Pelopi*, becomes a dative of advantage. Hercules has striven “to accrue honour for Pelops”. The choice of *certavit* is reinforced by the onomastic play on the name Alcides described above. *honorem* thus becomes an internal accusative, as described at Woodcock (1959:10).

It is difficult to choose between the two. Both readings should be recorded.

6. **honorem:** *honos:* *OLD* 1: high esteem. The Olympic games were considered the most prestigious. Accordingly, their foundation, by Hercules, greatest of Greek heroes, is appropriate. There could be an implicit reference here to the *cursus honorum*, the ranking of Roman positions of state. See *NH* (1970:7-8) on Hor. *Carm.*1.1.2-8 on *honor*. On this basis, *primus*, from the previous verse, also conveys the idea of the “highest honour” and is a transferred epithet.

7. **pulveremque...crinem:** *pulvereus:* *OLD* 2: covered with dust. Hercules’ hair is filled with dust. In running, wrestling and especially chariot racing, dust is a hazard. Hor.*Carm.*1.1.3 uses the phrase: *sunt quos pulverem Olympicum collegisse iuvat*. The same idea is expressed at Soph.*El.*714, Ov.*Met.*7.542 and Bacchyl.5.44. Collectively, these citations show how the dust-coated hair was a common motif in descriptions of chariot races. Galen’s *Thrasymboulus* also gives prominence to this motif. Sanna in *SDN* (2008:195-214) considers the erotic connotations of dust and

sweat. Dust-covered hair is also a motif of the dying hero. Griffin (1980:81-143) discusses such imagery.

crinem: Attaching *pulverem* to *crinem*, Statius connects the reality of the race with an erotic physical attribute of Hercules. Oliensis in Woodman and Feeney (2002:93-106) assesses hair as an erotic attribute. Dust and hair combine with sweat, first mentioned at *Theb.*6.3: *praesudare*, to create a traditional grouping of erotic indicators. See *Theb.*6.3n.

7. **detersit**: *detergeo*: *OLD* 1: wipe off, clean away. This refers to the sweat, *praesudare*, *Theb.*6.4, and dust, *pulverem*, *Theb.*6.7, of the games. The prefix *de-* emphasises “off”.

This depiction of an athlete wiping off the sweat and dirt of the game recalls the Greek sculpture known as the ἀποξύμενος. The figure’s pose is one of an athlete scraping off with a *strigil*/στλεγγίς the sand, dust and dirt of the *palaistra* or contest. The much disputed “original” is at Olympia. It is best known through its numerous Roman copies; see Stewart (1990:plate 554). The statue of a more youthful athlete in such a pose was recently discovered off Vel Orjule in Croatia. See Spivey (2004:44) for details. This discovery attests to the popularity of images of this kind. γλοιός, a colloid of sweat, dirt and oil was used for both medicinal and aphrodisiacal purposes. Miller (2004:15-16) collects references to this “ointment”. Pliny, at *HN.*15.4.19, gives a high price for a small amount of it.

Thus Statius both creates a vignette epitomizing Olympia and alludes to one of the most famous athletic statues in that sanctuary. The pose combines the essence of the athlete and the eroticism often associated with his sport.

7. **fera...oliva**: Olives not under cultivation; wild olives. A similar phrase occurs in the Bible at Mark 1.6: μέλι ἄγριον. The honey is found not cultivated.

*Ar.Thesm.*457 refers to: ἐν ἀγρίοις τοῖς λαχάνοις, which means vegetables “growing wild”. Hercules’ prize-wreath of wild olive intimates that he tames the wildness of the world. An olive wreath is used as a symbol of supplication at *Theb.*12.492: *supplicis arbor olivae*, and similarly at 621, and 686. Virgil calls it: *placitam Pacis*, at *G.*2.425, and Aeneas at *A.*8.116 extends this to: *paciferae...ramum olivae*. Pindar, at *Ol.*3.11-17, records how Hercules brought the olive from the springs of the Ister in the lands of the Hyperboreans. Such geography and peoples are considered wild. For the olive as a Judaeo-Christian symbol see Genesis 8.11 and Psalms 128.3, where children of a marriage are “olive branches”.

Botanically, the wild olive is an *oleaster*. Such a tree is one of the few landmarks in the final combat between Aeneas and Turnus, at *V.A.*12.766. That olive tree is sacred to Faunus, who will feature at *Stat.Theb.*6.96. Lowe (2011:121-4) considers the significance of the *oleaster* in the *Aeneid*. By comparison, Statius makes surprisingly little of the celery plant, whether in its use for victory-crowns at the Nemean games or as a symbol of death. *Plut.Tim.*26.2 records that the phrase to “need celery” is a euphemism for “near to death”: καὶ παροιμία τις ἐκ τούτου γέγονε, τὸν ἐπισφαλῶς νοσοῦντα δεῖσθαι σελίνον. Plutarch also observes that it was customary to wreath tombs with celery.

Hercules himself designated the crown of olive as the reward for victors at the Olympic games. Pind.*Ol.*3.10-17 describes the origins of that tradition. The four major contests were distinguished by their different prizes: olive at Olympia, pine at Isthmia, celery at Nemea, and laurel at Delphi. Paus.8.48.2-3 summarises the rewards and explains that each festival has its own story of why it gives such a reward. A similar collation is to be found at Lucian *Anach.*9. Statius ignores the alternative version, recorded by Ov.*Met.*1.448-51, that an oak crown was the prize at Delphi: *aesculae... frondis honorem*. There may be also a suggestion of *fera* being connected with *feralis*, which is “being part of the funeral procession/ritual”. Tac.*Ann.*3.1.4 uses: *feralem urnam tenens* in this context.

8. **proxima.../Phocis:** *proximus*: OLD 1 and 2 can mean “next” and “near-by”. Statius follows the customary chronology of the stephanic games and geographically locates Phocis in the area. He also notes that the stephanic games-sites are all located in central Greece, north and south of the Gulf of Corinth. Morgan (1990:1-26) discusses the chronology of the games. The nexus of myths, distinct rewards and geography are reinforced by the adjective *proxima*.

Phocis: The oracle at Delphi was under the protection of the Delphic Amphictiony from Archaic times through to Roman. Phocis was at the centre of the league controlling Delphi and stands synecdochically for the league here. Nonetheless there was continued interest in the stephanic games on the part of both Romans and indigenous Greeks. Pausanias’ reference to the “winter celebration of the Nemean Games”, at 2.15.3, indicates the continuity of the festivals. Newby (2005:202-28)

establishes the enduring nature of the Greek festivals during the Roman period. For Greeks they demonstrated a continuing Hellenicity; for Romans, their fascination with Greek culture was maintained. Roman imitation of Greek festivals has a long history. *Stat.Silv.5.3.104-45* provides autobiographical detail indicating that he and his father were active participants in Romano-Greek festivals of this kind.

8. **vipereo...nexu**: *vipereus*: *OLD* b: belonging to a viper or snake. The adjective is found at *Ov.Met.2.3.769*: *vipereas carnes*; also at 3.103. Using an adjective rather than a substantive, Statius throws emphasis onto the nature of the grip.

nexus: *OLD* 1: a binding and *OLD* 5: a “clasp” in wrestling. The clasp of the snake Python is referred to here. A thematic parallel may be drawn between this snake and the one that kills Opheltes.

The origin of the oracle and games at Delphi is described at *Hymn Hom.Ap.214*, *Aesch.Eum.1-93* and *Eur.IT.1239-57*. Parke (1939:6-18) details these stories and attempts to reconcile the variations between them. Python’s attributes and demise are described at *Theb.1.562-642*. There, as here, the description is part of an explanation for a ritual.

Here in *Thebaid* 6, Statius provides a grouping of stories concerning snakes or snake-like imagery. Hercules famously strangles the Hydra at Lerna and, at *Theb.6.270-1*, his “clasp”, *angens*, around the neck of the Nemean lion is described as the grip of a snake.

8. **celebratur**: P has *celebratur* but ω posits *celebravit*. *celebratur* means “Phocis, free from the jaws of the dragon, is celebrated”. Following ω , it means: “Phocis celebrated...” and an object has to be provided. The active verb either assumes *honorem* from the previous verse to make sense or takes the periphrasis *Apollineae bellum puerile pharetrae* as the object. The perfect tense *celebravit* continues in the that of the previous verbs, though there will be a change of tense when *mox* introduces the next idea at *Theb.*6.10.

The use of the passive objectifies the praise, as at V.A.8.76: *semper celebrabere donis* and Tac.*Ann.*3.6: *Piso...publico...funere celebratus est*. By comparison, V.A.5.58 uses the active: *celebremus honorem* when referring to Aeneas’ celebration of the *parentalia* for his dead father, Anchises.

There is little to choose between the two readings. P is the stronger manuscript tradition but ω permits both the strong change in tense after *mox* and the Virgilian intertextuality, V.A.5.58. None of the surrounding verbs in this list are in the passive. *celebratur* is marginally to be preferred.

8-9. **libera**: *liber*: free. *HRE* has: “next Phocis liberated from the coils”. The story of how the infant Apollo overcame the serpent and therefore “freed” Phocis is told at Eur.*IT.*1234-82 and *Hymn Hom.Ap.*287-377.

9. **Apollineae...pharetrae**: *pharetra*: *OLD* 1: quiver. The word is a transliteration of the Greek $\phi\alpha\rho\acute{\epsilon}\tau\rho\alpha$. The weapon usually associated with Apollo is the bow. At *Il.*1.45-50 Apollo’s reveals his deadly skill with the bow and his arrows produce

plague. In the *Hymn.Hom.Ap.1*, he is ἑκάτοιο and, at 140, he is ἑκατοβόλ', both epithets meaning “far-shooting”. Burkert (1985:143-9) describes the attributes of Apollo. McNelis (2007:13-23) discusses Apollo’s role in the *Thebaid*.

9. **bellum puerile**: *bellum*; “war” is hyperbolic. The conflict with Python is a contest not a war. *Sil.Ital.1.80* is similar: *Romanum sevit puerile in pectore bellum*.

puerile: The adjective “when-a-child” describes temporally when Apollo performed this deed – it is a boyhood combat. That Apollo performed this deed when young is mentioned at *Eur.IT.1250*: ἔτι βρέφος and *Macrob.Sat.1.17.52*. Later in Statius’ text, at *Theb.6.73-8*, description of the child-sized – and yet over-sized – weapons of Opheltes, will show how Opheltes will not even have that opportunity. Moreover, as with the young Apollo here, at *Theb.7.98* the infant Opheltes will be called *puer*. Even the appellation “boy” will be too big for him.

Ov.Met.1.438-52 also recalls Python. The story of Apollo and Python is relevant as a starting point for Statius: Opheltes is tiny, and Python in Ovid is as large as the mountainside, *Met.1.440*: *tantum spatii de monte tenebas*.

Apollineae bellum puerile pharetrae is a periphrasis for “the war which the boy Apollo waged with his arrows”. A similar expression is found at *Theb.1.21-2*: *aut defensa prius vix pubescentibus annis/ bella Iovis*, a description of the events of 69AD, in which Domitian played a part.

There is onomastic and verbal play here. *Apollineae* is etymologically connected with ἀπόλλυμι, which reinforces *bellum*, but the juxtaposition of *bellum* and *puerile* is oxymoronic. Isid.*Orig.*18.9.1 connects *pharetra* with *feretrum*, “litter” or “bier”. Maltby (1991:470) discusses the etymology of *feretrum*. Both of these words are connected by *fero* and φέρω, “carry”. The bier, if it is being alluded to here, is the bier of Opheltes which is, by nature, childlike.

10-14: Parallels are made between the origins of the Nemean games and those at Isthmia. The lamentations associated with each echo each other; their close chronology makes such comparison possible. Statius connects Isthmia with the story of Melikertes/Palaimon and Ino/Leukothea. This story is another about a child killed for no cause, whose death is marked by games, and for whom a shrine is subsequently erected. Likewise, each child has two names, the second given after death. In all the isolympic games the death of somebody young produces games and a sanctuary.

Pind.*Nem.*6.39-44 and frag.128d (Maehler), and Apoll.*Bibl.*1.7.3 tell the story of Ino’s plunge into the sea. Post-mortem, Ino becomes the sea nymph Leukothea, appearing in the *Odyssey* to save the shipwrecked Odysseus, *Od.*5.333-473.

Ov.*Fast.*6.493-94 describes the arrival of the cult of Ino at Rome where she becomes known as Mater Matuta. The development of this cult to include the Roman festival of the Matralia is detailed at Ov.*Fast.*6.470-568. Lactantius, *ad locum*, noting that Palaemon and Leuothea were considered maritime deities, compares this passage in Statius with Ov.*Fast.*6.495-6: *et spatia concreta brevis, freta bina repellit/ unique pulsatur terra duabus aquis.*

Leucothea and Palaemon became archetypes for the strong bond between mother and child. They present an ironic inversion of the relationship between Eurydice and Opheltes. This mother-son bond is described at Cic.*ND*.3.15.59, V.G.1.437, Ov.*Met*.4.519-42, and Claud.10.154 (*Epith.Honor.*). Micozzi (1998:95-121) discusses mother/son bondings.

This “white goddess” is the foam of the sea. Statius here plays onomastically with her name. Leuco, in Greek λευκός, means “white”, and the previous verse had begun with *nigra*, “black”.

10. **mox**: The Isthmian Games were founded “soon” after the Pythian. *mox* introduces a change in tense. Recent accounts of the Panhellenic games by Morgan (1990:1-26), Miller (2004:31-86) and Davies (2007:47-70) concur with the chronology proposed by Statius.

10. **circum...tristes...aras**: Literally: “around sad altars...”. The phrase is similar to V.A.3.63-4: *stant manibus arae/ caerulis maestae vittis atraque cupresso*. This is the first instance in *Thebaid* 6 where the word *ara* has a significance beyond that of a physical altar. Statius connects *ara* with ἄρα and Ἄρης, “war” and Heraclitus, *Hom.Prob.*31.4, makes the allegorical connection in the lines: ὁμοίως δ’ ὁ Ἄρης οὐδέν ἐστὶν ἄλλο πλὴν ὁ πολέμος, παρὰ τὴν ἄρην ὠνομασμένος, ἥπερ ἐστὶ βλάβη. Hence the purely cultic altars become symbols of war and its attendant misery.

Described as “sad”, the altars are animated. By implication they provoke sadness. Likewise, V.A.5.48 describes: *maestasque sacravimus aras*.

10. **servata**: *servo*: OLD 7: preserve intact. The narrator describes events from the past and comments on their continuity. Pache (2004:170-80) describes the archaeological remains of a shrine to Melikertes/Palaimon which, whilst its date of inception is debatable, undoubtedly dates back to the games at Isthmia. Ino’s appearance at *Od*.5.333 implies that her story must be older than the games.

10. **Palaemonis**: Accounts of Palaemon can be found at Apollod.*Bibl*.1.7.3, Hyg. *Fab*.4, Ov.*Met*.4.519-42 and *Fast*.6.485-502. Statius mentions the story at *Theb*.1.12-14 and 121 and at *Silv*.2.1.12-14, 97-8 and 143-4. The name Palaemon is appropriate for the foundation of games because of its connection with παλαίω, meaning “wrestle”. The heroic aspect of wrestling is found in the contest of Hercules and Achelous, at Soph.*Trach*.18-25 and 517-8, and at Ov.*Met*.9.1-92. However the decadent nature of wrestling in Roman eyes is also seen at Luc.7.271, and Sil.Ital.14.136-9. This dual-language onomastic play is extended by the juxtaposition of *Palaemonis* and *aras*. παλάμη means “force of hand, violence”, and *aras* is connected with Ἄρα, the goddess of destruction. Maltby (1991:45) considers ancient etymologies of *ara*.

Statius’ reference to the story of Palaemon, at *Theb*.1.14 and 1.121-2, is one in a series of episodes alluded to in the foundation myth of Thebes. Here, in *Thebaid* 6, the story is used as a parallel story to that of Opheltes. Later, at *Theb*.7.420-1, the cries of Palaemon function as a bad omen. The inhabitants of the Isthmus report that

Palaemon has been heard crying over the entire sea. It is one of many omens neglected by the expedition against Thebes.

11. **nigra superstitio**: *nigra*: “black”. Black is the colour ubiquitously associated with the *Thebaid*. From the beginning of the narrative, where the darkness of Oedipus’ blindness is described, *aeterna...nocte*, *Theb.*1.46, the lack of light is pervasive. Even when Dawn appears, at *Theb.*6.25, the gloom continues and the action necessarily continues within the palace. Black has all the expected connotations: death, as at *Il.*2.834; funerals are metaphorically black, as at *Lucr.*2.580. Black is also ubiquitous in the story about Domitian told at *Cass.Dio* 67.9.1-3. In this account, unfortunate guests were invited to a black room, served black food, waited on by black servants, and offered seating designed as gravestones. The “black” humour of Domitian is dominant here. See Introduction 11.

superstitio: *OLD1b*: religious practice, often applied disparagingly. *Lucr.*1.62-79 asserts that only philosophy can control the fears engendered by religion. That Lucretius regarded *religio* as synonymous with *superstitio* is implied by *super...instans*, at 1.65. *Cic.ND.*2.72 asserts that: *ita factum est in superstitioso et religioso alterum vitii nomen alterum laudis*. Such disparagement is further enhanced by the adjective *nigra*. In Theophrastus’ *Δεισιδαιμόνων* the compulsive acts of the superstitious man are criticized. The same is implied here in Statius. Diggle (2004:111-3, and 349-51) discusses superstition.

The *superstitio* referred to here is not clear but much may be inferred from Pausanias' description of Roman Isthmia, in which he gives an account of the Temple/ἥρωιον to Melicertes/Palaemon within the shrine to Poseidon.

Paus.2.17-22 observes that “there is an ἄδυτον and they say that Palaimon is hidden here; ...no man has any means of escaping his oath sworn here”. This shrine retained its importance during the Roman era and was developed by colonists at the refounding of Corinth by Julius Caesar in 46 B.C. Melicertes/Palaemon was associated with the Roman deity Portunus. Wiseman (1970:438-54) in *ANRW* and Engels (1990) discusses Roman Corinth. Broneer (1958:1-55) discusses the temple in Rome.

The sense in which such practices are “black” is unclear. Are they “shady” practices, black magic, mysteries or simply rites performed in a dark place? Rhode (1925:149) suggests that rituals took place at dusk or during the night. Pache (2004:170-6) summarises the not-full-published data on the shrine to Melikertes/Palaimon. Pache and Miller demonstrate that the shrine was active in Statius' day and remained so until the reign of Marcus Aurelius.

The temple of Portunus, in the Forum Boarium, had a shrine to Melicertes/Palaemon which overlooked the harbour. This was where goods were brought from Ostia to the centre of Rome. Fortuna and Coarelli: *Il Foro Boario* (1988) emphasize the close connections between Ostia and Rome. Statius focuses on a Greek cult remodelled through Roman associations. Significantly, Statius' description here reflects the Roman reality of his day rather than the mythological tradition.

With the exception of *clara*, at *Theb.*6.25, the account of the funeral of Opheltes lacks colour. The only shades described are pale, burnt or destroyed on the funeral pyre. Such clusters of colour as do occur, principally through the gifts on the top layer of the pyre, at *Theb.*6.62-4, are set against a much darker background. Such contrasts are found throughout epic. *Od.*23.158-244 utilizes bright colours in three specific clusters at the reunion of Penelope and Odysseus. Even when Statius has the opportunity to introduce colours, as at *Theb.*6.206-12, there is a list of coloured items – gems, silver, gold, Assyrian juices, honey, wine, black blood and milk – rather than adjectives of colour. The only colour-adjective used is *atri*: black, for the blood. Lang (1992:esp.3-5 and 43-52) considers use of *ater*. Discussing darkness in *Thebaid* 1, Moreland (1975) argues that it is a symbol of death, confusion, and chaos. André (1939) examines colour in Latin poetry.

11. **animosa**: *animosus*: *OLD* 1: spirited. Ino bravely throws herself off the Molourian cliff to escape the pursuing Athamas, at *Apoll.Bibl.*1.7.3. It is a Stoic commonplace that committing suicide to avoid a worse fate is praiseworthy. An example, among many, is *Sen.Ep.*70. Hope (2009:57-60) summarizes Roman ideas on suicide. Adjectives ending in *-osus* have the implication: “full of”, so the groans are full of spirit. Palmer (1954:102) discusses the termination *-osus*.

12. **Leucothea**: See *Theb.*6.10-14n for the story of Leucothea.

12. **gemitus**: The grieving of Ino became proverbial. Among many references are: *Hor.AP.*123: *flebilis Ino*, *Plut.*5, and the *Suda* on the ἰνους ἄχη.

Stat.*Theb.*4.59 renders her distress more negatively: *Inoas...querelas* – she is complaining rather than weeping.

12. amica ad litora: *amicus*: *OLD* 2: welcoming, used as an adjective. A similar phrasing is V.A.2.355: *per amica silentia*. The corollary is found at Stat.*Ach.*1.24: *fluctibus invisit iam Nereis imperat Helle*. The *Strasbourg Epode*, [Hipponax] 115 *IEG* (West), which expresses the fear of being washed onto a shore dead, is an inversion of this idea. The image in Statius is a reversal of the Epicurean topos of the pleasure of being secure when seeing others in peril on the sea. Lucr.2.1-36, with Fowler (2002:15-110) discusses Epicurean use of this motif. The original Epicurean description of this topos is found in *Pap.Oxy.*78 (forthcoming).

Commenting on synecdoche in *Aeneid* 6, Norden (1916:409) claims that the plural “shores” is “poetic”. Statius does not specify which shores but those of the Isthmus are implied. The plural here could refer to both shores of the isthmus.

Hor.*Carm.*1.7.2 : *bimarisve Corinthi* describes the geography.

12-13. **fasta/ tempestate:** *tempestatas*: *OLD*: a portion of time, an occasion, the word being *tempus* + *-tas*. Fortgens, *ad locum*, says that the expression is archaic.

Although used more frequently in this sense of “time”, it also means “storm”.

Skutsch (1985:689), discussing *tempestate serena*, Enn.frag.541, gives a meaning of “in calm/clear sky”. If this meaning is applied to *tempestate* then there is no need to associate it with a particular festival and the adjective *fasta* simply means “happy”.

fasta/ tempestate, therefore means: “at the time of the festival” or “under a happy sky”. *HRE* and *SB* favour the former. There is a strong assonance, *-est-*, between the two words.

13. **planctu:** *planctus*: *OLD* 1: “the beating of the breast” as a sign of lamentation. *Silv.*3.3.176-7 and 5.1.21 emphasize the physical nature of the lament. However physical beating of the breast is already implicit in *planctus*.

13. **conclamat:** *conclamo*: *OLD* 4: bewail, as at *Stat.Silv.*2.6.5. The word is a cognate of *conclamatio*, the Roman ritualized lament by women, usually nocturnal, for the deceased, around the funeral bier. Similar rituals do exist in the Greek tradition, as for Elpenor who does not want to be left ἄκλυτον, *Od.*11.72. By using *conclamare*, to describe the weeping, Statius evokes that ritual. The verb is similarly used at *Silv.*5.1.227. Lucan recalls this ritual of *conclamatio* at 2.22-3: *attonitae tacuere domus, cum corpora nondum/ conclamata iacent*, as does *Sen.Tranq.*11.7.

The nature of this lament varies, especially in its length and its nocturnal nature, but ritualised lament has epic precedents. *Od.*9.64-6 and *V.A.*6.506 both suggest the repeated calling upon the deceased. Here, in Statius, it is the calling on someone lost. Gibson (2006:161), on *Silv.*5.1.227, explains *conclamatio*.

Huskinson (1996:11-15) collects sculptural depictions of this rite. She describes the process as depicted on the *sarcophagi* of children. Such *sarcophagi* depict the funeral process at various points. Funerary sculpture for Opheltes depicts neither procession nor funeral rites. For poetic purposes, his “shrine” depicts the manner of

his death and an incident in his life. See *Theb.*6.239-48, where the frieze recalls Opheltes' life.

13-14. **uterque/Isthmus**: *uterque* implies "each side". *HRE* translates this as "both sides of Isthmos" and *SB* as "Isthmos on either side". The adjective is, though, "each" of the two Isthmos/-es. This is a reference to the two sides of the Isthmos, the gulf of Corinth and the Saronic Gulf respectively. Each has the shape of a jaw/neck, an ἰσθμός. Statius is using a bilingual play here. The name is explained by its meaning and the original meaning explains its significance.

Hill and *SB* read *uterque*. The adjective preserves the idea of two jaws whilst *utrimque*, proposed by Lachmann, merely locates the Isthmos. Klotz compares the use of *uterque* with *Theb.*6.675-6: *sed alternis Alpheon utrumque solebat/ metari ripis*. *uterque* should be retained.

This is epic hyperbole: both sides of an animated Isthmos weep. The narrow Isthmos is famous for the wall constructed by the Peloponnesians at the time of Xerxes' invasion. See *Hdt.*8.71-3, with commentary by Bowie (2007:161-3). Statius remarks on the narrowness of the isthmus at *Theb.*1.120: *et geminis vix fluctibus obstitit Isthmos*, and at *Ach.*1.407-8 a similar point is made: *bimari quos Isthmia vallo claustra*.

In this passage, the two sides lament as though on either side of a death-bed. The Greek ἰσθμός, meaning "neck/jaw", follows description of two stranglings and relates to the part of the body where the ululation, the sound of women in lament, is

made. Innes, in Kahane and Laird (2001:111-19), examines use of this unusual geography in poetry. Callimachus exploits the narrowness of the Isthmus in his victory ode for Sosibos, *S.V.frag.*1.11-2: ἱερὸν ἰσθμόν τῆι μὲν Κρωμνίτην τῆι δὲ Λέχαιον. With a very Roman focalization, Ovid, at *Her.*8.69 and 12.106, views the Isthmus as separating the Ionian and Aegean Seas. The idea of “jaws” is implied. This could make Isthmus the equivalent of the Latin *fauces*, used of the jaws of Death/Underworld, as at *Lucr.*3.1012: *Tartarus horriferos eructans faucibus aestus* and *V.A.*6.273: *vestibulum ante ipsum primis in faucibus Orci*.

From a Greek perspective, the Isthmus connects north and south; for Statius it represents a delay/liminal point through which the expedition must travel. The narrowness of the Isthmus is replicated in the versification. The word *Isthmos* is alone at the beginning of the verse and then there is a strong caesura, in a manner reminiscent of *technopaegnia*, the enjambment between the two verses reflects the connecting properties of the words.

The Greek termination *-os*, for proper nouns, is common in the *Thebaid*. Examples include *Alpheos* at 1.272, *Arctos* at 3.685, *Euneos* at 6.343 and *Tityos* at 6.753. *Isthmos* is also found at *Theb.*1.120, 2.183 and 4.62. Mayer, in *AM* (1999:157-83), and *CH* (2011:223-4) discuss use of Graecisms in Latin poetry.

14. **Echioniae...Thebae:** *Echionius*, the adjective of Echion, is also found at *Theb.*1.526, 1.169, 2.610 and 10.508. The adjective suggests the Greek ἔχιδνα or ἔχιδς, meaning “viper”. Nicander *Theriaca* 223-9 (Gow and Scolfield) describes the ἔχιδς. By popular etymology, Echion means “sprung from the snake”. Echion, was one of the Spartoi, sprung from the dragon’s teeth sowed by Cadmus at the

foundation of Thebes. The myth is told at *Ov.Met.*3.1-137, especially 126, and *Apoll.*3.4.1. That Thebes, destination of the expedition, should respond empathetically to the death of Opheltes is surprising.

Snake symbolism, always associated with evil, is prominent in *Thebaid* 5 and 6. Mulder (1945:315), on *Theb.*2.610, examines use of *Echionius*. Ferber (2000:185-90) discusses snake symbolism. Statius calls Polynices *Echionius* at *Theb.*2.353 and *Echionides* at *Theb.*6.467. *Ov.Met.*3.125-30 depicts Echion helping Cadmus to found Thebes, after flight from Egypt. Thebes and Corinth display similar mythic patterning: danger removed after a voyage and refuge. Thus this periphrastic description recalls the city and its mythical associations as well as the connecting story of the snake and Opheltes. The same patterns are enacted generation after generation.

14. responsant flebile: *responso*: *OLD*: make an answer, as at *V.A.*12.757-8: *exoritur clamor ripaeque lacusque/ responsant circa*. *Ov.Met.*11.53 utilizes similar phrasing: *respondent flebile ripae*. Similar are *Theb.*6.429: *furiale minatur* and 6.667: *arcanum mugit*. In Statius, the animated city responds.

fleBILE: The neuter is used adverbially: “tearfully” – though the adverb *flebiliter* exists. This form of the adverb is found commonly in poetry, for example at *Ov.Rem.*36, *Luc.*1.548 and *Val.Flac.*2.453. The adjective is found fifteen times in the *Thebaid*; see Klecka (1983:186-7)). Pinkster (1972) discusses Latin adverbs. The antiphonal language reflects the choral/tragic nature of lament. The juxtaposition of *fleBILE* and *Thebae* is surely deliberate.

15. **eximii regum**: *eximius*: OLD 3: distinguished. The adjective is not confined to epic. It occurs as early as Pl.*Mer.*13 and also at V.A.7.496: *eximiae laudis...amore*. It is one of a number that denote a select grouping. Examples include: *egregii iuvenum*, at *Theb.*1.152 and *iuvenum fidos, lectissima bello/ corpora, Theb.*2.483-4. The same idea is conveyed at *Theb.*6.129: *numero dux legerat omni*. Similar language describing a select few is found at Eur. *Supp.*118: ἄνδρας Ἀργείων ἄκρους and V.A.9.225: *ductores Teucrum primi, delecta iuventus*. The Argonauts are described at Cat.64.4 as: *lecti iuvenes, Argivae robora pubis*. Vessey (1973:192-3) connects *Theb.*6.15-18 with the gathering of the Argonauts.

The earliest extant reference to Opheltes is at Bacchyl.9.10-14, where the Argives are: κείθι φοινικάσπιδες ἡμίθεοι πρῶτιστον Ἀργείων κριτοὶ ἄθλησαν ἐπ' Ἀρχεμόρῳ. Statius' language here alludes to Bacchylides but equally reflects the established topos of the select group.

The epic form requires that major protagonists be a select band and that they be constructed as heroes. Here in Statius, “the flower of kings” (*SB*) will be competing in the games. The description does not reflect the true nature of these “heroes”. The *Thebaid* constantly plays with heroic language whilst describing decidedly unheroic actions.

regum: Ironically, each “distinguished” king alluded to here has a troubled history. Thus Adrastus does not perform any of the roles appropriate to an ideal king. His actions are ineffectual and he does not accept good advice. Moreover, he allows the women to both take control of the ritual and lose all self control. Cairns (1989:1-29,

esp.19-21) discusses the characteristics of an ideal king, especially in military contexts.

15. **quibus...alumnis**: “by which children”. *alumnus*: child. This noun has nurturant connotations through its root, *alo*. Dickey (2002:309) discusses these nuances. Cities nurture as well as parents.

15. **Argos**: This is the second Greek termination, *-os*, in as many verses. There may be an onomastic play between Argos, ἀργός meaning “quick” and the introduction of this verse, *et nunc*: “and now”. There is also ἀργής, meaning shining, in the following verse. Strab.8.6.9 records that the word Argos means “plain”. If this is taken into account then the descendants are being considered autochthonous of the area.

16. **connexum caelo**: “joined to the sky”.

connecto: *OLD* 1: join. The verb is used at *Silv*.1.4.120, and 2.4.12, in the context of joining materials. Here, the chosen are supposedly connected to heaven. The phrasing replaces the usual patronymic expressions, which reflect glory and attract it. It simultaneously casts doubt on the group’s status and suggests ὕβρις. Mortals may strive to be heroic but to claim equivalence to the gods always leads to disaster. There could be a reference to the Gigantomachy here. See the song of Apollo at *Theb*.6.355-64; also the introduction to Hesiod’s *Theogony*. Lovatt (2005:114-39) aligns references to the Gigantomachy with the civil wars at Rome and, in the case of

the *Thebaid*, discord in the family of Oedipus with the discord between the generations of the gods.

est must be supplemented. See Winter (1907) and Marouzeau (1946:214-6) on the ellipsis of *esse* in poetry.

caelo is dative because of *connexum* and, by metonymy, the equivalent of *caelicolis*. The same use occurs at *Theb.*1.650.

16-17. **ingentia.../...nomina**: Literally “huge names/reputations”, as at *Stat.Ach.*1.798-9, *Val.Flac.*8.462-3, *Plin.Pan.*17.2.1 and *Mart.*11.5.5. *Apul.Met.*2.5 speaks of: *maga primi nominis*.

ingentia: *ingens* is typically used of heroes, as at *V.A.*12.927: *ingens...Turnus*. A play on ideas of *gens* is contained in the words *ingentia* and *nomina*. The names are worthy of the *gens*. Smith (2006:13-15) discusses the etymology of, and words related to, *gens*.

nomina: Whether the women sigh in longing or in loss, the names are used, almost synecdochically, as essential but reduced images of their owners here. This crying out of the name can be found elsewhere in Flavian Epic, as at *Stat.Ach.*1.474 where a name denotes an entire personality and history: *nomen Achillis amant*, and at *Val.Flac.*4.18-9 where the name denotes the longing for that person: *Hylan resonantia semper/ ora ferens*. The name is the summary of that person. The use of the word *nomen* is also the simplest way of recalling that individual. Tacitus

employs three differently-resonanced words for “name” at *Ann.*2.6. In naming the river Rhine he uses *nomen*, *cognomentum* and *vocabulum*. *nomen* shows the simplicity and primacy of this noun. The other two reflect less essential aspects of the river.

For reference to the name Opheltes/Archemorus, see Introduction 4.

Equating a name with a meaning/emotion is common. See, for example, Prop. 4.2.50, Ov.*Fast.*2.449, Ov.*Met.*14.396, and Manil.4.609.

17. **Aonis:** Aonia was the part of Boeotia containing Mount Helicon, as at Stat.*Theb.* 4.183, and *Silv.*5.3.122. The location associated with the Muses, as at Hes.*Th.*1-34. Paus.5.1 records that Aonia was where indigenous Boeotians, defeated by Cadmus, subsequently intermarried with the colonists. Aonia is found at Eur.*Phoen.*634 and Call.frag.572 (Pfeiffer), and in poetic contexts subsequently.

17. **Tyriae suspirant matres:** *Tyriae* is used as the equivalent of *Thebanae*. Cadmus, the founder of Thebes, was the son of the Phoenician Agenor. See Hdt.2. 49: παρὰ Καδμου τε τοῦ Τυρίου and also Eur.*Phoen.*639. Statius uses this adjective from the beginning at *Theb.*1.10: *quo carmine muris/ iusserit Amphion Tyriis accedere montes*. By using a noun which recalls the origins of Thebes, a range of Oriental and decadent associations is evoked.

suspirant: *suspiro*: OLD 1: sigh, also at *Theb.*4.20: *suspiranda domus galeis iuvat oscula clusis*. There is an ambiguity in the meaning of *suspirant*. The English

translation “sigh” captures it. The sighs could be in sorrow at the sight of those going to war but also in longing, of an erotic nature, at the sight of such youths. This ambiguity is found at *Theb.*9.710-1: ...*atque ipso sudore et pulvere gratum/ laudant et tacito ducunt suspiria voto*. See also *Stat.Silv.*2.1.123-4 for reactions to Parthenopaeus. *Hor.Carm.*3.7.10-11 provides the erotic parallel: *suspirare Chloen et miseram tuis dicens ignibus uri*, and *V.A.*1.370-1, the tone of regret: *quaerenti talibus ille/ suspirans imoque trahens a pectore vocem*.

Dickey (2002:340) argues that *mater* is “respectful and affectionate” when applied to goddesses and older women. However, antithetically, these women are sighing at the sight of such youth, and not in any maternal sense. At *Lucr.*4.1192, and *Hor.Carm.*3.7.10 women sigh. *matres*, here, is the equivalent of *feminae*. Other examples occur at *Theb.*2.480, 3.53, 3.126, 3.196, and 3.377.

18. **concurrunt...movent**: The two verbs of this verse are proleptic of the actions of the games: significant running and movement, after delay, can be seen in all the contests.

concurrunt: *concurro*: *OLD* 3: engage in contest, as at *Theb.*6.911: *sunt et qui nudo subeant concurrere ferro* and at *Theb.*4.397. Virgil uses the verb to describe armies or battlelines clashing, as at *A.*7.521: *raptis concurrunt undique telis* and *A.*10.692: *concurrunt Tyrrhenae acies*. *Char.*6.2.1 reads: τὸ δὲ πλῆθος συνέτρεχεν ἐπὶ τὰ δικάστῆρια, with the same indication of a “clash”.

movent: *SB*: “stir”, as at *V.A.7.604*: *cum prima movent in proelia Martem*. Here, Statius uses the games as a prelude to the departure of the expedition. *Sil.Ital.16.277* uses the same verb for the gathering of participants at funeral games: *concurrere avidae gentes*. *Plut.Quaest.Conv.639D-E* and *640A* discuss the mimetic relationship between athletics and warfare.

18. **nudasque...vires**: *SB*: “naked strength”. Similar phrases occur at *Silv.5.3.54*: *Graiorum vis nuda virum* and *Ach.1.148*: *vis festina*. Elsewhere, *Il.23.729* reads: ἴς Ὀδυσσῆος and *V.A.4.133*: *odora canum vis*. In this phrase Statius conflates the nakedness of the contestants and their strength. The unusual expression draws attention to their manifest physical strength. A similar rearrangement is made at *Theb.4.229*: *nudae...modos virtutis*.

nudus and γυμνός do not necessarily mean “totally naked”. They can mean “lightly clad”, as at *Dem.21.216*, *Plut.Mor.245a*, *Plat.Res.5.474a* and *Lucian Herm.23*. The *nudi luperci* of Rome wore the skins of the sacrifices around their loins; see *V.A.8.663* and *Ov.Fast.2.267-380*. However, in a Roman context, when describing Greek athletics, the phrase refers to the distinctive nudity of the Greek contestants. *nudus* can also mean “without arms”, as at *Caes.B.Gall.1.25.4*, *Sen.Phoen.154* and *Theb.1.413*. Lactantius, *ad locum*, explains the phrase as *sine ferro*, without weapons, which fits with Statius’ later explanation, at *Theb.6.248*, that they are: *pugnans...inermes*. Nonetheless *nudas* also refers to the Greek practice of doing athletics in the nude, which continued into the Roman era. Hallet (2005:61-101) supplies an account of attitudes towards nudity in Rome. Lovatt (2005:41-5) demonstrates Roman suspicion of such nudity. *Prop.3.14* construes naked

participation as immoral. Heyworth and Morwood (2011:246-8) assess how Augustus reacted to nakedness and to female participation in athletics.

There could be a transferred epithet here: “they apply, naked, their forces, to...”. The fixing of the adjective to “forces”, concentrates on the association of power with nakedness, rather than nakedness and then power. This circumlocution draws out the essential nature of the activity: force.

18. **in proelia**: They move their strength “into” the contests. The phrasing throws the emphasis onto the visualisation of the strength of the contestants.

proelia is found in P ω and Σ but Heinsius (1742) conjectures *pulvere*, arguing that the games are usually fought on dust or sand. *pulvis* is used in the context of a race course or arena, see *OLD* 2a, as at Hor.*Carm.* 1.1.3: *sunt quos curriculo pulverem Olympicum collegisse iuvat*. However militaristic use of the surrounding verbs, as argued above, gives greater credence to *proelia*. Fortgens strengthens his reading of *proelia* by comparing usage at *Theb.* 7.21: *Oebalii coeunt in proelia caestus*; moreover, the continuous motif of the games as *pugnas inermes*, which is made explicit at *Theb.* 6.249 is introduced here. The transmitted *proelia* can be retained. There is a reinforcing juxtaposition of *proelia* and *vires*.

OLD 3 shows how *proelium* is used metaphorically for a range of encounters.

The contests all have their militaristic dimension. Even the Greek equivalent phrase, τὸς γυμνικοὺς ἀγῶνας, displays an element which is martial. Lactantius, *ad*

locum, explains it as *in luctamen*, *in cursus*, *in caestus*. He ignores the other contests though they qualify as fights without arms.

19-20. **ceu...seu...seu**: “as if...whether...or...” An introduction to three consecutive similes. Such clustering of similes is indicative of importance attached to a particular narrative, as at *Il.4.1-72*.

The sound patterning is clear. According to Micozzi (2007:122), *ceu* has “poetic and archaic connotations” but it is used primarily in poetry from Ennius onwards. Skutsch (1985:526) on Ennius frag.361 (Skutsch) cites this as the earliest use of *ceu* extant. Virgil, Silius and Statius often use this introduction to a simile. However Virgil sometimes makes *ceu* the second word in the comparison, as at *A.2.355*: *lupi ceu*. *ceu* occurs some 61 times in the *Thebaid*. Dewar (1991:67) demonstrates that Statius uses *ceu* to introduce similes more frequently than does Virgil.

Statius places three hanging similes/comparisons relating to the Inachians within the first 53 lines of *Thebaid* 6, each at the end of tableau. In the first two cases *ceu* is followed by words implying primacy/latest: *primum*, *Theb.6.19*, and *nova*, *Theb.6.39*. These parallels reinforce the double structure of tableau and simile.

The first simile is located at *Theb.6.19-24*; the others are at 6.39-40 and 6.52-53. Statius does not make the purpose of this first simile explicit. He makes an extended comparison and then moves on to the next event in his narrative. Editors invariably make this a paragraph. It is therefore for the readers/auditors to make the connection between the simile and the narrative.

Readers are required to supply for themselves what is made explicit by other authors. For example, at the end of Virgil's first simile in the *Aeneid*, at A.1.154, he adds *sic cunctus pelagi cecidit fragor*. In this final phrase, the purpose of the simile is explained. However, *Iliad 2* has a cluster of similes at the end of the major preparations after the Greek army has been displayed that are not explained. See *Il.2.455-9, 459-66, 469-73, and 474-6*. Arguably, Statius takes his paradigm for *Theb.6.19-24* from *Iliad 2*. Statius and Virgil each describe the summoning of both an army and competitors and the catalogue which follows this group of similes in the *Iliad* is matched by the series of mini-catalogues of competitors in *Thebaid 6*. Kelly (2007:105) considers epic catalogues and Scott (2009:44-64) examines simile-clusters, in particular those in *Iliad 2*.

Statius' first simile of *Thebaid 6* compares the arrival of the heroes for the contests with the well-trained crew of a ship that can now cross the open seas with confidence. This Roman scene, with its Roman geography, points to the contemporary Roman world. Inevitably, this ostensibly fictive comment invites interpretation in the light of contemporaneous events. It is difficult to avoid recalling that Roman fleets were stationed and trained at Ravenna and Misenum whilst Statius was writing the *Thebaid*; see *Tac. Ann.4.5*.

Unlike Virgil, Statius depicts no boat race in his games. Instead, he substitutes maritime imagery in his description of the other contests, the chariot race in particular. Here, the naval imagery is proleptic of that process.

Statius may also be alluding to the so-called *naumachia*, an artificial pond used for mock naval battles, as described by Suet.*Dom.*4.2 and DioCass. 67.8.2-3. Because the simile looks to a “Roman” sea within a Greek context, it illustrates the dual nature of the games: they are Greek in inspiration but have strong Roman elements. Anachronistic Roman elements in the simile are: *biremes*, *Tyrrhenam*, *lacu*, and *cohors*. See relevant lemmata on each of these words.

Lucr.2.1-4 explores the pleasures of gazing at those in trouble on the open sea, enjoyed by spectators who are safe on land. Here, the trained heroes can undergo such dangers because of their training, *experti*. Pairing the motifs of dangers at sea and overcoming those dangers is common in Epicureanism. Arat.*Phain.*342-52, provides an early example of the “dangers at sea”.

Statius often uses similes with a naval theme: see *Theb.*1.193-6, 3.22-30, 4.24-30, 6.799-801, 9.141-3, 10.13-24 and 10.182-6,11.520-4. In the initial books of the *Thebaid* the dangers of the expedition against Thebes and of a sea voyage are compared. Where there is no simile, in *Thebaid* 2, the narrative is based at Malea, *Theb.*2.33, and a point of real nautical danger, where there is an entry into the underworld. In *Thebaid* 5, the nautical imagery is inverted and becomes drought but even here a woman arrives from across the sea: Hypsipyle. Therefore, all of the first six books of the *Thebaid* have nautical imagery which foreshadows the danger to come. See Kytzler (1962:155-8) and Parkes (2012:58-9) for “sailing-similes” in the *Thebaid*.

Statius' simile can also be seen as an unusual variation on the trope/topos of the "ship of state". Both literally and metaphorically, training ahead of an enterprise makes for calmness on the seas. Such imagery can be traced back to Alcaeus, frag.6 (Lobel-Page), Thgn.671-6 *IEG* (West) and, more directly, to Hor.*Carm.*1.14. Schol. *Ar.Vesp.*29 complains that poets are always making this ship/state comparison. Page (1955:179-97) on Alcaeus frag.6 charts the development of the "ship of state" image, especially in Greek lyric.

But the closest comparison with a ship about to set sail with inexperienced sailors is the preparation and embarkation of the Argo.

19. **trans alta ignota**: *alta*, the plural, the equivalent of "depths" in English, for "sea", as at *Theb.*5.486: *vectum trans alta Thoantem*. Cat.64.1 has the phrase: *super alta vectus Attis*. The phrasing is the equivalent of *longum super aequor*, at *Theb.*4.24 within a sailing-simile.

ignota: "unknown". The focalization is surely that of the sailors: they have never sailed on those seas.

The whole phrase is the equivalent of *trans mare ignotum*. The more unusual wording recalls V.A.2.203 where the serpent emerges from the sea to kill Laocoon: *tranquilla per alta*. *Od.*1.53-4 contains the phrase θαλάσσης/...βένθεα and thus expresses the same idea as *alta*. Ap.Rhod.Arg.1.16 uses: πόντωι, that is, "the open sea". In addition, though it is hard to determine which poet influenced the other, Val.Flac.5.318 reads: *ubi lux altum sparget mare*. Tac.*Germ.*17.2: *quas exterior*

Oceanus atque ignotum mare gignit, likewise focuses on the “newness” of the experience.

The motif of “unknown/strange seas” is found in early texts on the Argo, especially those detailing the return journey from Colchis, and is still found in the writings of Statius’ contemporary, Albinovanus Pedo, with his description of the North Sea; see Hollis (2007:372-81) esp. frag.228. The geographical descriptions which develop in the *Alexander Romance* should be placed in the same tradition. Stoneman (2010) charts the development of the *Alexander Romance*.

19. **biremes**: These are ships with two rows of oars and towers. This arrangement is more often associated with Roman ships than Greek, though it is not unknown in the Greek world. Pitassi (2011) gives an account of the Roman navy. Statius seems intentionally anachronistic here. The archetypal Greek warship is the trireme. Depictions of two-banked ships occur from the fifth century onwards. Morrison, Coates, and Rankov (2000:28) examine the development of the two levels of oarage in ancient boats. They argue that introducing a second layer of rowers actually reduces stability. The extra weight of the rowers absorbs any power gains and depletes both manoeuvrability and ability to crash into the opposition. Statius’ simile suggests knowledge of these weaknesses. The ships are daring the seas despite the poor weather, lack of speed and limited manoeuvrability.

It is possible that *biremes* is used here as the equivalent of *naves*. The twin layers of oars mirror the twin seas described. The word is not common but it does occur at V.A.1.182: *Phrygiasque biremes*, and 8.79. Hor.*Carm.*3.29.62 speaks of:

biremes...scaphae. Inherent in *biremes* is the theme of twins/pairs and their ability to work together. The adjective continues the theme of twins/pairs and their ability to work together.

Eur.*IT*.408 describes a ship with two levels of oars; Xen.*Hell*.2.1.28 and Arr.*Anab*. 6.5.2 suggest variations on that theme. The Greek equivalent, διήρης, does not occur before the second century AD. [Lucian]*Erot*.6 depicts Lycinus travelling in a vessel called a δίκρότων and then notes that this kind of boat plied the Ionian Sea.

ausurae: “about to dare”. Sea-going is traditionally considered in some way transgressive. The sea is not a natural environment for human beings; it belongs to another power, Neptune. Hes.*Op*.618-45 provides an early illustration of a cautious attitude to the sea; Eur.*Med*.1-48 expresses this concern through the nurse’s monologue; and Virgil, at *G*.1.253-6.371-3 and 436-7, depicts caution exhibited towards the sea. V.A.3.72-3: *terraeque urbesque recedunt./ sacra miri colitur medio gratissima terra* expresses this same caution towards the sea-going and leaving sight of land.

Fear of the sea is a common *topos*: see Lucr.4.436, V.A.3.192 and 5.8, Hor.*Carm*. 3.27.31, Ov.*Met*.4.57-72, Ov.*Trist*.1.2.23, and Sil.Ital.3.126-57. From the point when the Argo enters the sea the sea is characterized as an alien environment. Hordern and Purcell (2000: especially 411-23) discuss the historical dangers of sailing in the Mediterranean and supply further examples of fear of the sea. Sen.*Ep*.70 describes the unpredictability of the sea and its manifold dangers. Discussing suicide, the author compares the fickleness of the sea to life and the

termination of life. Historically, Roman maritime inexperience became apparent in the First Punic War. Polyb.1.20-1 describes Roman efforts to learn maritime skills. Statius suggests a Roman reality.

20. **Tyrrhenam:** This sea is located west of what is now Italy and Sicily and up to Sardinia. *Tyrrhenus* means Etruscan in its geographical, rather than cultural, context. Descriptions of storms in this sea are not common before post-Virgilian epic. Statius describes the roar of the Tyrrhenian waters at *Theb.*3.594: *quantus Tyrrheni gemitus salis*. Elsewhere, Hor.*Carm.*1.11.5-6 describes the Tyrrhenian Sea as dangerous: *quae nunc oppositis debilitat pumicibus mare/ Tyrrhenum* and at *Carm.*4.15.3: *ne parva Tyrrhenum per aequor/ vela darem*. At Luc.5.613-5 all the seas around Italy are drawn into a storm: *nam priva procellis/ aequora rapta ferunt: Aegeas transit in undas/ Tyrrhenum, sonat Ionio vagus Hadria ponto*. However, Lucan thus describes all the seas as stormy, not just the sea off the west coast of Italy.

By comparison, descriptions of storms on the Aegean Sea occur frequently. See Hor.*Carm.*2.16.1-4 and Tib.1.3.1-2. Gibson (2006:185), on *Silv.*5.2.5, discusses storms on the Aegean.

The Tyrrheni or Etruscans are the autochthonous race of Italy. The adjective is used poetically of Romans, as at *Sil.Ital.*1.111 and 4.609. It is also used of the Etruscan trumpet, an instrument symbolic of the commencement of war, which is first mentioned at Aesch.*Eum.*567, then at Soph.*Ai.*17, Eur.*Phoen.*1377 and V.A.8.526. The simile is, then, proleptic of the war to come.

A final association is with the leader Tyrrhenus who, in a dispute about his leadership gave way to his brother, as at Hdt.4.94, Dion.Hal.*Ant.Rom.*1.27, and Tert.*De spect.*5. The outline of the story has similarities with the conflict between Polyneices and Eteocles and provides the Etruscan link with the games in Rome.

Arguably there is a connection between Statius' nautical simile and Luc.5.504-676. There, Caesar crosses the Adriatic in a small boat on a stormy night. A further comparison may be made with V.A.5.8-11, especially in the reference to being beyond the sight of land: *maria undique et undique caelum*, A.5.9. Maritime images herald the games for Anchises and Opheltes respectively.

20. **hiemem**: *hiems*: OLD 3: rough weather, as at V.A.2.110-11: *saepe illos aspera ponti/interclusit hiems*. At V.A.3.120 *Hiems* is personified as a storm god to whom sacrifice is given: *nigram Hiemi pecudem*. *Silv.*1.3.95 speaks of: *Aegeas hiemes*. *Hie+ms* is *tempestas/χέιμων* by metonymy. Statius uses metonyms of *hiems* or cognates of *hiems* at *Theb.*1.348, 1.370, 2.144 and 3.26. *hiems* indicates "the climate of the north", as at Varr.*Rust.*1.2.4, V.G.3.356 and Val.Flac.6.335. If, however, *hiems* is taken to mean winter, as at OLD 1a, then the ship is setting out contrary to normal sailing practice: sailing is a summer activity. See Hes.*Op.*618-34 and Veg.*Mil.*4.39. Statius creates assonance by juxtaposing *Tyrrhenum* and *hiemem*.

20. **stagna Aegaea**: *stagnum*: OLD 2: expanse of water. The word *stagnum* does not only apply to an enclosed expanse of water, as at Stat.*Silv.*2.2.28-9, which describes a pool in the grounds of a villa. It can also refer to open water, as at V.A.1.126 and 10.765 and at Luc.8.853. The word also holds ominous overtones: it is used of the

waters around the underworld, as at Prop.4.7.91, V.A.6.323 and Sen.*H.Oet.*1162. *stagna Aegaea* therefore means “the [deadly] Aegean sea”.

Here, onomastic play contrasts the openness of the word *stagna* with the crags implied by the name Aegean. The comparison produces an oxymoron: sharp set against flat. Varr.*Ling.*7.22 observes that: *Aegeum dictum ab insulis, quod in eo mari scopuli in pelage vocantur ab similitudine caprarum aeges*. The Aegean is connected, therefore, with αἴξ. The popular etymology is confirmed by Plin.*NH.*4.51. Maltby (1991:11) discusses the ancient etymology of *Aegeum mare*.

20. **laccessant**: *laccesso*: *OLD* 1: challenge to contest. Hor.*Carm.*1.35.7-8 reads: *quicumque Bithynia laccessit/ Carpathium pelagus carina*. Sailing is a challenge to the natural laws. Luc.3.193-6 observes that: *inde laccessitum primo mare, cum rudis Argo/ miscuit ignotas temerato litore gentes/ primaque cum ventis pelagique furentibus undis/ composuit mortale genus, fatisque per illam/ accessit mors una ratem*. The Argo is also seen as a challenge to the natural order.

laccessant, a subjunctive, is connected to *hiemem* and *stagna* by zeugma. The phrase therefore means: “whether they were to challenge...or...”. The ship takes on the natural order. Similar use of the subjunctive is found at Hor.*Carm.*3.2.10-11: *sponsus laccessat regius asperum/ tactu leonem*. The proper noun preceding *laccessant*, *Aegaea*, has a similar semantic aggression and the word following, *tranquillo*, has a contrasting meaning.

Hill, following P, reads *laccessant* but M and ω favour *laccessunt*. Other variants in the spelling of the verb, *-sc-* instead of *-ss-*, are of no consequence. The subjunctive: “as if they were to challenge”, describes the potential conflict more effectively. *laccessant* should be read.

21. **tranquillo...lacu:** *tranquillus*: OLD 1: calm, as at Pl.*Cist.*110: *qui secundo vento vectus est tranquillo mari*.

lacu: *lacus*: OLD 2: an artificial lake, as Vitr.8.6.2 asserts: *lacus fabricare*. Fortgens surmises that Statius is referring to the volcanic lake adjoining the harbour at Naples where the Roman navy exercised. Statius knew the area. Agrippa converted that lake into a naval base and connected it by canals to both the Bay of Naples and other lakes in the area; see Strab.5.4.5, V.G.2.161, Vell.Pat.2.79.2 and Suet.*Aug.*16.1. This base, and a second at Ravenna, controlled the east and west of the Italian coast. CAH (1996:376, and 383-4) examines the construction, use and significance of these bases.

The adjective *tranquillo* is surprising considering its juxtaposition with allusions to the Underworld, a volcano and the Roman navy. If the lake is at Avernus, at the entrance to the Underworld, it is appropriate to describe it as “still”. It is also an ideal place for the Roman navy to train.

21. **prius...// at cum...tunc:** The sequencing of the events is clear, as would be the training at the lake.

21. **arma:** *arma* means “military arms” generically, *OLD* 2, and is not specifically naval. The expected word here would be *armamenta*: rigging, equipment, especially in a nautical context; see Plaut.*Mer.*192 and Caes.*Civ.*1.58.3. Use of *arma* may be connected with *laccessant* and hint at the provocation of the ship on the sea. The Greek ὄπλα, arms and equipment, has a similar use and provides a linguistic parallel. The use of *arma* implies either unfamiliarity with shipping terminology or aesthetic misuse of the term. Bringing weapons to a training session is surely a parallel to fighting men coming, supposedly unarmed, to “games”. The language here, and below, in the use of *cohors*, reflects the exploratory nature of what is being attempted.

21. **clavumque:** *clavus*: *OLD* 3: tiller. In the trope of the “Ship of State”, he who holds the *clavus* guides, or even saves, the ship. Ap.Rhod.*Argon.*1.400-1: ἐπὶ δ' ἔτρεπον ἀινήσαντες Τίφυν εὐστείρης οἰηήια νηὸς ἔρυσθαι, emphasizes the helmsman Tiphys and at V.A.6.827-71 another helmsman, Palinurus, symbolically, falls asleep and drowns.

21-2. **levesque/ explorant remos:** *levis*: *OLD* 1: light. It is not that the oars are light but that they seem light when moving, almost as if they are floating. The description is from the perspective of an observer rather than a rower. V.A.5.114 describes the opposite: *gravibus...remis*. Statius' change of focalisation makes the phrasing an inversion of the Virgilian idea. An alternative explanation is that, in training exercises, light oars are used but no citation to that effect can be found.

explorant: exploro, OLD 3: try out, as at Theb.3.457: minister...inferre epulas et explorare gustu solitus.

22. **atque ipsa pericula discunt:** The simile describes first attempts to sail. When they actually sail they gain knowledge of the dangers of the sea.

ipsa pericula: “The very dangers”. These are the real dangers as opposed to those merely spoken about in training.

pericula discunt: It is a commonplace that true knowledge is only acquired through experience. Most (2005:esp.28-60) examines this philosophy, though in the biblical context of Thomas’s doubts about the resurrection, John 20:24-29. The nurse in Eur.*Med.*85-6 concludes that only when we experience something ourselves do we really know it. This develops into another commonplace: that experience comes through suffering. The saying παθήματα μαθήματα, “experience is true learning”, can be found as early as Hdt.1.207, Ar.*Thesm.*199 and Pl.*Symp.*222b.

discunt: disco: OLD 1: acquire knowledge of. The verb is in contrast to *scire* which implies knowledge of a person. The sailor-recruits require practice in the seas themselves to gain knowledge of danger.

23. **experta: experior: OLD 4: have gained experience.** The crew, once trained, sails on the open seas. The verb *esse* is omitted twice in this sentence. The compressed language reflects the forced nature of military training. Winter (1907) discusses the omission of *esse* in poetry.

23. **cohors**: OLD 2: crew of a ship, as at V.A.3.563: *laevam cuncta cohors remis ventisque petivit*. It more typically denotes a division of a Roman legion, as at *ThLL* 3.1552.19-4.82. A similar military anachronism is V.A.10.120: *legio Aeneadum*. Later, Adrastus will use *cohors* to describe the expedition, at *Theb.*7.100: *nunc festina cohors*. This use of a Roman military term also suggests the story of the Romans learning to sail for the first time in the conflict against Carthage. See *Theb.*6.19n. [Servius], on V.A.11.500, makes clear the land-army association of *cohors*: *equitum turmae, peditum cohortes appellantur*. *Caes.B.Gall.*2.44.2, and *Liv.*28.14.17 confirm this.

Thus, here, *cohors* is not just a group of men but a Roman military grouping. The simile is anachronistic: a Roman discourse is used in an explicitly Greek narrative. Such anachronism in the similes is a reponse-inviting gesture: Statius invites the implicitly-Roman reader to see connections between the narrative and his own world. Iser (1980) theorizes the ways in which texts invite reader response. Gibson in *SDN* (2009:103-7) considers anachronism in Statius.

23. **tunc pontum**: P, ω and Hill read *tunc*. t prefers *tum* and HRE concurs.

Heyworth (2007:164-5) demonstrates that *tum* is more common when the following word begins with a consonant. Alton, Wormell and Courtney (1997:XVI) also argue for regular use of *tum* before a consonant. See also Hill on *Theb.*1.112. *tum* is to be preferred, though the meaning is unchanged.

pontum: The word is a Graecism: πόντος. The word signifies the open sea, as at *OLD* 1. This is the word used at *Od.*1.4: ἐν πόντῳ πάθει. Statius uses a variety of words for the water/sea: *alta*, *stagna*, *lacu*, and now *pontum*. Each has a specific meaning. The “open sea” is contrasted here with the enclosed “training-lake”. Mayer in *AM* (1999:57-182) surveys Graecisms in Latin poetry.

23. **inrumpere fretae**: *inrumpere*: *inrumpeo*: *OLD* 2: to make an incursion. The verb is used in a militaristic context at *Caes.B.Gall.*7.50 and *Sil.Ital.*9.365. Violence, including sexual violence, is inherent in the verb, as at *Cat.*11.20. The prefix *in-* reinforces the violence.

fretae: *fretus*: confident. The nearest plural noun is *biremes*, at *Theb.*6.19. The similarity of *fretae* and *fretum*: *OLD* 1: a place where the sea boils up, sound or channel accounts for this choice of adjective.

24. **ereptas...terras**: The expedition to Thebes is undertaken to regain “lost lands”. It is impossible to be specific but lost lands are a Roman imperial idea rather than part of the Greek myth.

ereptas: *eripio*: *OLD* 2: snatch. The prefix *e-* emphasises “away”. The lands are unspecified so multiple locations may be imagined. The use of *eripio* should be connected with *raptare*, at *Theb.*6.115.

oculis non quaerere: *HRE*: “and not to look for land when it has disappeared from sight”. Here *oc[c]ulis*: *occulus*: *OLD* 5: “gaze”, turns from a concrete part of the

body to the idea of “gaze”. The sailors in the simile resist the instinct to gaze back at the land. V.A. 3.192-3: *nec iam amplius ullae/ apparent terrae*, and Ov.*Trist.*1.2.23 depict this moment.

ereptasque oculis: Both words connote “hidden/snatched away”. *oculis* is not only “eye” but *oc[c]ulo*, OLD 1, hide.

quaerere:quaereo: OLD1: seek. NH (1970:136) on Hor.*Carm.*1.11.1 suggests that the verb suits the consultation of an astrologer. The implication is that of seeking something which is unseen but potentially there.

The whole image may be seen as an inversion of the more usual perspective of those ashore watching a ship disappear from sight. Here, the focalization is that of the sailors. Gibson (2006:185-6), on *Silv.*5.2.7, collects such images. The passage could also allude to *Il.*2.453-4=*Il.*11.13-4 where pursuit of war is sweeter than returning home.

terras is the final word of the simile and the end of the section. It is in marked contrast with the variety of words that have been used for the sea. The sailors have lost the land as the competitors are “losing [sight of]” their lands for the competition and going on the expedition against Thebes.

25-44: Dawn breaks, and the city of Argos is filled with laments. Lycurgus and Eurydice, parents of the dead Opheltis, lament in the palace. They are joined in their weeping by the Argive and Greek nobility.

Embedded in the description of the Dawn are images proleptic of the games. As the first introduction to *Thebaid* 6 has images of epinician poetry mixed with Odyssean/travel motifs, so, in this second “beginning” Dawn is infused with epinician/games imagery.

Elaborate descriptions of the Dawn are common in epic. In general, descriptions become more elaborate as the genre develops. Sen.*Ep.*122.11 condemns the poet Montanus for over-use of “the setting and rising sun”: *recitabat Montanus Iulius carmen, tolerabilis poeta...ortus et occasus libentissime inserebat*. Hollis (2007:370) quotes Montanus, frag.222, along with Call.*Hecale* frag.74.22 (Hollis) and Ap.Rhod.*Arg.*3.744, as examples of Hellenistic elaboration. Ov.*Am.*1.13 plays with descriptions of dawn and its mythology in an erotic setting.

Other descriptions of sunrise or sunset, varying in their degree of elaboration, are found at *Theb.*1.336, 2.527, 3.407, 5.177, 7.470, 8.271, 10.1, 12.1, 12.50, 12.228 and 12.563. The lack of such a description in *Thebaid* 4 plays with the failure of the expedition to start out for Thebes and the cluster of dawns in *Thebaid* 12 plays with the idea of closure signaling a new beginning.

Normally, epic descriptions of Dawn herald new episodes or books. The Hellenistic editions of the *Odyssey* show that this was a favourite structuring device: *Od.*2, 3, 5, 8, 16 and 17 each begin with a description of Dawn. A similar picture might be established for the *Iliad*. Pfeiffer (1968:115-6) details the arrangement of Homer into the traditional books, as does Taplin (1992:285-93). The list of such

chronological breaks in Homer might be extended if the endings of the previous books are considered. For example, *Iliad* 8 ends with the famous scene of the camp fire; that is, night, *Il.*8.553-65. Austin (1975:67-8) shows that, even at the beginning of the tradition, Homer plays with the idea of time as a divider of action and that such depictions are frequently turned to metaphor rather than being purely perfunctory. De Jong (2001:42) lists seven variations in the description of a sunset in the *Odyssey*. In the *Thebaid*, Dawn marks neither the beginning of a book nor its end. Arguably Statius, in this respect, reacts against the structures imposed by the Alexandrian editions of Homer.

However, Statius' ploy of depicting a beginning (a dawn) in the midst of an end (a funeral), is found in other writers. Thus, at *Il.*7.421-9 Dawn permits the Greeks and Trojans to prepare for funerals. Similar juxtapositions of time and misfortune are found at *Il.*11.1-4 and 24.47-8 and Dawn heralds the suicide of Dido at *V.A.*4.584-5. Statius plays with the *topos*. *Theb.*5.753, the last verse of the previous book, reads: *caeloque cavam nox induit umbram*. However *Thebaid* 6 takes the process back one stage, it does not start with the next day: recent past (night), is followed by distant past, an ἀίτίον of the games at Nemea. Only then does the narrative return to the present.

Thebaid 6 opens the second half of the epic; that is, the beginning of the war proper. The book opens with the beginnings (that is, origins) of the stephanic games, including the founding of the Nemean games; then follows the beginning of the day. The whole of this book revolves around a symbolic character, Archemorus, whose name means "the beginning of death" and/or "the beginning of delay". Statius is

therefore, concretely and obviously, establishing that this is the beginning of the war narrative.

As with the funeral of Pallas, Statius makes Opheltes' funeral obsequies begin with the dawn. However, this goes against both Greek and Roman custom. According to Cic.*Tusc.*1.39 and Plin.*NH*7.16.72 burial of Roman children traditionally took place at night. Thus the daytime funeral of Pallas is justifiable as he is ephebic; that of Opheltes is not; he is, unequivocally, a child. Hope (2009:121) supplies the conventions/rules for Romans mourning their dead. Greek customs for child-burial differed again. Intramural interment was more common and occurred nearer to the home. Less expense was devoted to a child's burial than to an adult's. For detailed archaeological evidence of Greek child-burial see Kurtz and Boardman (1971:71-98 and 188) and Garland (2001:77-104). Thus the inordinately elaborate funeral for this infant "hero" does not correspond to any normative child-funeral within Greek or Roman experience. The open and exaggerated, if not performed, grief has a counterpart in Plin.*Ep.*4.2 and 7 but the ritual and its cost can only be found in accounts of imperial burials. In short, the description is a literary/metaphorical construction which uses aspects of realism to provide commentary on Roman reality.

As a literary topos, formal ritual lament for a dead child, of the type found at *Theb.*6.28-44, is relatively rare. Nor is such a tradition substantiated by epigraphic evidence. There are examples of inscriptions for children but none for perinatal children. Wiedemann (1991:47, 53, 64 and 66) provides examples.

Hope (2009:51-2 and 137-41) discusses this comparative absence of formal lament for very young children. References to lament for a young child may be found at Tac.*Ann.*15.23; Plin.*Ep.*4.2 and 7; Sen.*Ep.*99; Mart.7.96; Stat.*Silv.*5.5; Auson.*Parent.*10 and Front.*De Nepote Omisso* 2 and *ad M.Caes.*1.6.7.

Yet the above instances differ significantly from that in the *Thebaid*: they are explicitly Roman and have some sort of historical basis. These Roman examples provide a corrective to the assumption that everyone accepted the legal tenet that young children were not people.

25. **clara.../...pallentis**: *clara*: The meaning of *clarus* hovers between “bright” and “famous”, as at *OLD* 2 and 6. Dawn is, by definition, “bright” and in epic the elaboration of the description of Dawn is part of the way in which the latter is made “famous”.

Here, the word is a deceptive leitmotif for the passage that follows: *clara... Tithonia* arrives and *Nox* and *Somnus*, both associated with death, depart. See *Theb.*6.27n for comparative passages. Yet the day ushers in an end and its brightness brings darkness.

The use of *clara* is as much for its meaning: “famous”, *OLD* 6, due to its events, as “bright”, which is the more usual meaning. The combination of *clara* and *Aurora* does not occur elsewhere in the *Thebaid* but at V.A.5.43 *clara dies* indicates the beginning of the “*Parentalia*”.

*Theb.*6.25 is a golden verse. That is to say, nouns and adjective are symmetrically arranged around a single substantive. Wilkinson (1970:215-20) considers golden verses and variations of arranged verse. The effect is difficult to assess beyond adding significance to the content by its crafting. The same difficulty is found in assessing the strong alliteration in *Clara...caelo...currus*. The overall effect is to mark out the passage as reinforcing transition, partly by meaning and partly by craft.

Clara.../...pallentis: “bright...pale”. This is a near-antithetical positioning.

25. **laboriferos**: *SB*: “toil-bringing”. This compound adjective does not appear elsewhere in the *Thebaid*. Like the compound *multivago* at *Theb.*6.1, it is placed at the beginning of a paragraph and is charged with an epic, archaic and Greek aesthetic; see *Theb.*6.1n. The adjective is also found at *Ov.Met.*9.285 and 15.129 and at *Silv.*4.6.26. Norden (1903:176-7), on *V.A.*6.141, discusses use of compound adjectives in epic. The connection of dawn with work is often exploited.

*Eur.Phaeth.*71-86 (Diggle) has shepherds, huntsmen, and sailors all starting their daily tasks as Dawn appears. Similarly, *Ov.Am.*1.13.13-16 refers to the work of men in fields and with the plough.

25. **caelo**: A dative of end of motion, as at *V.A.*2.688: *caelo palmas cum voce tetendit* and 5.451: *it clamor caelo*. Woodcock (1959:47-8) considers use of the dative. *HRE* translates it as: “up into the heavens”. However *SB* renders it purely locative: “in the sky”. The Virgilian parallel makes the former more likely.

25. **Tithonia**: “the Tithonian woman”. Aurora is referred to by her husband’s name. The choice of appellation immediately brings to mind aging, death and failed youth, all of which are themes in the Statian narrative. V.A.8.384 and Ov.*Fast.*3.403 combine *Tithonia* with *coniunx* (spouse). At Val.Flac.1.311 she is referred to as *alma...Tithonia* and at 3.1 as: *tertia...Tithonia*. Aurora is famous through the story of her husband, Tithonus, who gains immortality but without youth. Usually portrayed in a state of decrepit old age, his ultimate fate was to become a cicada. The first definite reference to Tithonus becoming a cicada is at Schol.*Il.*11.1. Eos (Aurora) is depicted as leaving the bed of Tithonus at *Od.*5.1 and *Il.*11.1-2. The *Hymn Hom.Ven.*218-38, with commentary by Faulkner (2008:270-7), gives full account of the Tithonus/Eos story but it cannot be dated accurately, and therefore precedence cannot be established.

The myth of Tithonus functions as a strong contrast to the short life of Opheltes, and as a warning against long life. Eos is, here, tainted with the idea that old age can be painful. Like much else that should signify light, happiness and renewal in this part of the *Thebaid*, the hopeful nature of the Dawn is undermined.

Tithonia is similar to τίτθη, a nurse or wet-nurse. It is the negligence of a wet-nurse that causes the death of Opheltes. If, as often happens in Statius, there is an onomastic play on the name, then she, *Nox* and *Somnus* bring in both the day and the beginning of the death, that is Archemorus, at Thebes.

25. **currus**: *currus*: *OLD* 1: chariot (generic). The chariot of the sun is a commonplace image. Ov.*Met.*2.1-400 plays with the image of the Sun/Apollo’s

chariot. The chariot, though, has other associations. The chariot race will be the first contest of the games, at *Theb.*6.238-549, and has primacy in terms of reputation. Miller (2004:75-8) argues that the chariot race is the most prestigious event. *currus* is often used with metapoetic intent. *Stat.Silv.*4.7 represents poetry as a chariot and at 5.3.139-40 the victories of his father are described in terms of athletic contests. This imagery is not new: Pindar constantly compares poetry to an athletic contest. Simpson (1969:438-73) considers this imagery. *Hor.Carm.*1.1.1-8 utilizes this imagery in a Latin context. *NH* (1970:3-9) collects other examples. Here, *currus* is simply a means of motion symbolic of celestial motion.

The chariot also suggests a Roman triumph, where the chariot is the focal point of the procession. Beard (2007:esp.83-4 and 124-8) examines the make-up of a procession in a triumph. Lovatt (2005:23-5) discusses the *currus* as central to a triumph. Again normative expectations are defeated: the funeral is not in any way a triumph.

The chariot is not always associated with victory. Agamemnon, at *Aesch.Ag.* 882-913 arrives on a chariot only to be murdered. His chariot is triumphal but for him constitutes disaster. The same is true of “Tithonia’s” chariot: this wife of an aged man brings “toil” rather than spoil and the light she brings will be shed upon a funeral.

26-9. **extulerat.../...fugiebat.../...mugit/ frangunt/...multiplicant**: There is a careful use of tenses in this description. First Tithonia arrives, then *Nox* and *Somnus* depart and finally the ritual mourning begins. The narratee is brought from the furthest point in the past, represented by the pluperfect, to the immediate past,

represented by the imperfect, to the present of the narrative. That present depicts the laments within the palace. A similar use of tenses can be seen at V.A.7.148-50.

Statius has taken the sentence, over six verses long, shown the series of events, and arrived at the beginning of the funeral ritual.

26. **extulerat**: “had brought out”. The pluperfect explains that chariots had been carried out before being hitched to horses.

26. **vigiles...habenas**: *vigil*: *OLD*: wakeful, awake. This is a transferred epithet: the adjective, *vigiles*, belongs more easily to the goddess than the reins. By this transference, the emphasis is placed upon the means by which sleep is removed. *Hor.Carm.*3.8.14 and 3.16.2 and *Ep.*2.1.113, *Ov.Met.*2.112 and *Luc.*5.143-6 employ the adjective in the context of dawn/light and sleeplessness/wakefulness.

The *habenas* are the means controlling the chariot. *Anac.frag.* 417.4 *PMG* (Page) utilizes the image of ἡνίχας metaphorically to denote control in love and love-making. *habenae* is used metaphorically of power at *Silv.*1.1.83 and 4.3.130, *Theb.*1.30 and V.A.6.1 and 7.600. Austin (1977:30) argues that *habenae* are used for a release of energy. At *Theb.*6.329 and 478 there is a metaphorical use of *habenae* as “power”. See Pavan (2009:154 and 222) for details. *Ov.Met.*15.481: *accepisse Numam populi Latialis habenas*, illustrates the political concept of “reigns of government”. Dawn is given minimal description and then the grief of the palace is described.

26. **deae pallentis**: *SB*: “pale goddess”, Aurora, Dawn.

pallentis: pallens: OLD 1a: pale, but also OLD 1b, “people of the underworld”, as at Stat.Theb.2.48: pallentes...umbras and V.A.4.26 and 243. She is pale because she has literally come from a world below and has not risen in the sky.

The paleness of dawn is also described at *Theb.2.333-4: utque ex toris primo complexa iacebat/ aurorae pallore virum*. V.G.1.446 also has: *pallida...Aurora*. At V.A.4.26, and 4.243 the inhabitants of Hades are pale. Dawn is as pale as death, as pale as the corpse of Opheltes, or even as pale as one in Hades. It is an appropriate colour for light dawning upon a death and a cremation. Ovid exploits this colouring at *Met.7.209: pallet nostris Aurora venenis*. This paleness contrasts strongly with descriptions of Dawn in vibrant and positive colours from Homer onwards. See, for example, *Od.2.1: ῥοδοδάκτυλος ἠώς*. Statius defeats reader-expectation in that his depiction of Dawn deliberately lacks strong colour contrasts. André (1949:345-51), and Kroll (1960:108) on Catull.61.9, discuss use of colours in Latin poetry. See Estèves (2005: 96-120) on use of colour to tragic effect.

27. Et Nox et...Somnus: It is unusual to have such a collection of monosyllabic words. The staccato effect of these accentuates the rapid retreat of Night and Sleep. Norden (1916:323), on V.A.6.791, discusses use of monosyllables to begin verses. Quint.*Inst.9.4.92* and Dion.Hal.*Comp.12* criticise such groupings as too staccato but this is precisely the effect sought here.

Statius links Night and Sleep but the usual combination is Sleep and Death. At the death of Sarpedon, at *Il.16.672*, the latter two are described as brothers: Ὑπνώϊ καὶ

Θανάτωι διδυμάοσιν. V.A.6.278 describes: *consanguineus Leti Sopor*, where “of the same blood” is a near equivalent to “twin”, and later, at A.6.522: *alta quies placidaeque simillima morti*. Val.Flac.8.70-4 links the two. Further examples of Night and Sleep are listed at Gibson (2006:383).

Stattius frequently personifies abstract concepts in the *Thebaid*. These include: *Ardor*, 4.622; *Clementia*, 12.482; *Decor*, 2.287; *Discordia*, 2.288; *Dolor*, 2.288; *Fides*, 11.98; *Fuga*, 10.559; *Furor*, 3.424; *Ignavia*, 10.90; *Impetus*, 7.47; *Insidiae* 7.50; *Ira*, 3.424; *Iustitia*, 2.360; *Luctus*, 2.287; *Metus*, 4.662; and *Pavor*, 3.426. To this list may be added *Fama*, 6.2. The cult-worship of personified/deified abstractions led to the development of extended description in epic but personification can be found from the beginning of the epic tradition. Notable groups of personified ideas are found in the description of the palace of Sol, at *Ov.Met.*2.24-30, and in the account of the cave of Sleep at *Theb.*10.84-136. Feeney (1991:241-2, 365-70 and 380-91) discusses the growth of personification in Roman religion. As is shown below, Statius not only personifies ideas but also animates landscapes. Stafford (2000) explores relationships between personification and religion and Smolenaars (1994:29-30) comments on personification at *Theb.*7.47-54. The classic account of personification remains Lewis (1936).

27. **cornu...inani**: The horn of Sleep is now empty: night has ended; day begins. Images of the horn of sleep are more common in art than literature. Mattusch (1996:158) collects both literary and artistic representations of sleep. The literary image is often that of a personified Sleep pouring sleep, a liquid, from the horn, as at *Stat.Theb.*2.144-5: *exceptamque hiemem cornu perfuderat omni/ Somnus*. Sleep also

“pours” words over Palinurus: *funditque has ore loquelas*, V.A.5.842, and feathers, “pour” at Stat.*Silv.*5.4-16. The horn of Sleep appears at *Theb.*2.144, 5.199, 6.27 and 10.111. Evidence for the popularity of the image is found in Val.Flac.8.72 and Sil. Ital.10.352. Mulder (1954:119-20) and Gibson (2006:379-92) discuss images associated with Sleep.

28-30: Focus now shifts to the formal laments for Opheltes. The language here reflects the lament for Pallas, another example of early death, V.A.11.29-58. Newlands (2002:295-6) argues that the fractured echo from the woods, *Theb.*6.28 and the disturbance caused by the death of Opheltes are “a reflection of the social and political confusion of the rival states”. Newlands aptly compares these verses with *Silv.*4.3 where the construction-noise from Domitian’s highway is in harmony with nature.

28. iam plangore viae gemitu iam: The repetition of *iam*, meaning “now”, gives a graphic immediacy to details of street and palace. Willis (1994:106) demonstrates that such repetition is common in the *Aeneid*, is more frequent in the *Thebaid* and is a feature of “epic diction” *per se*. The chiasmic ordering, with its repetition of both the word and the case of the noun, also reinforces the immediacy of *plangore* and *gemitu*.

plangore viae: The streets lament; they are thus animated. See Introduction 11 on “animation”.

plangor: *OLD*: the action of beating the breasts in lament. The activity is associated with women but not unknown in men; see *Sil.Ital.33.389* of Scipio: *pulsato... pectore*. Other examples are found at *Eur.Elect.146*, *Sil.Ital.2.549-50* and *Stat.Silv.3.3.176-7*. See also Gibson (2006:88) on *Stat.Silv.5.1.21*.

viae: use of *viae* is anachronistic. These are a feature of Roman urban landscapes rather than Greek. Roman *viae* were essential to the infrastructure of the empire, connecting its many parts both economically and politically. Moreover, the Roman *viae* had a processional and triumphalistic quality which had no counterpart in Greece. There is no rhetoric of *viae* in Greek culture of the sort that the *Via Domitiana* of *Stat.Silv.4.3* describes. Only the ἱέρα ὁδὸς from Athens to Eleusis could be considered equivalent. Even the Panhellenic sanctuaries of Delphi and Olympia had no significant roads connecting them to major conurbations. Coleman (1988:102-5) discusses the propaganda value of roads to imperial Rome; Gates (2003:322-3) evaluates roads as part of the imperialistic infrastructure. Here, Statius applies the anachronistic word not in a context of success but one of failure and sorrow.

A further meaning of *viae* relates to amphitheatres, as is explained at *Tert.De spect.3*. The *viae* are the “gangways” between the various banks of seats. Again this is an example of the same word used in different contexts.

gemitu: Statius makes the distinction between *plangor*, “the beating of breasts”, and *gemitus*, “weeping”. The ritual beating of breasts has a contrasting sound to that of the weeping. Virgil makes the same distinction at *A.2.486-8*. Within the palace of

Priam: *at domus interior gemitu misero tumultu/ miscetur, penitusque cavae plangoribus aedes/ femineis ululant; ferit aurea sidera clamor*. The physicality of the former is absent in the latter. Both Solon, at Plut.*Sol.*21.4, and the *Twelve Tables* frag.10.1-11(Warmington), esp.4, explicitly forbid excessive lament and self-harm.

28. **regia**: This word has specifically Roman associations: the *regia* was the home of the *pontifex maximus* and Julius Caesar and Augustus had accreted the role of priest to themselves, see Aug.*Res.Ges.*10.2. The coinage of Nero and Julius displays symbols of priestly status thus showing a continuation of this tradition. See *BNP* (1998:204-7, vol.2).

regia operates as a Latin equivalent of the Homeric μέγαρον. The word is also associated with the palace of King Numa, which was near the precinct of Vesta in Rome, Cic.*Mil.*37. The royal pretensions of the word are congruent with the pretensions of epic *per se*. The term is used of Evander's home, at V.A.11.38, where there is a deliberately-hyperbolic description of a rustic reality; similarly at A.8.363, Aeneas' *praetorium* is described as a *regia*.

Greek tradition required that the pre-funeral vigil be attended solely by immediate family, take place indoors and end at sunrise. Dem.43.62 quotes the legislation of Solon to this effect. Alexiou (1974:15) discusses ritual waiting at the home of the deceased. In *Thebaid* 6 the leaders of the expedition intrude. This is yet another indication that they flout convention.

28. **mugit**: *mugit* should be plural to agree with the plural subject. The singular may be supplied for metrical reasons. Such a mismatch of number occurs when the

subject is treated as as a “collective”, as at Cic.*Fam.*5.5.8: *senatus populusque Romanus intellegit*, Cic.*Fam.*5.11.20: *neque Caesar neque ego habiti essemus* and Cic.*Rosc.Am.*10: *fama et vita innocentis defenditur*. Here, implicitly, the whole environment is filled with grief. See *Theb.*6.178n for a comparable example.

mugio: OLD 1: “low”, used of cattle. Alfius at Hor.*Ep.*2 asserts the sound as quintessentially rustic: *aut in reducta valle mugientium/ prospectat errantis greges*. The connection between the sound of lament and lowing is explicit at Sil.*Ital.*14.217: *immugit flebile*. Watson (2003:93-4) discusses onomatopoea, especially the sound of animals. The word is used here in its transferred sense of “bellow” or “cry out” to describe the lamentation of the household. Similarly, in the palace of Evander, at V.A.11.38, *maestoque immugit regia luctu*; V.A.12.722: *gemitu nemus omne remugit*, and Ov.*Met.*1.732, and [Sen.] *Herc.Oet.*800-3. The proximity of *plangore*, *gemitu* and *mugit* goes beyond the more usual combination of *gemit-* and *mugit-*. There is irony here: this is bellowing rather than sincere mourning. This is the first time in the *Thebaid* that *mugio* has been used metaphorically (it is used of a heifer at *Theb.*2.325). *mugio* occurs more frequently in the second half of the *Thebaid* than the first: up to *Thebaid* 6 it appears twice; thereafter twelve times; see Klecka (1983:41).

mugio is also used of a trumpet, the instrument which sounds the beginning of war, as at V.A.8.526: *Tyrrhenusque tubae mugire per aethera clangor* and Lucr.4.543: *cum tuba depresso graviter sub murmure mugit*. Veg.*Mil.*2.22 is explicit: *tubicen ad bellum vocat milites et rursus receptui canit*. Thus the sound is proleptic of the beginning of war.

29. **flebilis**: *OLD* 6: tearful. Statius juxtaposes three words meaning grief: *plangore*, *gemitu* and *flebilis*. Adverbial use of *flebilis* occurs at *Theb.*6.14: *Isthmos, Echioniae responsant flebile Theba*, and *Sil.Ital.*14.217: *immugit flebile*. Here, an animated palace is tearful. The whole environment, both inside and out, is weeping. The word is often found on funerary inscriptions, *ThLL*6.1.891.24-45.

29-30: **acceptos...frangunt/ multiplicant**: The order of participle and verbs makes clear the sequence of events. The sounds are received, broken up, and therefore multiplied.

acceptos: *accipio*: *OLD* 1: receive. This is the first stage in a description which rejects the physics expressed at *Lucret.*1.353-4. Lucretius posits that: *inter saepta meant voces et clausa domorum/ transvolitant*. Statius contradicts this belief about the dissipation of sound by stating that sound is multiplied by its breaking. No scientific explanation of the phenomenon is offered by Statius. Though description of the sound created is hyperbolic, the register of language is as much scientific as epic.

frangunt: *frango*: break. *Lucret.*4.526-7: *corpoream quoque enim vocem constare fatendumst/ et sonitum, quoniam possunt inpellere sensus*, establishes the corporality of sound and, as sound has a body, here it literally breaks on the trees of the grove. Similar ideas are expressed at *Stat.Silv.*4.3.63: *echon simul hinc et inde fractam* and *V.A.*3.556: *fractasque ad litora voces*.

multiplicant: OLD 1d: multiply [a sound], as at Curt.3.10.2: *nemora multiplicato sonu referent*. It is later used at *Theb*.6.791 in the context of the boxing match. Because of the corporeality of sound in Epicurean physics, the concept of echo is described here. Lucr.4.572-9 provides an account of the physics of echoes. Statius summarises the idea of *sex...septem ...voces*, at *Theb*.4.577, in his use of the verb *multiplicant*. Plin.HN.35.15: *turres septem acceptas voces numeroso repercussu multiplicand* is similar.

29. **nemora avia**: “trackless groves”, as at Stat.*Theb*.2.79: *nemorosa per avia*, and *Theb*.5.564-5: *nemorumque per avia densi dissultant nexus*. Likewise, Sil.Ital.15.790 reads: *nemora avia*. The phrase recalls V.A.2.79, *nemorosa per avia* and, at A.7.580: *nemora avia*. Virgil reflects Lucretius, 2.145, 2.346 and 5.1386. Luc.1.569 supplies the variation: *magnaeque per avia voces/ auditaenemorum*. Ov.*Met*.1.479 describes Daphne’s desire for solitude: *expersque viri nemora avia lustrat* and Ov.*Fast*.6.9 describes: *nemus arboribus densu*. Eur.*Bacch*. 218-9 speaks of: ἐν δὲ δασκίοις ὄρεσι. The density of the grove creates the echoes and distortions of the sounds which will be described in the following verses. Soph.*OT*.719: εἰς ἄβατον ὄρος and ἐρημον ἀν’ ἄλλος at Eur.*Hyp*.725 (Sommerstein). Mulder (1954:81) discusses the variation: *nemorosa avia*, at *Theb*.2.79.

Etymologically, *nemora* can be connected with Nemea. Paus.2.15.2 records that the area was renowned for its sacred groves.

30-38: The scene is comparable to one in a Greek tragedy. The tableau of father, mother and maidservants/ chorus, who are all reacting to a dead body, is reminiscent

of Euripides' *Trojan Women* where Hecuba laments the death of her son Astyanax. The parallel is one of situation rather than intertext. As will be documented, the action is frequently described as if "stage directions" for the major characters.

30-1. **ipse.../...genitor**: *ipse* emphasizes the unquestioned nature of the relationship: he is "the very" father. *Stat.Theb.6.37*: *ipse pater* has the same force. Here, Lycurgus divests himself of other roles. He is as much priest and king to Opheltes as he is father but here the emphasis is on the relationship between himself and his posterity (now defunct). The death means a break in the *gens*. Dickey (2002:114) argues that *genitor* is, "poetic". In a similar way, Amata calls her husband Latinus "*genitor*", *V.A.7.360*. Horsfall (2000:250) examines use of *genitor*. The *parerga* surrounding Lycurgus are regal but his status as father is foregrounded here. Elsewhere he is described as *ductor Nemeae*, *Theb.5.733*.

30. ...**sonos. Sedet**: *sonus*: *OLD* 1: sound or noise. *V.A.2.423*: *atque ora sono discordia signant* and *A.12.619*: *confusae sonus urbis* show how the word is associated with discord and confusion. Alliteration of the letter "s" strengthens the continuity of meaning: both palace and king are in mourning.

sedet: "sit". The verb is often used of officials in session, as at *Cic.Brut.43.161*: (*Scaevola tribuno*) *in Rostris sedente suasit Serviliam legem Crassus* and at *V.A.1.505*: *resedet*, when Dido gives laws and ordinances. Similarly Picus, at *V.A.7.186-9*, sits in judgement enveloped in symbols of authority. However, the image of the rational law-giver in session is completely inverted. Lycurgus is conscious of neither the law nor the responsibility that is incumbent upon one in

authority. He is the antithesis of another Peloponnesian ruler, Lycurgus the Spartan law-giver, whose rule, laws and order became archetypal. Cartledge (2001:55-67) discusses Spartan Lycurgus.

Statius clearly establishes his Lycurgus's authority through the symbols of palace, throne and sceptre. Aesch.*Agam.*42 also links throne and sceptre with power: διθρόνον...δισκήπτρον. However, in Statius, those symbols are rendered worthless by Lycurgus' inaction and continued lament. Cairns (1989:1-29) collects references to symbols of royalty in epic. In the *Odyssey* Odysseus finds no throne in his palace on his return. His power has been removed (he has been "de-throned") whilst away. The suitors en masse – sitting on expensive *chairs* – "reign" instead. However, at *Od.*6.307, Nausicaa mentions the throne, θρόνος, of Alcinous. Earlier, at *Od.*2.14, Telemachus sits in the θωκῶι of Odysseus. The archaeological remains of palaces such as Knossos each clearly have a throne which is central to the workings of the palace and therefore to political and social power. Manning in Shelmerdine (2008:105-21) discusses the archaeology of palaces and de Jong (2001:22) the motif of "seating arrangements". De Jong argues that when persons sit opposite each other it implies "intimate conversation".

30-1. **exutus honoro/ vittarum nexu**: *exuo*: *OLD* 2: strip off. A similar casting aside of ornament occurs for Bacchus at Stat.*Theb.*7.149-50: *non crines, nonserta loco, dextramque reliquit/ thyrsus, et intactae ceciderunt cornibus uvae. exutus honoro*, taken in isolation, might be construed as "he strips off his honour" and therefore "unmans" or "de-heroizes" himself. From this point he abandons himself to "womanly" grief and excess.

honoro/ vittarum nexu: *honoro* is found in both P and Ω. However O and M prefer *honore*, which results in the awkward juxtaposition of two separate ablative nouns: “stripped of honour” and “with a knot of”. Moreover, there is no connecting word in the text. *honoro*, the adjective, eliminates this problem and is to be preferred.

vittae were bands of twisted wool. Tied around the forehead of the priest, they symbolized his honourable status. Their symbolic and honorific significance is summarized at Sil.Ital.16.268 as: *vittaque, maiorum decoramen*. Silv.2.1.26 speaks of: *vittis et frontis honore soluto/infaustus vates*, where the *vittae* are symbolic of Statius’ poetic status. Achilles wears purple bands at Ach.1.611: *cinxit purpureis flaventia tempora vittis*. Ov.Ars.3.483 uses: *vittae...honore*, where he discusses the behaviour of women. The Greek equivalent of the *vittae* is the διάδημα; see Austin (1964:74) on V.A.2.13. *SB* avoids a complicated periphrasis by translating the Statian phrase as: “stripped of his honourable fillet”. *HRE* translates it as “stripped of the woven honour of his fillets”. This is closer but does not explain *nexu*. The fillets are bound by the *infula*. So “stripped of the bound honour of his fillets” is closer still.

nexu is a cognate of *necto*. The word functions in the same way as the Greek cognates διάδημα and δέω: bind. This binding is *honoro* because it is symbolic of the status, the *honos*, of the priest. *nexu* here echoes *Theb*.6.8: *vipereo...nexu*. Both *exuo* and *nexu* are words associated with snakes, as at Lucr.4.61, V.G.3.423, Ov.*Met*.10.105. The repetition of the “- /ex /-” sound reinforces the connection. The scholia suggest that Lycurgus is dressed simply, as befits someone who mourns.

31. **genitor**: Found predominantly in poetry, see *PHI*, this affectionate mode of address is used by children to their fathers.

Statius uses *genitor* in the lament for his own father at *Silv.*5.3.3, 57, 73, 252 and 274. See also V.A.1.134: *Anchisem genitorem*. Dickey (2002:329) considers the levels of relationship implied by *genitor*. Zissos (2008:19) argues that the word is used in a solemn way. At *Theb.*6.31 its use focuses attention on both Lycurgus' paternity, and the solemnness of death. The appellation will occur again at *Theb.* 6.47.

31-2. **squalentiaque ora/ sparsus**: Cleanliness and shaving are among the purification rituals of a priest; lamentation rituals require the converse. Here, the usual snatching at hair and uncovering of hair is transferred from females to a male. He is in effect, unmanning himself. At *Il.*23.41 Achilles does not shave or wash and Priam neglects himself at *Il.*24.163-8. *Od.*24.316, and V.A.10.844 also describe a lack of washing as part of the mourning ritual. Earlier, *Theb.*3.135 describes Ide as having: *squalentem...comam*.

squalentia: *squaleo*: *OLD*: to be crusted with dirt, as at *Cic.Sest.*14.32: *luget senatus, maeret equester ordo, tota civitas confecta senio est, squalent municipia, afflictantur coloniae* and V.A.2.277: *barbam squalentem*. See also *Stat.Theb.*12.364: *squalentem et crasso foedatam sanguine vultus*. The core noun *squalor* has connotations of "roughness of surface", *OLD* 1. The assonance between *squalentia* and *sparsus* reinforces the meaning.

sparsus: sprinkled. *ora*, and *barbam* are accusative of respect. *spargo*: OLD 2b is used of loosened hair. The verb is often used in the context of mourning, as at Cat.64.224 and V.A.10.844 and 12.611. Again the behaviour is more feminine than masculine.

31-2. **–que.../...et**: This combination is avoided in prose but common in epic as well as in the shorter poems of Catullus. Dewar (1991:139) discusses this combination.

32. **.incultam**: *incultus*: OLD 2: not cared for. This same word is used at V.A.6.300 to describe Charon, ferryman to the Underworld: *ingenium ingens inculto latet sub corpore*. There is a reinforcing juxtaposition in *incultam ferali* even though the two words do not connect grammatically.

Taking an anthropological perspective, Douglas (1966:36-51) makes connections between the ritual dirty and unkempt appearance and the more abstract issues of impurity and death. Parker (1990), using Douglas (1966), provides a general account of pollution and Greek religion.

32. **barbam**: *barba*: OLD 1: beard. The beard symbolises Lycurgus' age, wisdom and status. His unkempt beard therefore reveals his lack of concern for dignity and position. The description of Bacchus at *Theb.*7.149-52 also gives symbolic status to hair. In a similar manner Pers.4.1, calls Socrates: *barbatum...magistrum*.

The beard has wider cultural significance. It is less a sign of traditional Roman *dignitas* and manliness than a sign of commitment to Hellenic values. Consequently,

portraits of the Julio-Claudians show them as clean-shaven and only Nero, the philhellene, is portrayed with a beard. Significantly, Domitian and Hadrian are, likewise, always represented as bearded. Elsner (1998:60-3) discusses the beards of the Roman emperors. The connection between beards and philhellenism is epitomized in Julian the Apostate's satire *Misopogon*, in which the author's own beard explicitly becomes a symbol of his attachment to the Olympian gods and Greek culture. Morgan (1997:209-14) discusses the Hellenic practice of wearing beards in *aemulatio* of emperors.

32. **ferali pulvere**: “with funeral dust” *ferali*: *feralis*: *OLD* 1: associated with death, as at *Tac. Ann.*3.1.4: *urnam feralem*. The *Feralia* is the festival of the dead on 21st February and one of the last days of the *Parentalia*, as is described at *Ov. Fast.*2.569. The etymology is connected with *fero*, “carry”, from the custom of carrying the dead on a *ferculum*. The placing of *ferali* and *pulvere* together is tautological but it does recall the festival. Here, Statius may be commenting obliquely on Virgil's games in honour of Anchises, which are described as if part of the *Parentalia*.

pulvis: *pulvis* has also athletic associations, as at *Theb.*6.7, 6.304, 411, 469 and 493; see *Theb.*6.7n. At *Theb.*6.7, the victorious athlete “wipes off” the dust with his crown of olive whilst here Lycurgus does the opposite: he “puts on” dust to denote his “defeat” or loss. As significantly, *pulvis* is connected with “the dust of battle”. Examples include *Val. Flac.*7.645: *Getico...pulvere*, similarly *Theb.*4.261 and *Juv.* 11.200.

Lycurgus covering his head with dust and having an untended beard is comparable to Achilles covering his with dust at *Il.*18.23 and refusing to wash and comb his hair at *Il.*23.35-45. This is only marginally more decorous than Priam at *Il.*24.164 where κόπρος covers his head and neck. Priam, too, is a father and he is recalled by these actions. Other instances of dirtying the hair in lament can be found at *Il.*18.23, 14.163, *Od.*24.316, *V.A.*10.844, *Cat.*64.224, and *Ov.Met.*8.529.

33-7: The lament of the queen and her retinue is now described. Here, as in the *Iliad*, the women display more grief than the men. See *Il.*24.710-75, where all the women connected with Hector lament. The grief of Achilles, especially at *Il.*18.22-34, is portrayed in accordance with traditional representations of feminine emotion but then the nature of the relationship between himself and Patroclus is gender-ambiguous. *Tac.Ag.*29.1 says of Agricola's loss of a son: *quem casum neque ut plerique fortium virorum ambitiose, neque per lamenta rursus ac maerorem muliebriter tulit*. Tacitus thereby contrasts masculine and feminine mourning. Statius makes the contrast between the king and the queen though neither entirely conforms with expected gender stereotypes. Other descriptions of grieving as the province of women are: *Cic.Tusc.*3.62, *Sen.Con.Marc.*2.3.4 and [Plut.]*Cons.Ad Apoll.*4. Alexiou (1974:6-8) and Cebrian (2006:88-112) discuss female roles in mourning.

Two paradigms for female grieving may be cited: Cleopatra's excessive and self-harming grief at the death of Mark Antony, as at *Plut.Ant.*31.3, and the austere response of Livia to the death of Drusus the Elder, as described by *Cass.Dio.*48.31.3. Here, though in different circumstances, Eurydice is closer to Cleopatra.

33. **asperior**: *OLD* 5: harsh to hear, grating. The usual meanings are “fierce” or “rough”. Here, though, it is an auditory rather than visual or tactile perception. In all cases the perception is painful. Cic.*De or.*3.171 explains: *stuerere verba sic, ut neve asper eorum concursus neve hiulcus sit*. See *NH* (1970:419) on Hor.*Carm.*1.37.25 for discussion of *asper*. Sil.*Ital.*11.70 uses the expression: *asper...clamor*. The sound of the queen’s lamenting is harsher and higher pitched, than that of the king.

33. **contra**: *OLD* 1b: opposite. *contra* also has the non-locational meaning of “contrasting”. Implicitly, the behaviour of the king and that of the queen are being compared. Eurydice is facing the seated king – a somewhat difficult position if they are to communicate with the rest of the court. *HRE* translates this as: “opposite him”. When Odysseus approaches Alcinous and Arete in Phaeacia they are sitting on thrones next to each other, *Od.*7.141. If this side-by-side paradigm is the norm then the lesser status of Eurydice, her feminine role and her separate position in the mourning from the king are demonstrated by her location. There is also the suggestion that the king and queen are absorbed in each other rather than their subjects.

By contrast, at *Il.*9.189-90 Patroclus sits ἐναντίος Achilles when the delegation tries to persuade the latter to return to the conflict. Again, when Penelope questions Odysseus for the first time, *Od.*19.55 and 100-1, she sits opposite him so that she may carefully monitor his responses. In Apollonius of Rhodes the chairs/thrones of Hypsipyle and Jason are arranged opposite each other, *Argon.*1.788-90. However,

the archaeological evidence from Mycenaean palaces shows “thrones” situated next to each other. Manning in Shelmerdine (2008:105-21) supplies details.

33. **egressa**: *egredior*: OLD 4: exceed, overstep, as at *Theb.*10.834: *virtus egressa modum*, and *Silv.*1.3.10: *finem Nestoreae precor egrediare senectae*. Eurydice’s laments exceed those of the males present. Here, Statius genders the way in which lament is performed but later assigns to Eurydice a speech of hatred and invective against Hypsipyle that might otherwise be deemed “masculine”. Gibson (2006:88) on *Silv.*5.1.21 discusses surpassing grief and Denniston (1939:67) supplies examples of self-disfigurement, mainly from Greek tragedy. See *Theb.*6.135n. for *egredior* marking the arrival of a character in Greek drama.

34. **exemplo**: *exemplum*: OLD 6: example (for imitation) as at *Sen.HF.*736: *suoque premitur exemplo nocens*. *exemplo* only occurs elsewhere in Statius at *Silv.*3.3.215. Eurydice laments – and provides an example to others – as if part of a Greek chorus.

34. **famulas**: female “servants”. See, for example *V.A.*11.558: *famulas...Iovis* (the Harpies), *Sen.HF.*100: *famulae Ditis* and *Val.Flac.*4.520: *famulam...Dianae*. Arguably such negative associations correspond with the socially-charged differences between *famula* (hireling) and *familia* (identified with the family’s interests). Fitzgerald (2000:51-68) discusses this distinction. Maltby (1991:223) quotes *Paul.Fest.*86: *familiares, ex eadem familia* which supports the distinction between *famula* and *familia*.

The servants here act as the hired or enforced mourners usually present at both Greek and Roman funerals. The tradition goes back to Homer, *Il.*18.339. Herod.6.58 says that helots were made to lament the death of a Spartan king.

34. **premit hortaturque volentes**: *premo*: *OLD* 11: urge to action. The verb *premo* implies insistence, as at Val.Flac.4.648-9: *hortatur supplexque manus intendit Iason/ nomine quemque premens*. Dewar (1991:92 and 177), on *Theb.*9.166, examines use of *premo*.

hortaturque: *hortor*: “urge”. The verb will be repeated at *Theb.*6.925-6: *et tumulis supremum hunc addere honorem/ hortantur procores*. The two verbs *premit* and *hortatur* describe different ideas. The former signifies insistence on participation in the lament; the latter urges them on once having started. Verb and participle reinforce each other. There is no need to urge on the willing.

volentes: The queen’s servants willingly participate in the lamentation but are still urged to lament. Statius comments upon the empty ritual of mourning here: the servants are urged to lament just as, at Stat.*Theb.*6.47-50, Adrastus gives a speech to no avail. The urge to lament is not needed; the consolation is to no avail.

35. **orba parens**: *orbus*: *OLD*: deprived of a child, as at *Silv.*5.3.66 and *Theb.*12.106: *orbae viduaeque*. The adjective and its cognates occur 24 times in the *Thebaid*; see Klecka (1983:377). *PHI* shows its occurrence in poetry from Ennius onwards.

Eurydice is also called *orba* at *Theb.*5.631 and 6.160. Maltby (1991:433) quotes *Isid.Orig.*10.200: *orbis, quod liberos non habet; quasi oculis amissis* as an explanation. At *Stat.Silv.*5.1.20 the cognate *orbatus* is used of a husband when his wife dies.

The parenthetic description *orba parens* alludes to Roman anxieties about having heirs. *Stat.Silv.*7.7 33-41 expresses the fear of being heirless: *orbitas omni fugienda nisu*, and the pleasure in avoiding that state. Other references to this theme are found at *Hor.Sat.*2.5, *Plin.Ep.*2.20 and 8.18, *Juv.*12.93-130 and *Mart.*12.90. Coleman (1988: 204-5) discusses the legal framework for this concern.

parens: Dickey (2002:347) emphasizes the affectionate nature of this noun in forms of address. The cognate *pario* is relevant as it demonstrates the exact nature of the relationship. Eurydice is the birth mother of Opheltes. The juxtaposition is startling: the words mean “child-deprived, birth-giving one”. Statius has described, in turn, the emotional state of the father and then the mother.

Throughout her speech, at *Theb.*6.138-184, Eurydice will assert that she is the birth-mother of Opheltes. The designation *orba parens* foreshadows this recurrent theme. However, any sympathetic account of Eurydice must be placed beside the lament of Hypsipyle at *Theb.*5.608-19. Hypsipyle, though only a wet-nurse, enacts the bond between parent and child; Eurydice has not performed the duties of a mother.

35-6. **laceras.../ reliquias**: *lacer*: OLD 1: mutilated. The adjective and its cognates occur thirteen times in the *Thebaid*; see Klecka (1983:283). The word is more poetic than technical or medical. V.A.5.273-5, also in the context of a snake's victim, speaks of: *serpens...quem...seminecem liquit saxo lacerumque viator*.

reliquias: *reliquiae*: OLD 1: remains. The remains of Opheltes are a stage beyond severed body parts; each of those parts is itself mutilated. Statius is repeating *Theb.* 5.605: *laceros artus*. Just before this he had summed up the situation at *Theb.* 5.598: *totumque in vulnere corpus*. Discussing Lucr.3.648, Kennedy (1977:268) argues that Lucretius is the first extant poet to use the dactylic scansion of *reliquias*.

The motif of mutilated remains is found elsewhere. V.A.2.557-8 says of the body of Priam: *iacet ingens litore truncus, avulsumque umeris caput et sine nomine corpus*, and at Luc.1.685-6, Pompey: *hunc ego, fluminea deformis truncus harena/ qui iacet, agnosco*. In both cases a significant person can no longer be recognized unless both reader and characters in the text are aware of the corpse's identity. This also applies to the virtually-non-existent remains of Opheltes. Statius has taken the motif in Virgil and Lucan one stage further: Opheltes has no character, words or body. He is, of himself, nothing but will be mourned for what his minute remains symbolize. Hinds (1998:8-10) discuss the Virgil and Lucan descriptions of mutilated bodies.

35. **procumbere...ardet**: ω adopts *procumbere*; P prefers *prorumpere*.

Hill suggests, "*fortasse recte nisi*", that P reads *prorumpere* because it follows the paradigm of *irrupere* at *Theb.*6.23. Moreover, it is hard to understand "burst into"

in this context. By contrast, *procumbo*: *OLD* 3: fall upon, is meaningful and is part of the funeral ritual. *procumbere* should be read.

It is not clear whether Eurydice intends to commit suicide. The intention of both parents to die on the pyre is more strongly suggested at *Theb.*6.203: *labor insanos arcere parentes*. At *Sil.Ital.*2.266-80 Tiburna commits suicide on her husband's funeral pyre after the fall of Saguntum. Elsewhere, at *Theb.*9.76-81, Adrastus and the companions restrain Polyneices and, at *Theb.*11.628, Antigone prevents her father from searching for a weapon. Gibson (2006:148) lists other examples of suicide prevented.

ardet: *ardeo*: burn. Similar constructions of *ardeo* with an infinitive can be found at *V.A.*4.281: *ardet abire fuga* and *Ov.Met.*5.166: *et ruere ardet utroque*. The use of the verb *ardet* is proleptic of the cremation soon to take place. Statius makes the same use of the verb at *Silv.*3.3.37: *nos non arsura feremus/ munera*. Here, Statius has chosen to use *ardet* rather than *cupit* because of this added association with fire.

35. **nati**: *natus* is the noun used by a parent of a child. Dickey (2002:344) discusses the relationship inherent in this noun. The vocabulary here is specific: the father is *genitor*, the mother is *orba parens*, and the son is *natus*. Opheltes is the “born-one”; that is he came from the mother Eurydice. She, by this term, recalls the very act of giving birth to him, *nati*, as well as the loss which revokes her maternity and makes her *orba parens*. The epithet *genitor*, father, recalls both the child's procreation and his familial context.

36: The queen's attendants, who participate in the lamentation, also protect her from her excesses, as does the child's father. Further examples of a parent being hauled away from the remains of a dead child can be found at *Theb.*10.816 and 12.104. See also V.A.11.36, *Ov.Met.*8.462 and Val.Flac.3.289.

36. *totiensque avulsa referetur*: *totiens*: OLD 1: that defined number. "As many times as she is torn away, so often she returns herself". The expression equates her desire to be with the dead child with that of the attendants to protect her.

avulsa: *avello*: OLD 1: tear away. A common trope, as at *Silv.*5.3.241 and *Theb.*10.816 and 12.104. Elsewhere it is found at: V.A.6.32 and 11.36, *Ov.Met.*8.462 and Val.Flac.3.289. The motif of the mother being torn away matches a theme found in many epitaphs, of fate tearing away the deceased. Lattimore (1942:150) discusses this motif. *Stat.Silv.*5.5.9: *avellitur infans*, inverts the idea; the deceased is torn away, not the mourner.

referetur: OLD 3: "she carries herself back", as at *Stat.Ach.*1.555-6: *quales iam nocte propinqua/ e pastu referuntur aves*. The verb is middle. She is made to feel her effort in returning to the remains of Opheltes. The verb and participle signify actions in opposite directions: the tearing away and carrying herself back.

37. *arcet et ipse pater*: This is a short sentence. *arceo*: OLD 2: prevent from approaching. The word *arcet-* may recall the name *Archemorus*.

et ipse pater: Even Lycurgus prevents Eurydice from her excessive laments. In an historical situation it would be expected that such intervention, especially in public, would be made by the entourage of the queen, or by trusted slaves rather than the husband/king. The intervention of the father is described with the added intensifier “even”. Aeson and Alcimedede, the parents of Jason, in Val.Flac.1.315-49, also reflect the gender stereotypes. Zissos (2008:230) and Alexiou (1974:10-14) discuss gendered behaviour during lament.

37. **mox ut**: *HRE*: “Then, when”, but *mox* implies an event immediately after: *arcet et ipse pater*. When this combination occurs most editors have a comma to reinforce the immediacy of the event. This combination in Statius also occurs at *Theb.*1.411. *PHI* demonstrates that it is more common in prose than verse. The combination is usually at a moment of political or military importance, as at Tac.*Hist.*1.34.6, 2.6.11 and 3.3.17. Here, the private grieving is interrupted by the arrival of the Inachian kings.

37. **maerentia...limina**: *limina*: thresholds. *limina* is common metonymy for *domus*. See *OLD* 2c. The phrase is therefore synecdochical for *domus maerentium*. Here, the thresholds are animated: they cannot grieve but there is grieving around them. As the description of the funeral proceeds there is increasing use of animation to provide pathetic fallacy. When entering a house in mourning a change of emotion is required. This shift is denoted by *dignis/ vultibus* at *Theb.*6.37-8.

A similar locution is *nudas...vires*, at *Theb.*6.18. Two ideas are combined and need to be separated to make complete sense.

37-8. **dignis/ vultibus**: The expressions of the kings are appropriate for the grieving home/threshold. Statius also uses *dignus* to mean appropriate at *Theb.*1.73: *exaudi, si digna precor*. *Theb.*12.122 has: *digno plangore* and 12.799: *dignis conatibus*.

vultus: *OLD* 1: facial expression, as at *Theb.*1.257. The situation has embedded within it images from tragedy. The kings enter with appropriate mien, *dignis/vultibus*, suitable for the moment. They then join in the ritual lament/κόμμος/γόος.

38. **Inachii**: Inachus a river in the Argolid, and, by metonymy, the Argives. Statius calls all those who undertake the expedition against Thebes “Inachians”, regardless of origin. Other examples of the use are at 3.533, 5.672, and 7.145. Brewster and Levi (1997) discusses Greek rivers as gods.

The Inachian Kings enter and enable the second stage in the lament. Alexiou (1974: 10-14) shows how the various groupings of close and less-close mourners act antiphonally in the θρήνος. They renew the lament at *Theb.*6.41-2.

38. **penetrarunt**: *penetro*: *OLD* 1: enter. The *reges* enter the private royal apartments, which have their own *limina*, that is, barriers which separate them from the rest of the palace. They have entered the *penetralia*. The word is often used to describe the inner sanctum of a temple, where secret rites are performed. The cognate *penetrare* is used thus at *Theb.*7.602-3: *aut penetrare ruisse/ Harmoniae*. The use of *penetro*, as opposed to *intro*, focuses attention on the intimate, almost

secret feelings of the family and their entourage. It implies – and soon shows – that the presence of *reges* is intrusive. The frequent use of *penetrare* in V.A.2.292, 481, 508, 662 emphasises the intrusion of the Greeks into the city of Troy.

38. **reges**: *rex*: *OLD* 6: prince, chieftain, royal household. Dickey (2002:355) shows that the plural is, as a form of address, complimentary to an important group, as at *Stat.Theb.*7.375, and *Sen.Ag.*737.

39. **ceu...tunc**: *ceu* normally introduces similes. See *Theb.*6.19n. Here, though, the connection hovers between simile and mere comparison. The *ceu* of this passage does not introduce imagery totally unlinked to the point of comparison. It does, however, compare the present situation with an imagined scenario from the recent past. That is to say, the Inachians did not actually witness the events detailed in the comparison. Thus, for simplicity, the word “simile” may be used to describe *Theb.* 6.39-41. This is the second of the three “Inachian” similes found in the early stages of *Thebaid* 6 and it echoes the first in that *ceu* is followed by a word meaning “first”. See *Theb.*6.19n.

The first simile, at *Theb.*6.19-24, is more traditional in its structure but it has anachronistic detail. In this second there is no fresh disaster and no deadly serpent in the hall but the repetition of the details reinforces the horror of an actual situation for those present. It also suggests that the Inachians are acting out a scenario for which they cannot feel empathy. They only act “as if” these things are happening. For the third simile in this introductory group, see *Theb.*6.51-3.

The verb *esset* has to be supplied to *Theb.*6.39.

39. **nova...clades**: *nova* hovers in meaning between “recent”, *OLD* 11, and “fresh”, *OLD* 5. It can be interpreted as “disaster that has just happened” and/or “disaster that is happening at this moment”. The second construal is more denigratory towards the Inachians: since nothing of the sort is actually happening, it implies that they are merely acting.

clades describes military disaster, hence *post cladem Cannensem*, Liv.23. 30.19 and *recens ad Regillum lacum accepta clades*, Liv.2.22.4. Plin.*Ep.*6.16.2 uses it of the destruction of Pompeii. Few worse disasters/*clades* figure in the Roman psyche than defeat in the Second Punic War and the destruction of Pompeii. V.A.2.361: *quis cladem illius noctis...* (of the fall of Troy) and 6.843: *cladem Libyae...* (of defeat in Africa), illustrate the strength of the noun. To describe Opheltes’ death as *clades* is hyperbole.

saucius: “wounded”. The adjective is laden with Virgilian echoes. Dido is *saucia* at V.A.4.1 and at V.A.7.500, the stag that initiates the conflict is described as: *saucius at quadripes nota intra tecta refugit. vulnus*, and its cognates, is much more common than *saucius* in Statius, seventy five times against ten; see Klecka (1983:484 and 602).

The whole of the phrase, *ceu nova.../...serpens*, is focused on the beginning of the “disaster”. Adjectives such as *nova*, *primo*, and a noun and a verb with the prefix *in-*reinforce that it is the beginning. Here the use of the adjective, *saucius*, focuses on

the wound before it becomes fatal. It is the initial horror and the initial reaction that the sentence describes.

39-40. **primo.../ vulnere:** *primus*: *OLD* 5: The first wound of Opheltes was also his last. By using *primo*, Statius varies his use of *nova*. The variants “fresh”, “new” and “recent” are used to describe the grief. *vulnere primo* is also used at *Silv.*3.5.24 of the love that Statius has for his wife, Claudia. The motif of “origins” for the games and the war is maintained.

Lactantius compares *Theb.*6.39 with *V.A.*11.36-38: *ut vero Aeneas tectis sese extulit ad sidera tollunt/ pectoribus*, a passage situated before the funeral of Pallas.

40. **letalis...serpens:** *letalis*: *OLD* 1: of, or associated with, death. Similar usage of *letalis* can be found at *Ov.Met.*13.293: *letalis ensis* and *Val.Flac.*2.155: *letales dapes*.

The snake is described as deadly but hitherto the only adjective used to describe it has been *terrigena*, *Theb.*5.506. The hyperbolic allusion to the snake has the effect of highlighting the theatricality of the Inachians’ behaviour. It is not a vision but pretence.

40. **irrumperet:** *irrumpeo*: *OLD* 1: rush in, as if on an enemy, as at *Caes.B.Gall.* 7.50.5: *in medios hostes irrupit*, or as at *V.A.*4.645: *interiora domus inrupit limina*, when Dido is about to commit suicide. This continues the violent and military

flavour of the language found at *Theb.*6.39. The *serpens* is acting like an invading army, and the Inachians are themselves an invading army.

40. **atria**: rooms, as at *Ach.*1.755-6: *iamque atria fervent/ regali strepitu*, which confirms the use in a royal context. *Var.Ling.*5.161, argues that the term is Etruscan. Maltby (1991:62) supplies the etymology. Statius' royal residence follows the pattern of a Roman building where the *atrium* is the first main room to be reached from outside. This is not a Mycenaean palace. It hints at a Roman reality. Mulder (1945:163) discusses *atria*. McKay (1977:16-17) discusses the term *atrium* applied to rooms in Roman villas.

41. **alium ex alio**: *HRE* has: "wail after wail". *fragorem* must be supplied. The phrase is found at *Lucr.*1.263, 4.821, and *V.G.* 3.65 but not in Statius.

41. **lassata...pectora**: *lasso*: *OLD* 1: make weary. There is a contrast between the family and the Inachian Kings. The former are now tired because of their lament; the latter arrive and are fresh. *nova*, *infans* and *primo*, in the previous verse, contrast with *lassata*.

pectus: *OLD* 1: refers to the chest not just the breast. It is doubtful if the extended meanings of "soul", and "seat of emotions", *OLD* 3 and 4, are referred to here. The phrasing is unusual: "the breasts renew the noise". They are "animated".

42. **congeminant**: *congeminio*: *OLD* 2: to utter repeated sounds, as at *Theb.*1.115-6: *fera sibila crine virenti/ congeminat*. Elsewhere it is used of an axe or blows, as at

A.12.714: *crebros ensibus ictus congeminant* and Val.Flac.4.71: *congeminant amnes rupesque fragorem*. A connection with the cognate *gemitus*, “a lament” is embedded.

42-3. **integratoque resultant/ accensae clamore fores**: *integrato...clamore*: The Inachian kings renew the shouting.

integratoque...clamore: *integrato*: “restore”. The verb is associated with wounds at Stat.*Theb*.5.30: *immania vulnera integrare iubes*. See *Theb*.6.13n.

clamore evokes the idea of *conclamatio*. Their laments will fall away at *Theb*.6.46: *conticuit stupefacta domus*. The shouts of lament are restored, that is, brought back to the previous level, after members of the household have become wearied.

resultant: *resulto*: OLD 3: reverberate, as at *Theb*.1.117: *ora maris late Pelopeaque regna resultant*. The sound has a physical effect: the doors reverberate. The echoes here share the same physical nature as those described at *Theb*.6.30: *multiplicantque sonos*. See *Theb*.6.30n. for the “scientific” basis of echoes in Statius. Lactantius, *ad loc.*, explains: *ictae clamore aedes resiliunt*.

accensae...fores: *accendo*: OLD 1: set alight; this implies that the renewed lament is so strong that it “sets alight” the doors. The verb is both figurative and proleptic of the funeral pyre. The striking image is similar to *Theb*.5.553: *incendit clamore nemus*, and at V.A.11.147: *incidunt clamoribus urbem*.

fores: *OLD*: door, it may be single or double. There may be memory of the use of *fores* at *V.A.2.453*: *limen erat caecaeque fores*, where Astynanax, with his mother Andromache, visits his grandparents. Astynanax also dies tragically young.

In Introduction 3 it is argued that the scene has characteristics of a tragedy. Here, as in a Greek tragedy, the door is the only concrete locational detail given. In Homer the threshold is liminal in its significance. Consequently, the beggar humbly sits at the threshold at *Od.17.339*, 413, 466, 18.110 and 20.258. Guests wait at thresholds at *Od.1.104*. The arrival at, and exit from, the palace of Alcinous by Odysseus are clearly marked at *Od.7.135* and 13.63 respectively.

43-4. **sensere...invidiam**: *sentio*: *OLD* 1: feel. The expedition sense the ill-will of the parents: they are partly to blame for the child's death and are intruding on their grief. The reproach is not tangible; it is felt rather than experienced in any physical sense.

invidiam: *invidia*: *OLD* 2: dislike, as at *Sall.Jug.25.5* and *V.A.10.852*. Statius uses the word as an internal accusative at *Theb.9.722-3*: *ingentem plangit.../ invidiam*. *Cic.Verr.5.19* has: *ut ex eo crudelitatis invidiam colligam*. Kaster (2007:84-104) examines usage of the concept of *invidia*.

43. **Pelasgi**: *Hdt.2.171* and 8.73 say that the original inhabitants of Greece thought that the Arcadians, also an ancient, race, were descended from the Pelasgi. Hall (2002:33-5, and 83-4) considers the ethnological ideas behind this myth. The word

comes to simply mean “Greeks” in Roman poetry, as at V.A.2.83, Ov.*Met.*12.19, and Stat.*Ach.*1.751.

Argos does, however, feature in the use of the name, as Pelasgos was king when the daughters of Danaus sought sanctuary there. See Aesch.*Suppl.*850-1. The first time the connection is made between Pelasgos and Argos is at *Il.*2.681, where τὸ πελασγικὸν Ἄργος first makes the connection.

44. **excusant...crimen:** *excuso:* OLD 2: plead in excuse, as at *Theb.*12.354: *ergo deis patrique moras excusat et amens*. The verb is not found in Virgil, but appears in a legal context at Cic.*Phil.*8.1 and Quint.*Inst.*11.1.67. “Plead in mitigation” would be an equivalent legalistic phrase in English.

crimen: The charge against the Greeks. The word implies that a definite wrong has been committed. See Stat.*Silv.*5.4.1-2: *crimine quo... quove errore*, where Statius makes a distinction between an intentional and an unintentional wrong.

44. **lacrimis...obortis:** The phrase recalls, V.A.11.41: *lacrimis ita fatur obortis*, just before Aeneas begins to speak at the funeral of Pallas. Here the Pelasgi/Greeks find that the accusation is excused on account of their displaying sympathy and sharing in the lament. Such emotional pleading is rarely met with mercy in epic. In only one significant incident in the *Iliad* is such mercy shown: when Priam solicits the body of Hector from Achilles, *Il.*24.469-676.

obortis: oborior: OLD: pass away, disappear. Here Statius plays with the idea of *exordium*, a cognate of *orior*. Their tears have begun and finished and therefore they are excused of the charge. Again, the performative nature of the lament is being emphasized.

45-53: Adrastus, king of Argos, makes a formal speech of consolation to Lycurgus.

Adrastus' speech is a series of commonplaces. His "consolation" suggests an education devoted to rhetorical exercises in which the display of personal skill and virtue is as important as comforting the recipient. The speech thus indicates influences from a variety of texts, ranging from actual *consolationes* in both poetry and prose to books intended to teach rhetoric, which provide model orations.

Arguably, Krantor's *On Grief* provides the rhetorical basis for such exercises though little of this survives beyond what is embedded in the work of later writers. Kassel (1958) and Scourfield (1993:18-19) discuss the role of Krantor in rhetoric.

A typical paradigm for a consolation is provided by the later Menander Rhetor, at 413.5-30. His idealised *consolatio*/παράμυθῆτικός has the following basic structure [parallels with Statius are noted in brackets]:

- Admit that the death is premature and that grief is correct for those bereaved. [Statius: *genitorem*, 47.]

- Consolation: Menander Rhetor quotes Cleobis and Biton from Herodotus as suitable examples. [Stattius: *aliam prolem mansura.../pignora*, 49-50.]
- Philosophy: the inevitability of death. This offers opportunity for narrative. [Stattius: *resque hominum duras et inexorabile pensum*, 48.]
- The deceased has gone to the Elysian Fields or he is living with the gods. [Stattius: Significantly, there is no equivalent.]
- Menander also urges that the speech should not be too long, συντόνωσι λογῶσι. [Stattius: *nondum orsis modus*, 50.]

Adrastus' speech thus parallels the structure proposed by Menander Rhetor in all respects but one. In accordance with the pessimistic nature of the epic, it omits any consolation of a happy afterlife. It is this lack that finally shows Opheltes for what he is: a convenience to all those around him. See Gibson (2006: Intro.xlii-xliii).

Wilcox (2005:237-55) shows how the typical topics of a *consolatio* were refashioned for individual occasions. Here, all the topics introduced by Adrastus are unadapted. Predictably, it fails to provide comfort.

In terms of actual *consolationes*, the most influential source for Statius would seem to have been Euripides' *Hypsipyle*. Similarities between Adrastus' speech in the *Thebaid* and that of Amphiaras to Eurydice in Euripides' play are remarkable and

the variety of sources from which Statius could have accessed the speech is extensive. At Eur.*Hyp.frag.*757.920-7 (Sommerstein) Amphiaraus argues that:

- All mortals suffer [Adrastus: *fata.../ resque hominum*, 47-8]
- Children die but more children/heirs can be begotten. [Adrastus: *aliam prolem.../ pignora*, 49-50]
- Death is inevitable, [Adrastus: *inexorabile pensum*, 48]
- Why lament when this is the order of existence? [Adrastus: no equivalent – but maybe the lamenting drowns out this part of the speech.]

Thus there are strong similarities between the two speeches but the characters involved are changed. Bond (1963:114-7) provides a detailed commentary on Euripides' consolation speech.

Plutarch's account of *consolatio*, at *In Apollonium* 110F, includes, as an illustration, this same speech from Euripides' play. The passage was also translated by Cicero *Tusc.*3.59, and quoted by Clement of Alexandria, at *Miscellanies* 4.7.53.3d, Plut. *Mor.*110f-111a, and Stob.4.44.12.

Moreover, the consolation of Amphiaraus is well represented on vases depicting scenes from tragic dramas. See, for example, the "krater" in the Museo Archeologico Nazionale in Naples, ref. number: 81934. Taplin (2008:211-4) provides an account of the vases that potentially describe Euripides' play. Here, the characters involved in the speech are different from those in Euripides but the general context is similar.

The very fact that Adrastus' speech is summarized rather than given in full (as is Eurydice's speech, for example) is an indication that the audience will know the content without being told. The points are compressed into four verses.

Those four verses can be seen, in varying degrees, in other consolatory poems: Hor. *Carm.* 1.24, and 2.9; V.A. 6.869-86; Prop. 4.11; Ov. *Am.* 2.16 and 3.9; the *Consolatio ad Liviam*; the *Elegiae in Maecenatem*; and Aus. *Epicedion in Patrem*. In the *Silvae*, 2.1, 2.6, 3.3, 5.1, 5.3 and 5.5 can be considered consolation in one form or another. Van Dam (1984:66), Fogen (2009:335-66) and Whittaker (2011:91-125) discuss varieties of consolation.

In prose, Sen. *Ep.* 14, 63 and 99 all have a high philosophical content in their discussion on consolation. It seems, as often happens in the letters of Seneca, that what they lack in personal power they gain as moral/philosophical treatises. Cicero, in *Tusculan Disputations* 3, provides an account of various philosophical school attitudes towards consolation and ends with a personal reflection on their validity for his own problems. The most extended treatises on consolation still extant are Plutarch's *In Apollonium* and Boethius' *Consolatio Philosophiae*.

Both Statius and Euripides convey the idea that the formal *consolatio* is brief, formulaic and impersonal, and thus doomed to failure. This is certainly the case with the speech of Adrastus. By comparison, the speeches from others which follow are far from traditional funeral orations.

Bautman (2009:67-98) seems to suggest that the *consolatio* is – or can be – therapeutic for both the giver and the receiver. This idea provides a counterpoint to what actually happens at the funeral of Opheltes and to such as Plutarch in his *Consolation to His Wife*.

45. **ipse...Adrastus:** “Adrastus himself...”. A speech from a king to a king, which should be authoritative.

Adrastus: King of the Argives and leader of the expedition against Thebes.

Unusually, in *Thebaid*, Adrastus has positive features. He is noted for his eloquence, his advocacy of peace, and for being the only one of the Seven to return home alive. The dominant adjective used of him is *mitis* – mild – at *Theb.*1.448, 5.668, 7.537 and 11.110. These features make him an appropriate character to give a speech of consolation but when he does so it is not successful. Elsewhere he is described as *mitissimus*, *Theb.*1.448 (see also: 5.668, 7.537 and 11.110) and *medio de limite vitae in senium vergens*, at *Theb.*1.391. In this context, it is the idea of him as *mitis* – mild – which is prominent. Here, as *consolator* he is so mild as to be ineffective.

There is, here, onomastic play on his name. *Adrastus* is connected with the privative, α– and δρᾶω, act, perform. Adrastus does not succeed in consolation. Here, therefore, he performs in accordance with his name. He is also an ineffectual leader. A further onomastic consideration is his name’s association with the idea of “not being able to run away from”. The name therefore functions in the same way as the name Adrastus, his unconnected namesake, at *Hdt.*1.34-45. He is, in effect, rehearsing his own fortune on the bereaved. Fate cannot be avoided. This

ineffectiveness is apparent elsewhere. Although Adrastus is *editor* of the games, *Fama*, *Theb.*6.1, is credited with their publicity and he has little control or direction over them. Regarding the funeral, it is the *Inachidas*, at *Theb.*6.3 that arrange it and it is Amphiaraus who supervises the building of the pyre, at *Theb.*6.84-5. Later, Adrastus will also fail to prevent the fratricide, *Theb.*11.196-204. For comments on Adrastus see Ahl (1986:28-52), Dominik (1994:76-9, and 92-4), Keith (2000:98), and Bernstein (2008:65, and 72-7). Lovatt (2005:291-5) summarises the role of Adrastus in *Thebaid* 6, especially as *editor* and participant of the non-competitive archery contest. Coffee (2009:226-7) characterizes Adrastus as “the ideal of the generous man”. Both McNelis (2007:40-4) and Ganiban (2007:22-3, and 169-70) argue that Adrastus believes in *pietas*, an ideal constantly unattained in the *Thebaid*. Lovatt (2005:301) discusses the ineffectiveness of Adrastus’ consolatory speech.

45. **datum**: Such phrasing, using an impersonal passive participle, is common in the *Thebaid*, as at 5.343, 8.690, and 12.421. *datum* is used in this way at V.A.1.139, 2.291, and 9.135. V.A.2.428: *dis aliter visum*, where the gods work contrary to justice and V.A.3.2 has: *visum superis*, when the fall of Troy is described as if it were a decree of the gods, show how the use can be made with other verbs. Fowler argues that the phrasing suggests what is allotted by the gods or fate. Fowler (2002:376-7) discusses *datum est*. See also Williams (1960:45) on V.A.5.32. Winter (1907) and Marouzeau (1946:214-6) examine the ellipsis of *esse* in poetry.

Here, *datum* denotes a change of focalisation: Adrastus is the king and it is he who usually “grants”; but here the opportunity to console “is granted” to him, when there

is a break from the lamentation. The effect is almost comic: he fills in the gaps of the noisy mourners.

45. **quotiens**: *OLD* 2: as often as. This is another connecting word for the next stage in the narrative, the *consolatio* of Adrastus. Adrastus makes more than one attempt at consolation. His behaviour is repetitive and seems as compulsive as that of Eurydice, as at *Theb.*6.36: *totiensque avulsa referetur*.

45. **intercisoque tumultu**: *intercido*: *OLD* 1: interrupt the course of, as at *Theb.* 2.184: *non fugeret diras lux intercisa Mycenae*, and 8.631. The verb is used predominantly in prose, see *PHI*, but can be found in Horace and Ovid.

tumultus: *OLD* 1: confusion, uproar. The choice of noun recalls the funeral of Pallas and others, at *V.A.*11.225: *medio in flagrante tumultu*. The noun occurs thirty-two times in the *Thebaid*; see Klecka (1981:561). *tumultus* often applies to civil unrest, as at *V.A.* 2.486: *domus...gemitu miseroque tumultu miscetur*, *Cic.Catil.*3.7 and *Fam.*15.1.2.

46. **conticuit**: *conticesco*: *OLD* 1: cease to talk, as at *V.A.*2.1: *conticuere omnes intentique ora tenebant*. Metaphorically, the palace falls silent. Here *domus* is metonymy for “those within the house”. In Virgil the fall of Troy is then described rather than the funeral of a child. Likewise, at *Theb.*5.310, the palace on Lemnos falls silent: *conticuere domus*. The silence is due to the crime before and after it is committed. Here, the silence is short lived and is provoked by weariness of lamenting. In neither situation is silence peaceful.

46. **stupefacta domus**: *stupeficio*: *OLD*: become powerless. Also used at V.A. 5.643-4: *stupefactaque corda Iliadum*. *stupeo* and related words occur thirty-eight times in the *Thebaid*; see Klecka (1983:516). The core word *stupor*, “a state of insensible, numbness”, *OLD* 1, reflects the ineffectiveness of the house.

domus: This contrasts with *Theb.*6.28: *regia*. There, the outward view is given; the town is being described. Here, the situation within is considered and the more homely *domus*, rather than the regal and political *regia*. See Bachelard (1958:esp. 211-32) for an account of the dialectics of inside and outside the home, Nisbet (1939:108-9) for the Roman use of sanctity of the *domus* for lament.

It is hard not to associate the description of the home with the palace of Domitian. Zanker (2002:105-131) describes the connection of the *domus* of Domitian with the new circus, the area of reception and *convivium*, and private dwelling. All of these architectural features have parallels within the narrative of Statius.

46. **solatur**: *solor*: *OLD* 1b: assuage a person’s grief. The verb was also used to describe Hypsipyle’s efforts to console Opheltes at *Theb.*4.788-9: *floribus aggestis et amico murmure dulces/ solatur lacrimas*. *Theb.*5.608-10 describes Opheltes as: *rerum et patriae solamen ademptae/ servitii que decus* (a variation of the V.A.5.262: *decus et tutamen*). Neither Adrastus nor Hypsipyle are successful. Gibson (2006:xl11-xliii), and Augoustakis (2010:54-5) discuss the failure of mourning.

47. **alloquiis**: *alloquium*: *OLD*: kind words. Here it is used as a synonym for *consolatio*. The term is also used in this way at *Catull.*38.5, *Hor.Epod.*13.18 and *Ov.Tr.*1.8.17-18. Its Greek equivalent is παραμυθητικός λόγος. *alloquium* is also used in this way at *Theb.*11.196: *coeperat... mulcere furem alloquio*.

47. **genitorem**: Once again, the primary function of Lycurgus as “birth-father” is emphasised rather than his role as king. This corresponds to the contrast made later between Hypsipyle and Eurydice. See *Theb.*6.31n.

47. **ultra**: The exact implication is not clear. *ultra*: *OLD* 5 gives: “on one’s initiative, and *OLD* 2 offers: “as an addition to everything else”. *SB* translates it as: “unprompted”, and *HRE* as: “uninvited” as if it were a genuine expression of feeling. Although not mentioned in *OLD*, here, *ultra* seems to mean: “superfluously, or gratuitously”, as at *Liv.*3.62: *sibi ultra per contumelias hostem insultare*.

47-9. **nunc.../ nunc**: “now...now”. The speech is ineffective and repetitive. The repetition implies increasing frustration, as he makes one point after another. The closeness of the repetition reflects the failure of the speech. It is as if the speaker is going through the routine of delivering a *consolatio*.

47. **recensens**: *recenseo*: *OLD* 2: review, enumerate. *SB* has “rehearse”, which reinforces the idea that Adrastus is reciting an exercise. *V.A.*6.682-3 is similar in structure: *recensebat numerum carosque nepotes/ fataque*. The core verb, *censeo*, conveys the idea of assessing and reviewing, *OLD* 1 and 8. The prefix *re-* emphasizes the “going over” and repetition of the ideas.

48. **inexorable**: *inexorabilis*: *OLD* 1: relentless, inexorable. The word is often used in connection with judgment and fate, as at Cic.*Tusc.* 1.10 and V.G.2.491: *inexorable fatum*. The basic meaning of *exoro* is entreat, prevail, with the prefix *ex-* signifying a success in the entreaty. Here *in-* and *-abile* give the idea of “that which cannot” be prevailed upon. See Gibson (2006:226) on use of *exorare* in appeals to the gods. Adjectives which end in *-abilis* are more common in and after Ovid. Linse (1891:42-5) discusses *-abilis* adjectives.

inexorable connects, by sound and semantically, with the rhetorical term *exordium*, the introduction to a speech. But this speech barely starts before its futility is manifested.

48. **pensum**: *OLD* 1: quantity of wool to be spun. The Fates/*Parcae* spin the destinies of mankind, as described at Hes.*Th.* 218 and 905. Images of spinning, that most female of activities, can be found from Homer onwards. See *Il.* 20.127-8 and 24.209-11 for references to spinning. *Od.* 7.197-8 has Alcinous say: ἄσσα οἱ αἴσα κατὰ κλώθες τε βαρεῖαι γιγνομένωι νήσαντο λίνωι. The fate of somebody is determined at birth and this predetermined path is an explanation for unwelcome events which cannot be avoided. Adkins (1960:17-29) examines stoic ideas about birth and fate. *BNP* (1998:71-2, and 201-6) notes that, at the Saecular Games, sacrifices were made to the *Parcae*.

So, here, the inexorable thread is an image for the fate of Opheltes. It was always going to happen to him and little could be done about it. There is no point in fighting

against Fate because it cannot be changed; it is already spun. Likewise, Amphiaraus, at *Theb.*3.421 and elsewhere, knows the outcome of the entire Theban conflict but is compelled to continue.

inexorabile pensum is a metaphor for *fatum*.

49. **prolem:** *proles*: *OLD*: offspring. *Cic.de Orat.*3.153, and *Quint.Inst.*8.3.26 consider the word to be poetic but its use is ubiquitous in prose and, to a lesser extent, in verse. The word is used periphrastically for collective groups and has affectionate and complimentary associations. Dickey (2002:328) assesses the positive associations of *proles* and Norden (1917:321), on *V.A.*6.784, discusses the use of *proles* in the prophetic context of a golden age, (also *Hor.Carm.*4.5.23).

49. **numine dextro:** *numen*: from *nuo*: nod; that is, nod in agreement. According to *BNP* (1998: vol.2, 3-4), the whole phrase indicates “the mysterious presence of godhead”. *Varr.Ling.*7.85 provides the ancient etymology. At *Il.*1.528-30, the nod of Zeus, in assent to the request of Thetis, makes Olympus shake. This reference in the *Iliad* provides the paradigm in epic for the sanctity and majesty of the divine nod. Fowler (2002:245-692) considers *numen* in an Epicurean context, and especially in *Cic.ND.*3.92.

dexter: on the right; that is, favourable, as at *Cic.Div.*2.82. The ship of Ulysses asks for: *dextras...auras* when going in search of Achilles at *Ach.*1.558. *SB* translates this periphrastically as “with heaven’s blessing”.

However Cic.*Div.*2.76.82 argues that the Romans consider the left side favourable and the Greeks consider it unfavourable. Cicero is sceptical about divination in general and believes that, because different people have different ideas, such signs are meaningless. In the *Thebaid* the gods are so malevolent and their general character so amoral, it is not surprising that the seers are cajoled, ignored or simply wrong. At the very end of the funeral of Opheltes, the omens are not favourable for the burning of the body, *Theb.*6.221-33. Nonetheless, the pyre is lit. That is to say, the cremation takes place against both the will of the gods and the advice of messenger of the gods. The seer is ignored. Similarly, the omens taken at the beginning of the expedition against Thebes, at *Theb.*3.516-75 are truly terrible but are ignored. So, here, at *Theb.*6.49, the children would indeed remain only “by heaven’s blessing”.

Flower (2008:104-114) discusses omens, especially Greek attitudes to them, and the contribution made to the contemporary understanding of omens by Cicero in the *de Divinatione*.

50. **pignora**: *pignus*: *OLD* 4: children, as the guarantee of the reality of a marriage. At *Theb.*1.87, Statius uses the expression *pignora mea*, where Oedipus describes his sons and at *Ach.*1.127: *ubinam mea pignora, Chiron*, where Thetis addresses Chiron regarding Achilles. However Treggiari (1993:248-9) relates *pignora* to pledges of love and/or agreement, such as rings within the marriage. Statius uses this same word, *pignora*, in the consolation poem for Melior, at *Silv.*2.1.86-7: *interius nova saepe ascitaeque serpunt/pignora conexas*. References to *pignora* are also found at *Plin.Nat.*33.12 and *Tert.Apol.*6.4. *Plin.Ep.*1.12.3 explains: (*habens*) *filiam uxorem*,

nepotem, sorores, interque tot pignora veros amicos. Just as there are doubts about *numine dextro*, so there is the potential for cynicism in *pignora...mansura*. This image of *pignus* being both a pledge and an oath is used at Sil.Ital.3.80: *hoc pignus belli, coniunx, servare labora*, where Hannibal is a child of war and making a pledge for war. During the Regulus story, at Sil.Ital.6.403, there is a description of his wife, Marcia: *Ecce trahens geminum natorum Marcia pignus*, which combines both meanings and juxtaposes *natorum* and *pignus*.

Here, Statius plays with the etymology of *pignus*. It is connected with *pugnus*: hand, palm, as a pledge. At the end of the previous verse is *dextro*, that is, a word which is used for the “right” hand, the hand with which a pledge is made. Maltby (1991: 475) discusses the etymology of *pignus*. A similar collocation occurs at Sil.Ital.5.84, and 5.323-4.

50. **orsis**: *ordior*: OLD 3: begin or undertake a speech. Statius uses the same rhetorical language at *Silv.*2.1.3: *ordiar*, as does Sil.Ital.1.1: *ordior arma*. Adrastus has only just begun his speech of *consolatio* but the reality of the grief overwhelms his words. [Cic.] *Rhetorica ad Herennium*.1.7.11 argues that the [ex]ordium should win over the audience. It has failed here.

The use of the neuter plural: “the things begun...” reinforces the idea of a skeleton of reported speech. The participle, though not this form, is used at the beginning of Aeneas’ speech at V.A.2.1 and similarly of Hypsipyle at Stat.*Theb.*5.9.

Stat.*Silv.*1.4.29 has: *cum struis orsa modis* in literary/rhetorical context. The speech is interrupted. This use of the participle is similar to V.A.10.111 and 632 and 11.124.

Harrison (1991) argues that the noun means “deeds”, not “beginnings”. It is hard to see that meaning here. See also Horsfall (1999:296) on *orsa* at V.A.7.735.

Here, Statius is playing with the rhetorical idea of the *exordium*. This can be defined as the introduction to a speech, where its subject and purpose are established. Here, the philosophical tone does not match the prevailing ethos so, although the speech has not even begun, it fails. Handbooks of rhetoric, such as Cicero *de Oratore* break speeches into six parts: *exordium*, *narratio*, *partitio*, *confirmatio*, *refutatio* and *peroratio*. Here, Statius is playing with the conventions of rhetoric. Accounts of the *exordium* and its position within a speech can be found at: [Arist.].*Rh.A.*3.14, [Cic.] *Rhetorica ad Herennium*1.4.6-7, Cic.*De Inv.*1.15-18, Cic.*Top.*25 and 97, Cic.*De Or.*2.78-80, and Quint.*Inst.*4.1.

50. **modus**: *OLD* 4: due measure. Adrastus is not able to deliver a proper measure of his speech before the laments re-start. For similar use of *modus* as if it were *finis*, see: *Theb.*3.717, 4.18, 5.195, 5.420, 7.161 and 12.573.

50. **lamenta**: *OLD*: wailing. The word also occurs at *Theb.*3.122, 9.400, 9.407, 10.569, 11.374, 12.45, 12.377 and 12.793. Such a word is necessarily common when war and its deadly consequences feature so much in the *Thebaid*. The noun only appears in *Thebaid* 6 at verse 50. *planctu* is used more often – and is to be preferred – because it is more graphic, encompassing as it does both weeping and beating of the breast. Arguably “*lamenta*” is just an instance of *variatio*. Its occurrence in other poets is rare: Lucr. (1), V. (1), Sen. (4), Luc. (10), and Sil. Ital. (3). Lyne (1978:269) discusses use of *lamenta*.

Here the incapacity of the father and the inability to assuage his grief has been shown. The women fill the space left by patriarchs. However they are no more effective, moral or even just than the men. Bernstein (2008:88-94) examines the role of women when men withdraw. The prominence of women in *Thebaid* 12 and at the end of *Iliad* 22 and 24 illustrate this.

51: This short scene ends, as do the two previous scenes, in a simile. Each of the three similes exhibits variations from the others in its construction. This third example is short compared with that in *Theb.*6.19 and is different in not being embedded within the text as at *Theb.*6.39. See Introduction 10 and 11 for idea of the “hanging simile”. Moreover, the first two start with *ceu*, but here *quam* introduces the comparison. This introductory gesture has only occurred at *Theb.*1.421 so far, with the fuller *non aliter quam*. The next will instance will be *Theb.*8.675.

The image of potential shipwreck both echoes and develops the content of the simile at *Theb.*6.19.

51. ille quoque: “That man also”. *SB* puts the name Lycurgus in place of “that man”, thus reducing the impact of the simile as a universal statement. The king, having been addressed, is no more consoled than the others who have gone through the ritual of lamentation. Cicero in *Tusculan Disputations* 3 discusses the difficulty of giving consolation and the natural need for grief. Here, Statius is stating that ritual and philosophy/rhetoric are to no purpose. The lack of success is an inversion of the idea at *Silv.*2.1.7, 5.1.19 and *Theb.*10.818. *Tac. Ann.*16.9: *indignissimum casum*

sapienter tolerans, illustrates the idea that philosophy should help in enduring misfortune.

51-3: P is the only manuscript to omit these verses. Their argument is both consistent with, and relevant to, the main narrative. Klotz and Helm support their inclusion.

51. affatus...amicos: *affatus*: *OLD*: address, speech. The word implies the act of addressing rather than the mere words. A crafted speech has been addressed but not communicated and accepted. *affatus* is used in a negative context at V.A.4.484: *quo nunc reginam ambire furem audeat affatu*, and Val.Flac.6.473: *adfatu tacito*.

amicos: for *amicus* as an adjective see *Theb*.6.12n. The addresses are described as *amicos*. The word implies not just friendly intentions but also the idea that there is some sort of political/family connection. See Konstan (1997:122-249), especially on modes of address between friends and rulers.

The repetition of the *a*- sound reflects the sighs that go with the address. The dissonance between the sound and the meaning is startling.

51. non mollius...quam: *mollis*: *OLD* 4: supple, flexible. Other connotations of “soft”, and “feminine” are not strong here. See *Theb*.6.52n. on *rabies*. Contrasts are being made between anger and friendship, and softness and frenzy.

51. **audit:** The Latin echoes Eur.*Med.*28: ὡς δὲ πέτρος ἢ θαλάσσιος κλύδων ἀκούει. Ov.*Met.*13.804 expresses a similar idea: *surdior aequoribus*. Sophocles at Ant.586-92, *Trach.*112-19, and *Oed.Col.*1239-47 uses images of the sea and its movements to meditate on the unmovable and permanence. The images are well known through Arnold's *Dover Beach* (c1851).

52. **rabies:** *OLD* 2: uncontrolled emotion. V.A.5.802 has: *compressi et rabiem tantam caelique marisque* and Val.Flac.6.355 uses the phrase: *pelagi rabies*. The noun, which occurs some fifteen times in the *Thebaid*, indicates uncontrolled anger, emotion, and frenzy. See Klecka (1983:454) for incidence. Such words as *rabies*, along with *insanus*, *ira*, and *furor* are key theme-words for the *Thebaid*. See Venini (1964:201-13), also Ganiban (2007: 24-44), for the use of *rabies* in the rage of Oedipus at the beginning of the *Thebaid*.

The mood before the simile and within the simile itself is disparate. The former is conciliatory and the latter is frenzy: *affatus...amicos* and *rabies*.

52. **trucis Ionii...ponto:** *trux:* *OLD* 3: savage, cruel. It is used of the weather at Cat.4.9 and Hor.*Carm.*1.3.10. Elsewhere, *trux* connotes inflexibility, as at Stat.*Theb.*7.342: *trux puer* and similarly at Sen.*Oed.*479 and Stat.*Ach.*1.302. *trux* is connected with *Thrax*, Thracian, Thrace being a wild and savage part of what may or may not be deemed Greece. *trux* denotes a wild nature. It is used of Colchis at Sen.*Tr.*1104-6. Maltby (1991:625) discusses the connection between *trux* and Thracian.

Ionii: The Ionian sea; the Adriatic, called Ionian because of the Ionian colonies founded off the west coast of Greece. Gow-Page (1968:268.vol.2) collects references to the Ionian sea. *Theb.*1.14 also includes the term “Ionian sea”. Here, *maris* must be supplied to give the phrase full meaning. There is an onomastic dual-language play here. *Ionii* is connected with the Greek cry for help: ἰώ, as at *Aes.Supp.*125. In a storm, such a cry is shouted.

pontus: According to *OLD*, is poetic, and always denotes the “open-sea” or “mass of the sea”. *V.A.*1.89 reads: *ponto nox incubat atra*, where the storm is about to hit Aeneas and his followers. See *Theb.*6.23n on this Graecism. Here, the sailors cry out when in peril on the high seas but their cries cannot change what Fate has in store for them. These sailors are the opposite of the “confident” and “well-trained” crew of the first simile, at *Theb.*6.19-24.

52-3. **clamantia.../vota virum**: “The shouting prayers of men...” By transferring the participle from the men to the prayers Statius emphasises the loudness of those prayers and diminishes the men.

clamantia: shouting. The participle connects back with *Theb.*6.43: *accensae clamore fores*. Again an association with *conclamatio* is made.

vota: prayer. The alliteration connects the prayers to the men.

The simile might relate to historical conflict, such as the battle of Salamis, described at *Aesch.Pers.*422-8, or the battle of Arginusae detailed at

Xen.*Hell.*1.7.1-35. Likewise, the Roman naval disaster off Camarina, recalled at Polyb.1.37, was available to Statius. But there was also epic precedent.

*Od.*5.278-332 has the shipwrecked Odysseus appealing in vain, and has a juxtaposition of “hearing” and “shouting” at *Od.*5.400-1. V.A.5. 859-60, describing the death of Palinurus, has: *proiecit in undas / praecipitem ac socios nequiquam saepe vocantem*. Amongst other undeveloped resonances, the calling out in vain recalls Hercules after the loss of Hylas at Ap. Rhod.*Arg.*1.1272, and Val.Flac.3.595-7.

53. *tenues curant vaga fulmina nimbos*: *tenues...nimbos: tenuis: OLD 1:*

insubstantial. In the account of clouds at Lucr.6.96-450, esp.98-107, it is argued that clouds cannot be dense. Here, the idea that the clouds are “insubstantial” enhances the scorn of the *vaga fulmina*.

vaga fulmina: vaga: “roving”. This phrase connects with *multivago* at *Theb.*6.1n. Ov.*Met.*1.596 also has: *vaga fulmina*. Lucr.6.379-450 explains the irrationality of thinking that thunderbolts are symbols of the authority of Jupiter. Likewise, Statius calls them *vaga*, wandering and random. At *Theb.*10.921-39 Jupiter hurls a thunderbolt against Capaneus.

fulmina is found in ω but *flumina* is found in N, O, and C. *SB* translates Hill’s *fulmina*: “or wandering lightnings [heed] thin showers”. This may be taken to mean that lightning can easily pass through such clouds. The alternative reading is hard to understand: why should a river care for clouds?

Gibson (2006:126-7) makes connections between *fulmen*, the emperor, the speed of the emperor's horse and the embodiment of divine power. The palace of Domitian stood next to the temple of Jupiter Tonans. *Tonans* is used in the *Thebaid* as an epithet of Jupiter, as at *Theb.*1.421, 2.69, 2.154, 3.575, and 6.193. Thunderbolts, here, are illustrative of powers which do not heed the unsubstantial: *tenues...nimbos*.

Without naming Domitian there is a possible allusion to the association of Jupiter and Domitian. His restoration of the temple of Jupiter Capitolinus is mentioned at *Suet.Dom.*5 and *Dio.*66.2.62. Jones (1992:80) details the re/building in Rome. On Trajan's Column Domitian is depicted as hurling a bolt, see Lepper and Frere (1988: plate XX1V). See also *Silv.*4.3.128-9. For the use of Jupiter in imperial imagery, see Fear (1972) and Wiseman (1978).

54-83: Statius now describes the *torus* and *feretrum* upon which the remains of Opheltes are to be placed. There is conflation of the bier and the pyre in Statius' description. It is improbable that the *torus* and *feretrum* could be adorned as described and equally improbable that the pyre would remain standing if constructed as detailed. The top layer would crush the lower layers under its weight or the whole would be like an inverted pyramid and topple over. Moreover, ostensibly, the body of Opheltes would be underneath this top layer. Demonstrably, the passage is constructed as it is, for metaliterary purposes rather than verisimilitude. Gifts placed on the pyre include artefacts of gold, purple coverings embroidered with the story of Linus and "trappings of ancient forbears", *Theb.*6.67, as translated by *SB*. There are also personal offerings from his father: a quiver and horses.

The funerary rituals are performed around a doubly-empty space: one both psychological and physical. The process is elaborately detailed but little emerges about Opheltes himself. Focus is upon those around him and their emotional reactions. In short, all activity described is performative.

Other less detailed descriptions of funerals in Statius are found at *Silv.*3.3.33-7 and *Theb.*12.60-104. Introduction 7 positions the Opheltes story and its intratextual relationship with *Theb.*12.60-104. The latter is remarkable in its similarity (a raving father casts his badges of high office onto his son's pyre and envisages hero shrines for him). Notably, this son, Menoeceus, is placed on top of the trophies on the pyre rather than underneath them, as if to emphasise his *devotio*. These trophies are earned not merely supplied and, despite some ambiguity in his character, he is a traditional hero who has sacrificed himself for his cause. By comparison, Opheltes is a nonentity who has been appropriated by others. McNelis (2007:136-44) discusses the death of Menoeceus. Cowan (2011:56-98) surveys *devotio*.

The cremation of the child Opheltes is contrary to Roman law but accords with Greek custom. However, the funeral is more appropriate to an epic hero.

Introduction 8 provides details of Roman ideas on the cremation of infants and excess in the lamenting of their deaths. Yet, from the Republic onwards, there had been a trend for ever more expense and extravagant behaviour to be employed at funerals. At *Silv.*2.1.157-62 Statius describes elaborate preparations for what claims to be the historical funeral of the youth Glaucias. A later comparison is to be found in the remarkable funeral pyre, and ceremony, for the emperor Pertinax, as described at *Cass. Dio.*75.4-5. See Introduction 8 regarding extravagant Roman funerals. A

Roman response to this extravagance is found in Plin.*Ep.*4.2 and 4.7, which detail the grieving of Regulus. Plin.*Ep.*4.2.4 states that: *nec dolor erat ille, sed ostentatio doloris*. Pliny deplores the performance of grief, not grief itself and suggests that both excess of emotion and excess of display are equally culpable. Pliny's comment could be equally applied here.

There are obvious parallels with other literary texts regarding funerals and funeral pyres. The pyre of Patroclus is described at *Il.*23.108-211 and Virgil describes both *torus* and *feretrum* at *A.*6.220 and 222 and at 11.64 and 67. Arguably, once more, Statius takes Virgil for his paradigm though description of the funeral is both more barbed and more complex in Statius than it is in Virgil. In other examples of funeral-pyre scenes which are relevant, [Sen.]*H. Oet.* describes the immolation of Hercules and *Sil. Ital.*10.526-75 provides an elaborate description of the funeral offerings made at the pyre of Paulus.

54. **tristibus...ramis**: *tristibus*: "sad" but the leitmotiv it is deceptive. It fails to encapsulate what follows. In the same way *Nuntia.../Fama*, *Theb.*6.1, as historically for the stephanic games, heralds the funeral games, but are they famous? Similarly, *clara*, *Theb.*6.25, starts the day, with the ironic twist of being proleptic of the brightness of the pyre, and, inversely, of the darkness of death. Statius uses the first words of the various narrative segments as something between paratexts and programmatic statements which herald the theme, location and tone of the subsequent section. Lactantius explains: *tristibus...ramis: non ramis tristibus, sed ipsis tristibus qui pyram frondibus intexebant*. *tristibus* is, for him, a transferred

epithet. The expression is therefore a metaphor for “funeral branches”. The phrasing plays with the idea of olive branches, as at Aesch.*Agam.*494; κλάδοις ἐλαίας.

The use of the adjective “sad” displaces the sentiment of the mourners onto the branches. They are “animated”. Similar examples of such animation are *Silv.*2.1.160: *tristis rogas*, and 2.177: *flammis tristibus*. See Introduction 11 for an explanation of “animated”.

ramis: “branches”. Opheltes will be carried on *ramis* and the predominant colour on the funeral pyre will be gold. There may be a connection here with the golden bough of V.A.6.136, but it is not exploited. The connection is symbolic and arguably the word *ramus* and *textur* may be seen as a metapoetic symbol of the mix of Virgilian and Statian patterns of burial.

There is, throughout the Nemean episode, a continuous play on the images of woods and trees. The expedition is lost and must clear/burn its way through those woods and trees in Nemea in order to reach Thebes. Brown (1994:11-21) considers constructions of delay and disorientation in the Nemean section of the *Thebaid*.

54. **interea**: “meanwhile”, where a shift in the narrative is indicated within the same time frame. *interea* appears twenty-two times in the *Thebaid* though never more than three times in any one book. In *Thebaid* 6 it only occurs twice: here and at *Theb.*6.355. In the latter case it is the first word of the verse, thereby enhancing its impact. It is a useful connector of narratives but Statius never uses the same technique too often. It is far more frequent in Virgil’s *Aeneid*, forty-seven uses in all.

Aeneid 10 has eleven of these occurrences, to reflect the confusing and overlapping elements of the battle narrative. *Thebaid* 6 is a single-locational book and does not require more frequent use of *interea*. Mulder (1954:43), on *Theb.*2.1, Heinze (1915:388), on V.A.6.1, and Parkes (2012:282), on *Theb.*4.646, discuss *interea*.

After a general introduction, *Theb.*6.1-24, and then a more particular introduction, *Theb.*6.25-53, Statius moves the narrative “elsewhere” but events are still happening at the original venue. *interea* connects the two overlapping series of events, those of the previous paragraph and those in this new one. *interea*, combined with *tristibus*, establishes the parallel narrative, indicates the timing and creates the mood for the section of the narrative that is to follow. This narrative technique is found at *Stat.Ach.*1.397: *interea*, where the developing deception of Thetis to the preparations for war. A similar use of *interea* as a leitmotiv is found at V.A.5.1, in relation to the “recreational” games.

Though the core meaning of *interea* is “meanwhile”, Norden (1917:194) and Austin (1971:78) interpret it as “next”. Certainly the sense shifts slightly in the phrase: *nec minus interea* but clearly *interea* does not have this latter meaning in the context of *Theb.*6.54. Norden (1917:378-80) discusses the paratactic nature of Virgilian narrative.

54.tristibus...ramis teneraque cupresso: See notes above on individual words.

This is hendiadys and enallage. *tristibus* applies more appropriately to *cupresso* and *tenera* to *ramis*. The connecting word should be “of”. *cupressus* is associated with death. *tener* is associated with youth and hence, here, “branches”. Additional

resonances are accessed via the pseudo-etymology *cupressus*, with κύπρος, meaning in Eteocypriot “copper”, as at *PMag.Pap.1.1847*, and its use in armour. Thus the juxtaposition of *teneraque* and *cupresso* is doubly a semantic oxymoron, encompassing young and old, as well as soft and hard. Maltby (1991:166) discusses etymologies relating to the story of Cyparissus and Apollo. Appropriately for a funeral, these words focus on grief.

teneraque cupresso: tenera-: *OLD* 3b: tender, and used of plants at *Hor.Sat. 1.3.116* and *Ov.Ars.1.209*. Statius may be using the adjective as ἀπαλός. Cypress wood is indeed soft, *tenera*, but in this passage, where synecdochical images abound, the associations of the word *tener* with Opheltes are clear. It also carries the idea of “young”, as at *V.G.1.20*. *tener* has connotations of feminine softness and gentleness. See *V.A.11.572* where it is said of Camilla, whilst still a child: *teneris immulgens ubera labris*. The term is not applied to Pallas in Virgil though a similar transference of qualities is made when his *feretrum* is described as *molle* at *V.A. 11.64-5*, because it is made out of *arbutis: virgis et uimine querno*.

cupresso: cypress tree. This tree is often associated with death and funerals, as at *Theb.4.177: frondibus orba cupressus*, at *V.A.3.64*, *Hor.Epod.5.18*, *Ov.Tr.3.13.21*, *Petron.120.75* and *Silv.5.1.135: maestaque comam damnare cupresso*.

Ov.Met.10.86-142 provides an aetiological myth to connect Cyparissus and the cypress at funerals: *lugebere nobis lugebisque alios aderisque dolentibus*.

Thuc.2.34.3 says that the bodies of the war dead were placed in cypress chests.

Hornblower (1991:293) argues that cypress has a fragrance and an antiseptic quality which makes that wood appropriate. *Plin.HN.16.60* notes that cypress branches were

placed outside houses as a sign of mourning and argues that, because the tree dies so young, it is dedicated to Dis. The appropriateness of this knowledge and lore to the fate of the dead child Opheltes is clear.

A further example of cypress being used in funerary rites occurs at: V.A.6.215-6: *ingentem struxere pyram, cui frondibus atris/ intexerunt latera. Et feralis ante cupressos/constituunt*. See also V.A.3.63: *stant manibus arae,/ caeruleis maestae vittis atraque cupresso*. Meiggs (1982:293-9, 416-20) collects both literal and metaphorical references to the cypress tree in literature. Statius has previously used cypress wood for the spear of Capaneus, at *Theb.*4.177 and a similar spear will be described at *Theb.*7.676. The symbolic connection between the spear and the cypress tree is that the spear will bring death. At *Theb.*10.672-7, Menoeceus will be compared with a falling cypress tree.

In the Roman context, cypress branches on the threshold of the *familia funesta* marked their high status. Hope (2009:122) considers use of the cypress in Roman funerals. Here in Statius, there may be an historical remembrance of Nemea: Birge in Miller (1990:157) records the discovery of a cypress grove within the sanctuary of Zeus at Nemea. As *Silvae* 5.3 and 5.5 confirm, Statius had family connections with, possibly knowledge of, Nemea.

55. **damnatus**: *damno* OLD 1: to pass judgment against. The *torus* is “condemned” to the flames. It is animated and as fated as Opheltes. Examples of *damnatus* in Statius are: *Silv.*3.3.118: *impulit et magno gens est damnata triumpho* and

*Theb.*7.238-9: *qui proximus urbi/ damnatus bellis patet*. The term is found elsewhere at *Lucr.*6.1232: *morti damnatus* and *Luc.*2.733: *Phariae busto damnatur harenae*.

55. **torus**: *OLD* 4a provides examples of *torus* in a funerary setting. *torus* refers to a wide range of supporting structures. Here, it is a couch for the remains of Opheltes. [Servius] on *V.A.*1.708 says: *torus dictus est quod veteres super herbam tortam...sedebant*. This meaning is supported by the following verse. The narrowest meaning is that of a “matress” on which the body is placed. Virgil uses *torus* at *V.A.*11.66: *extractosque toros obtentu frondis inumbrant*. His *obtentu frondis* corresponds with *agresti...cultu*, *Theb.*6.56. However *Val.Flac.*1.295 seems to use the word to mean a simple couch.

torus is often used of the marriage bed. For Opheltes this is inappropriate but at other cremations/suicides such as that of Dido, *A.*4.584-90, the *torus* clearly has erotic connotations. There will be no marriage bed for Opheltes. The usual words in this context are *lectus funebris*, see Hope (2009:72), though no example is extant in poetry. *Tib.*1.1.61 and *Ov.Met.*14.753 do, however, use *lectus* alone in a funeral context. On the plates of *sarcophagi* in Huskinson (1996: plates), a dead child, where depicted, is always on a single (to use an anachronistic term) κλίνη, never a grand *torus*. A single bed reflects youth; Opheltes’ *torus* is both hyperbolic and reflective of his royal status.

55. **puerile feretrum**: *puerile*: *OLD* 1: belonging to a child. The bier is not specific to a child but is “for a child”. The phrase refers to the child’s bier, the platform or portable stand on which a dead body is placed during funeral rites. Together, the

simplicity of the adjective and the elevated noun for the bier create an oxymoron. Later, gifts placed upon the pyre will include boyish toys and, at *Theb.*7.93, the final address to Opheltes, will be as *parve*: little one.

feretrum: bier. The same phrase is used for the bier of the child Glaucias at *Stat.Silv.*2.1.20. *feretrum* is near transliteration of the Greek, φέρετρον. Use of Greek words, or even Greek endings, as with *Sipylon* at *Theb.*6.125, is one way in which Statius creates a Greek thread to his narrative. It is a *Graium e more decus*, as described at *Theb.*6.5. [Servius], on *V.A.*6.222, says that *feretrum* is Greek and that *capulus* is Latin.

However there is perhaps a touch of bathos. If *torus* has connotations of “last and grandest bed of the great man”, *puerile feretrum* has connotations of “tucking baby into his little bed for the last time” or of being carried, which is appropriate for a baby. Noy (2000:34-40) demonstrates that, normally, the bier is a simple structure or at best elaborated with ivory panels and bronze handles. The normal word for bier, for citizens, is *sandapila*, as at *Mart.*8.75 and *Juv.*8.175. *Suet.Dom.*17 describes Domitian being carried away to his cremation on a *sandapila*. Statius clearly distinguishes, between the bed on which the body is laid, the *torus*, and the structure by which it is carried, the *feretrum*. *Isid.Orig.*20.11.7 also makes this distinction: *feretrum dicitur eo quod in eo mortui deferantur, et est Graecum nomen; nam φέρετρον dicitur ἄπο τοῦ φέρειν, id est a ferendo.*

56. **textitur**: *texo*: *OLD* 3: put together, constructed with care. At *Silv.*3.1.37-8 Statius says: *hic tibi Sidonio celsum pulvinar acantho/ textitur*. Similar is *V.A.*11.64-5: *et*

molle feretrum/ arbuteis texunt virgis et virmine. A related compound verb is used in the same way at V.A.6.215: *struxere pyram, cui frondibus atris/ intexunt latera* and formulation of this same concept is found at *Theb.8.299: arboribus vivis et adulto caespite texi*. *Caes.B.Gall.6.1* uses the verb but makes it a compound when describing Gallic human sacrifice: *alii immani magnitudine simulacra habent, quorum contexta viminibus membra vivis hominibus complent*. The construction of the bier is an act of ritual piety but neither the process of construction nor the rituals involved are described. The conspicuous absence of such an account contrasts sharply with the painfully delineated destruction of the sacred grove.

56-61: ima...proxima...tertius: The pyre consists of three layers, each with its own symbolic adornment:

- *Ima*: lowest: rustic greenery. One verse: 56.
- *Proxima*: middle: herbal garlands and flowers about to die. Two verses: 57-8.
- *Tertius*: highest: Punic, Arabian and Eastern extravagance; incense and cinnamon. Three verses: 59-61. This calculation could be extended as far as verse 66 if the ekphrastic description and gold is added.

The elaborateness of the description increases with each layer; the higher the layer – the more “weight” and “bulk” of both words and goods allocated to it. The pyre may thus be envisaged as an inverted pyramid, where the smallest section (of text or pyre) is the base and the second and third layers are successively larger and more ponderous. These verses in *Thebaid* 6 have both a verbal and a physical aspect. They

could therefore be considered as a form of embedded τεχνοπαίγνια. Such “concrete poetry”, sometimes called calligrammatic after Apollinaire’s *Calligrammes*, conveys its meaning through the physical structure or layout of the words as they appear on the page as well as through content. Examples are found in Gow (1952:171-84) and Paton (1918: *Greek Anthology*, books 13-16, vol.5). The poems within these books of the *Greek Anthology* are in varying degrees “concrete”. Similar arguments could be adduced for the Island of Peuce incident at Val.Flac.8.217-57: a discrete section appropriately set on an island, and within a cave which surrounds the lovers. The same could be argued about the cave of Momus: where the description matches physical progression into the grove, *Theb.*10.84-117. Squire (2009:165-76) argues that use of such poetic structures/ poetic structuring was both more varied and more common than is suggested by the few highly crafted short poems to make their way into the *Greek Anthology*.

Certain genres such as the epigram, and particularly the epitaph, have an intermedial aspect. They are both written and physical. That Statius should want to play with such ideas is not surprising. The actual monument for Opheltes, *Theb.*6.242-8 will play with time, narrative and written/unwritten images. Dinter (2005:153-69) discusses how epigrams position themselves as both a physical and verbal record. At *Theb.*6.338-48, there is no epitaph but there is a visual statement. Here there is an intermedial description of the pyre in physical and verbal terms. Throughout, Statius is playing with genres, plastic art and how such realities are recorded. Reality is in a state of flux and aspects of the narrative are fluid; see Introduction 11.

The three-tier arrangement itself would be impracticable and unstable. The pyre, its metapoetic associations and the surrounding events all produce an unstable image. It is unclear how the three layers of the pyre are placed in relation to each other and, more importantly, where (or if) there is a place for Opheltes within this elaborate structure. Is the “mound decked with flowers” (*SB*) placed next to him or is he placed upon it? Nor is the consistency of this “mound” or where the third tier goes explained. The pragmatics are not directly relevant here; the point is that the pyre is too large to be realistic and that the constituent parts are symbolic.

As the pyre rises there is a move from simplicity to excess, both in terms of content described and number of verses allocated. The language also becomes more grandiose. The oxymoronic “stylish” or “adorned” *cultu* (“rustic”) layer is dismissed in less than a single verse. Both concretely and in terms of the increasingly ponderous language, the first – and even second – layers of the pyre are crushed beneath the weight of the third.

Most of the parallels between the funeral of Opheltes and funerals in other literary texts relate to the second layer of the pyre. The third layer is hyperbolic.

Possibly the three levels refer to the change in style of Roman funerals. The simple funerals required by the *Twelve Tables* frag.10.1-11 (Warmington), and commented upon at Polyb.6.53-4, give way to the excesses of the funeral of Sulla and the imperial apotheoses of the time. See *Theb.*6.55n.

The complex structure and changes in register of these verses lend themselves to a metapoetic language so it is also worth considering whether the levels refer to the development of the Roman epic tradition. Thus the lower level refers to Ennius, the middle to Virgil and the last to Statius.

Another approach is to see each layer as an aspect of Opheltes. Arguably the lowest layer, the “natural” one, represents the child himself. This would make the second layer due to his position within the family and society and denote appropriate levels of piety and propriety. (After all, this layer corresponds with other literary descriptions.) The hyperbolic upper level takes this very human child into the realm of metaphor. This layer does not denote funeral rites – it points forward to the wasteful carnage of the war and speaks of the vainglory of the supposed heroes.

56. **virent...stramina:** *vireo*: OLD 1: to show green growth. *vireo* is a cognate of the noun *vis*, which is used in epic to describe an essential nature, as at Stat.*Ach*.1.148: *vis festina* and V.A.4.132: *odora canum vis*. *vireo* is also used at *Theb*.6.18: *nudas...vires*, to describe the energy needed for the games. The participle of the verb is used by Sil.Ital.10.561: *mollesque virenti/ stramine composuere toros*. Here, Statius invokes all of these resonances, utilizing the rustic decoration to denote the essential nature of the layer.

stramen: OLD 2: rug. This is the only occurrence in Statius. Val.Flac.4.497 uses *stramina* for the [defiled] coverlets from which Phineus must eat. Similarly, Pallas, at V.A.11.67, is placed: *hic iuvenem agresti sublimem stramine ponunt*. *stramen* is the equivalent of the εἶματᾶ upon which Agamemnon is requested to walk at Aesch,

*Agam.*905-11. *stramen* is a cognate of *sterno*, and means “strewings”. See *Theb.*6.90 and 170nn for the metapoetic and proleptic nature of *sterno* and its cognates.

56. **agresti...cultu**: The juxtaposition of *agrestis*: *OLD* 2: found in countryside and *cultus*: *OLD* 5c: the state of being adorned creates a semantic oxymoron. *agresti*, here, means “rustic”, that is, without adornment. Such “rustic decoration” contrasts with the excessive riches found elsewhere at the funeral. *agrestis* also has connotations of simplicity. Arguably, Statius hints at the connection between *agrestis* and ἄγριος: *LSJ*: living in the fields, the root word ἄγρός meaning “field” and ἄγριος meaning “wild”. The funeral pyre of Pallas also has this rustic quality: *agresti...stramine*, *V.A.*11.67. Similar connotations of positive rusticity are found at *V.E.*6.8: *agrestem tenui meditabor harudine Musam*, which is a clear reminiscence of *V.E.*1.2: *silvestrem tenui musam meditaris avena*. However, rustic culture is aligned with the wild and uncultivated at *Liv.*7.4.7, where Manlius condemns his son to a country existence: *id extinguere vita agresti et rustico cultu inter pecudes habendo*. *Cic.Rep.*2.4 also makes this connection: *pastoresque eum sustulissent et in agresti cultu laboreque aluissent, perhibetur ut adoleverit et corporis*.

56. **cultu**: *cultus*: *OLD* 5: style of adornment. The general meaning of *cultus* is “sophistication”, but here it contrasts with the rustic nature of that which it purports to describe.

57. **proxima**: the next. See *Theb.*6.56-61n for metapoetic associations.

57. **gramineis...sertis**: *HRE*: “with garlands of grasses”.

gramineis: *gramen*: *OLD* 2: plant, is the underlying noun of the adjective *gramineus*. The adjective occurs in Lucretius and Virgil. *gramen* is used in particular of spices, see *Silv.*2.4.35 and 2.6.88 and *Prop.*2.29.17; it is not specific. *gramen*, *OLD* 1 and 2, “grass” and “herbs” respectively, are generic terms. *Hor.Carm.*4.7.1 tells of: *redeunt iam gramina campis*. There, the return of the herbs and grasses symbolizes the cycle of nature. However, in *Stat.Silv.*5.3.142, the phrase *gramine Lernae* is used in the more specific sense of the wreath (or crown) of wild celery that will be the reward for the games at Nemea.

sertis: *serta*: garlands. Here attention is drawn to the inverse connection between wreaths for the body of Opheltes and those triumphal wreaths. Ironically, the wreaths awarded at the games in his honour celebrate the strength and physical perfection of those who win them whilst the wreaths for the body of Opheltes denote that he is dismembered and lifeless. Lucian *Luct.*11. describes such funerary decorations.

The *gramina* have been woven together, *sero*: *OLD* 1: entwine. Weaving is a wholly feminine activity. Women were responsible for preparing a body for the pyre and for aspects of the pyre itself; Hope (2009:71-4) provides an account of these roles.

In the Roman tradition the body of the deceased was decorated with garlands of flowers. Historically, such garlands were used to mask the odour of a dead body. Hope (2009:71) describes the processes of washing, anointing and garlanding as means of purification.

57. **operosior area**: *HRE*: “a part more elaborately worked”.

operosior: *OLD* 2: involving effort. This is also found at *Silv.*5.1.58-9: *nil famuli coetus, nil ars operosa medentum/ auxiliata malis* and *Cic.ND.*2.59: *cum labore operoso ac molesto*. It takes “effort” to construct this layer. A contrast is drawn between the simplicity: *agresti*, of the lowest deck, and the more “worked”: *operosior* second level. *V.A.*7.44-5 plays with this idea of a greater effort, or task: *maior rerum mihi nascitur ordo/ maius opus moveo*.

area: The meaning of the word *area* is vague. It is used to describe a variety of working spaces from salt-pans to threshing floors. *SB* translates it as: “lowest part”, *HRE* has “lowest layer”, and *J* has “base”. If *area* is the “base” or “lowest layer”, it is actually below the first layer.

There seems no particular resonance to *area* unless an etymological connection with ἄρα, that is “curses”, can be associated. Perhaps the best translation is simply “area” or, to give explicit significance, “ritual arena”. There is also a connection to be made between *area aera* and *aërium*, at *Theb.*6.85. All are connected to *aer* and imply “high in the air” and “fanciful”.

58. **et picturatus morituris floribus agger**: *picturatus*: *OLD*: decorate with colour. This rare word is used elsewhere by Statius at: *Silv.*1.3.36 and 5.1.104 and *Ach.*1.330. This is one of the few points in the narrative where black is not dominant. *V.A.*3.483: *picturatas auri subtemine vestes* describes Andromache bringing clothes with gold woven into them. The cognate occurs in Virgil, at *A.*1.464-5: *atque*

animum picture pascit inani/ multa gemens when Aeneas sees the gates of the temple to Juno. The verb from which *picturatus* is formed does not occur in Statius. Williams (1962:157) argues that *picturatus* is not found pre-Virgil and compares the concept with Lucr.2.35-6: *textilibus si in picturis ostroque rubenti/ iacteris*.

morituris floribus: “flowers soon to die”. The flowers will die on the burning pyre but are short-lived anyway. The use of the future participle reinforces the transience of the flowers. Stat.*Silv.*2.1.161-2: *liquores/ arsuram lavere comam* uses the participle in the same way. Gibson (2006:155) collects examples of future-tense use in the context of flowers which will die. Newlands (2011:92), on *Silv.*2.1.106, discusses the predicative use of future participles.

The presence of flowers is not auspicious in the *Thebaid*. Plucked flowers represent young life cut short, signify “funeral flowers” or are proleptic of deaths to come. At *Theb.*4.788-9, [Hill’s numbering], just before the snake’s attack, Hypsipyle “consoles” Opheltes with flowers: *floribus aggestis et amico murmure dulces/ solatur lacrimas*. There, both the flowers and the reference to consolation are proleptic of the funeral pyre. The short life of the flowers parallels the short life of the child, and the arbitrary way in which both are killed is all too apparent. Similarly, Persephone is carried away to Hades after plucking flowers at *Hymn Hom.Cer.*4-5. At *Od.*11.539, 11.573 and 24.13 further association is made between λειμῶνες where children pluck flowers and the λειμῶνες of Hades.

Statius’ image of flowers soon to die recalls that of Cat.11.22-3: *qui illius culpa cecidit velut prati/ ultimi flos*. Analogously, the child is a “bloom” blighted before its

time. V.A.11.68-9 associates flowers with the frailty and transience of human life when describing the funeral mound of Pallas: *qualem virgineo demessum pollice florem/ seu mollis violae seu languetis hyacynthi*. Stat.*Silv.*1.3.36, albeit in poems of consolation, has: *lucentia marmora vena*, and at 2.1.106: *ille, velut primos exspiraturus ad austros/ mollibus in pratis alte flos improbus exstat*. The earliest extant reference to flowers as a symbol of mortality is at *Il.*8.305: μήκων δ' ἕως ἑτέροσε κάρη βάλεν, ἧ τ' ἐνὶ κήπῳ βριθομένην νοτιησί τε εἰαρινῆσιν. Statius actualizes what previous authors have consigned to the simile.

agger: OLD 5: mound of earth for a pyre, as at *Silv.*1.3.64, V.A.7.6, *Ov.Met.*9.234 and *Luc.*2.300. At *Theb.*6.274: *super aggere ripae* means the “bank of a river”. The mound at the base of a wall is described as an *agger* at V.A.9.44 and 10.25. The word has anachronistic Roman associations: it describes the defensive earthworks of a Roman camp or city and, specifically, the ramparts surrounding Rome built by Servius Tullius or Tarquinius Superbus, as described at *Liv.*1.44.3 and 3.67.11. Statius does not develop the metaphor here but avails himself of its multiple resonances. Its military connotations link it with the militaristic nature of the epic and with the similes which will appear within the next hundred verses. At *Silv.*2.1.176, Statius uses *agger*, meaning bridge. See Vollmer (1895:332) and van Dam (1984:156) for the significance of *agger*.

By significant contrast of size, V.A.11.5 makes the base of Pallas' pyre a mere *tumulus*. At *Theb.*6.58, the mound would seem to be on top of the second level of the pyre, which does not make sense. So, whilst *agger* might reasonably be interpreted

in this context as “base for a pyre”, it might more plausibly be taken to mean *OLD* 1: “collection of materials to make a heap” or “heap” in the more generic sense.

When Statius later describes the sculpted frieze depicting the fate of Opheltes, *Theb.*6.243-8, there is a conflation of where the killing of Opheltes takes place and the grave/hill created to commemorate his life, the *tumuli*, *Theb.*6.246.

59-61: tertius: This third and final level of the pyre surpasses all pyres described in Virgil and Homer in both size and content. It is hard to find anything like it in any epic extant. Below this third level, the pyre broadly follows Homeric/Virgilian paradigms. This layer of the pyre is the most elaborate in terms of both language and imagery. The detail and length of the description reflect the anxiety of influence, as defined by Bloom (1997).

The hyperbolic immensity and opulence of Opheltes’ pyre suggests an almost Herculean amount of labour but there are historical instances of such pyres. One well-documented example is that of the pyre for Sulla, detailed at *Plut.Sull.*38.3. Gibson (2006:153) collects historical and literary data on opulent offerings and pyres. Similar descriptions of funeral pyres are found in the *Silvae*. These, whilst suggesting “poetic licence”, correspond to a version of historical reality. At *Silv.* 2.1.157-65, Statius describes the conspicuous disposal of precious substances on the funeral pyre of Glaucias, and again conspicuous consumption occurs at *Silv.*2.6. 86-93.

The tone of these passages is very similar to Ctesias' description of the funeral of Sardanapulus, preserved in Athenaeus 12.38 = frag.23 (Lenfant). Here, a Greek establishes a stereotype of "oriental" behaviour. A four-hundred-foot-high pyre, millions of gold and silver talents and sheer extravagance in funeral offerings create a dazzling picture of Assyrian royal ritual and excess. In Statius, the same kind of spectacle is created for Opheltes, who is neither characteristically royal nor a hero. Nor is he Oriental. His pyre is as much Romanised and Orientalised, as it is Greek.

Spices are part of this extravagance. Statius describes spices in funerary contexts at *Silv.*2.1.21, 2.4.34-6, 2.6.86-8, 3. 3.33-5, 3.3.132, 4.5 and 5.1.210-4. Van Dam (1984:148-62) collects passages where spices are used in this context.

The passages from the *Silvae* (above) has a similar *nexus* of spices and exotic materials. These offerings are extravagant. Van Dam (1984:146) argues that, at *Silv.*2.1.156-65, the spices from many and distant lands denote global weeping for Glaucias. However this global perspective is absent in *Thebaid* 6. In the case of Opheltes, the extravagance of the gifts denotes excess and a sense of performed, as opposed to sincere, lament.

59. **assurgens**: *assurgo*: OLD 3: rise up, as at V.A.1.535: *cum subito adsurgens fluctu nimbosus Orion* and Val.Flac.5.566: *adsurgens nox aurea*. Focus is on the height of the pyre. Statius uses *tollitur* at *Theb.*6.59 and *attollitur* at 6.62; here *assurgens* conveys a similar idea. Other words associated with rising and found in this passage are: *proxima*, *agger*, *strue* and *ordo*.

The same verb is used of the towers which have stopped rising at Carthage, V.A. 4.86: *non coeptae adsurgunt turrets*. The force of *as-*, or *ad-*, is to reinforce the idea of rising: towards, upwards: “swells” or “towers”. There is the sense that Statius elevates his pyre with elevated language.

59. **strue**: *strues*: *OLD* 1: pile. The noun only occurs here in Statius. There is no careful organization of materials here as there is in the lower levels of the pyre. This noun carries none of the ambiguities of *agger*, used above. See *Theb.*6.58n for *agger*. *CIL*. 8.415: *Palliae Saturnae...quondam suae hanc struem dicavit*, employs the word to describe a funerary structure. Likewise, *Sen.Phoen.*112 has: *erectam ad ignes funebrem escendam struem* and *Luc.*8.756-7: *nobile corpus/ robora nulla premunt, nulla strue membra recumbunt*. The strong contrast between *strue* and the closely juxtaposed *ordo*, that is, between a “heap” and “order”, creates a semantic oxymoron.

59. **Arabum**: the genitive plural, meaning “Arab-style people/things”. *Arabs* usually occurs in a geographical context, as at *Mel.*1.12 or, stereotypically, in connection with spices and perfumes from the East, as at [*Ov.*] *Ep.Sapph.*76. The effect is enhanced by choosing the less common Greek form Ἀραβ rather than the Roman *Arabius*. The collective use of the adjective describes both their nature and their geographical origin.

Said (1978) remains a central theoretical text on western perceptions of the Orient and for the exploration of such associations of sensory excess with Arabia. Statius portrays excess in the same way as *Luc.*1.160-70. It is a commonplace to associate

luxury and extravagance with cultures originating from outside Rome. Such cultures were, in turn, associated with the contamination of the city and her morality.

Only with the invasion of Aelius Gallus in 26 BC was there any real contact with Arabia. Preparation for that expedition is described at Hor.*Carm.* 1.29.1-2: *Icci, beatis nunc Arabum invides/ gaxis?* NH (1970:337-9) shows how Horace plays with the ideal of the East. The exotic Persian word is used for wealth: γάρζα. Gibson (2006:101-2) discusses the resonances of *gaza*. Bowersock (1984:46-60) describes Roman engagement with the “Arab” world. The use of Oriental motifs contrasts with the simplicity in burials urged by the *Twelve Tables* frag.10.2-6c (Warminton).

59. **ordo**: It is hard to give *ordo* a definitive meaning. *OLD* 13b suggests that it is an architectural term for the layout of a building, as at Vit.1.2.6. and 1.7.2. This would explain the organization of this highest level of the pyre on a purely physical level. However *ordo* also means “narrative sequence”, as at Cic.*de Or.* 2.329: *perspicua narratio...ordine...servato*, and at V.G.4.4-5: *totiusque ordine gentis/ mores*. Statius will employ this latter meaning in his description of the monument to Opheltes, at *Theb.* 6.244. There is, then, a metapoetic as well as a physical meaning.

60. **Eoas...opes**: *Eoas*: “Eastern”. Lyne (1978:253) discusses its use in poetry, arguing that *Eous* became common in poetic diction from the time of the Neoterics. The word is not geographically specific: semantically, it is connected with ἠώς and with the adjective ἠοῖος. Ov.*Ars Am.* 1.202 also employs: *Eoas...opes* and Stat.*Silv.* 3.3.33-4 has: *Eoa/ Germina*. It is found in a technical treatise as at *Mela* 1.11 and 3.61, meaning non-specifically “of the East” and Plin.*HN.* 6.33 speaks of: *inter*

Atlanticum et Eoum mare. Vague use of “Eastern” is Orientalist generalization of supposed characteristics: excess, effeminacy and wealth.

opes: ops: OLD 4: financial resources, as at *Silv.3.3.36: ferat ignis opes heredis*. In the *Thebaid* examples of its use are: 1.163, 1.454, 2.275 and 2.423, and elsewhere.

60-1. **incanaque... tura: incanus: OLD**: grey/-white, as at *V.G.3.311-12: nec minus interea barbas incanaque menta/ Cinyphii tondent hirci*. *in-* intensifies the core adjective *canus*, which occurs far more frequently. *canus*, and its cognate *canities*, are common descriptions for greyness, as at *V.A.6.300* for Charon. At *Silv.4.6.90-1*, the ashes of the cremated body are described as: *canos/ ...cineres*. Lactantius explains *incana* as: *non longa aetate corrupta*. He plays with the idea of the extreme youth of Opheltes and the whiteness associated with death. Norden (1916:326) claims that *incanus* has archaic resonances but cites only *Plaut.Rud.125* in evidence. Crushed, frankincense turns white, hence *incana*. At this point, most colours have a deathly aesthetic to them. *Hor.Carm.1.4.13* makes a similar association: *pallida Mors*. White, therefore, has associations with death.

tus: OLD 1: frankincense; the aromatic gum of trees of the genus *Boswellia*. This was used for religious rites, and funeral rites in particular. Today it is still a significant ingredient in incense. Here, the frankincense is old, dating from the day of an Oriental ruler, Belus. Largely, frankincense arrived in Egypt from the Red Sea and travelled to Rome from Alexandria. Miller (1969:102-4) and Bowersock (1983:12, 15, 16, 21, 46, and 64) discuss the spice trade. Vermes (2006:113-4)

considers the implications of frankincense in the gospels. Detienne (1985:5-36) explores the classical mythology of Arabian perfumes.

Frankincense comes predominantly from Arabia. Its association with Arabia starts as early as Hdt.3.106-7 and is confirmed, in Roman eyes, by Plin.*Nat.*12.111-23. There is no evidence of its use in the Homeric poems; it had probably only been imported following the increased Greek connections with Egypt, especially from the trading post at Naukratis. See Hdt.2.152-4 and the general account of Moller (2000). The Persian naval fleet burnt 300 talents of frankincense to propitiate Apollo when capturing Delos on the way to Marathon, Hdt.6.97. The action was extravagant and not Greek.

60. **glebis**: *gleba*: *OLD* 2: lump. This is its sole occurrence in Statius. This is an echo of Lucr.3.327: *e thuris glebis evellere odorem*.

61. **antiquo...Belo**: The use of *antiquus*: *OLD* 4: that lived a long time ago, places Belus in the distant past. The survival of the cinammon and incense, as signifiers of “past” wealth, makes it more precious. This is a “present-day” display of conspicuous consumption: the incineration of vast quantities of rare and valuable commodities.

Belus or, in vernacular Hebrew, *Baal*, is a Semitic divine and royal title, meaning Lord or Master. Miles (2010:68-73) discusses usage of the term especially within Carthage. It is also applied to various individual oriental kings, one of whom was the

founder of the Assyrian empire. However, primarily, it refers to the Egyptian king of that name, as at Apollod.2.1.4. Hes.*Cat.frag.*88 (Merckelbach-West) says that his daughter gave birth to Arabus, the eponymous hero for Arabia. Egypt and Arabia are therefore equated as equally foreign and exotic. Reference is made to Belus at V.A.1.621 and Ov.*Met.*4.213. Sil.*Ital.*1.73 and 2.46 make Belus the founder of the Carthaginians. According to [Servius] on V.A.1.621, “Belus” means Sun.

Introducing incense and cinnamon preserved from the time of Belus, Statius uses the plupast to show how the past continues into the epic “present”. See Baragwanath (forthcoming) on the plupast. The difficulty of knowing when/where to start an epic narrative is expressed elsewhere as early as *Od.*1.10: τῶν ἀμόθεν γε, θεά.

P and ω have *Belo*. D M R and S have *bello*. This latter is inspired by an understandable lack of knowledge about Belus. Moreover, these manuscripts do not specify the ancient war in question. *Belo* should be retained.

61. **cinnama**: Cinnamon came to the Mediterranean world, primarily from Indonesia via Madagascar, by tortuous trade routes along the east coast of Africa and through Arabia. Hdt.3.101-3 describes the fantasy of birds of prey collecting cinnamon in farthest Arabia. The real and more amazing journey of this spice to the Roman world, in canoes, is documented in Miller (1969:153-172). The distance it had to travel and its scarcity ensured that it was extremely expensive.

However, such funereal extravagance was found even in Republican Rome. According to Plut.*Sull.*38, at the death of Sulla, enough cinnamon and frankincense

was contributed to both make an image of Sulla himself and fill 210 biers. Such behaviour was uncommon but later Plin.*NH*12.83 and Tac.*Ann.*16.6 claim that Nero used a whole year's importation of cinnamon for the pyre of his wife, Poppaea.

62. **summa**: “the utmost elevation”. The neuter plural adjective here represents the top level. By definition, any other levels mentioned are underneath it.

62. **crepant**: *crepo*: *OLD* 1: make a sharp metallic sound, as at Ov.*Fast.*4.742: *sonabile sistrum crepat* and Ov.*Fast.*2.501: *catena crepat*. However Porphyrio on Hor.*Epod.*16.48: *nubes subito motu crepant* argues that it is the sound of running water. Watson (2003:518-9) *ad loc.* discusses *crepo*. Here, it onomatopoeically describes the sound of golden items hitting and rubbing against each other.

62. **Tyrioque...ostro**: *Tyrioque* applies to Carthage, the Carthaginians being colonists from Tyre, V.A.1.12 and 20. The commercially-successful city of Tyre founded colonies such as Carthage. It is known for its coveted purple dye. Ezekiel 26-28 evokes its commercial prowess and the military rivalry the city provokes. See Kazenstein (1973) and Kurht (1995:vol.2, 403-10) for a history of Tyre. Cadmus, founder of Thebes, came from Tyre: *Tyrii...Cadmi*, *Theb.*2.613. As early as *Theb.*1.9-10 an association is made between Tyre and Thebes: *muris/...Tyriis*. This association always has connotations of “Orientalism”, especially excess and transgression.

Here, Statius also plays with the sound of *Tyrioque*. It is pronounced *turioque*; the sound is the same as *tus*, frankincense. The length of the vowel is not relevant. The

sound therefore doubles the references to exotic materials. There is also a strong range of colours here: *incanaque...//...auro* and *ostro*. A similar contrast is made at *Ov.Met.8.33: purpureusque albi stratis insignia pictis*.

ostro: ostrum: OLD 1: purple dye, as at V.A.5.111: ostro perfusae vestes. The noun *ostrum*, by extension, denotes cloth dyed purple, *OLD 2*, as at *Theb.1.517, 2.406, 4.265, 8.564 and 11.398*. It is also found at *Silv.1.4.97 and 5.1.225*. However, *Vitr.7.13.3* suggests that *ostrum* refers more appropriately to the source of the colour, the *murex: quod ex concharum marinarum testis eximitur purpuies sanies, ideo ostrum est vocitatum*. *Isid.Orig.12.6.50* concurs. It is the shell of the *murex*, the ὄστρακον, that contains the dye. Maltby (1991:438) discusses the etymology. The usual synonym *purpureus* has connotations of red/fire/blood and can be connected with πύρ. *Varr.Ling.5.113* makes a simple connection: *purpura a purpurae maritimae colore*. The two nouns are “near” synonyms, but have different connotations. The combination of Tyrian and purple here is tautologous: purple dye is universally associated with Tyre. The phrase thus implies “a very purple purple”. The dye was very costly and only worn by the great and the wealthy. The phrase “Tyrian purple” therefore denotes “the most expensive [because deep-dyed] purple cloth”. This amounts to yet another form of excess.

Purple has numerous associations. The most important, its connection with royalty and heroes, is present in Homer but not emphasized. These associations are also more complex in the *Iliad* and *Odyssey* than they are in later literature. At *Il.24.796* purple robes cover the remains of Hector though this detail is not emphasized. Arete, at *Od.6.53*, is spinning purple yarn. Confusingly, at *Il.5.83* death is described as

purple. This is presumably making the connection with blood and darkness. Finally, the sea is purple at *Il.*16.391. However the colour is emphasized more in Virgil. Arguably, when Statius associates “Tyrian” with purple, he makes intertextual reference to Virgil. *V.A.*6.221 has: *purpureasque super vestes, velamina nota/ coniciunt*. Likewise, Dido, at *V.A.*4.134, sets out hunting: *ostroque insignis et auro*. In Virgil, purple clothing is part of the exotic attraction of Dido; in Statius the colour purple denotes extravagance and excess. Indeed, throughout the Statian passage, there are echoes of descriptions in Virgil, especially *A.*11.64-75. Significantly, the funeral gift which Aeneas leaves for Pallas is *auroque ostroque*, at *V.A.*11.72. Zeiner (2005:97-9) discusses use of purple in an explicitly funerary context. Similar epic use of *ostro/purpura* occurs at *Luc.*9.175-9 and *Sil.Ital.*10.570. *Sidonium ostrum*, Sidon being an alternative name for Tyre, occurs at *Hor.Epist.*1.10.26 and *Ov. Trist.*4.2.27. The colour of purple, or dark red, may be proleptic of the blood that will be shed in the rest of the poem. Paschalis (1997:38) associates *ostrum* with blood, based upon *Il.*4.141-2 and *V.A.*12.54-5. Statius may also be referring, anachronistically, to the purple *trabea* or *toga* worn by Roman kings. The custom of wearing purple was maintained by emperors at festivals, see [Servius] on *V.* *A.*11.334 and *Plin.Nat.*8.74. Such anachronisms are frequent in similes and play off the reader’s own reality against the reality of the narrative. Bradley (2009:189-212) surveys the associations, origins and uses of the colour purple. André (1949) examines the use of colour per se in Latin poetry.

The introduction of the drape heralds the first true ekphrasis in *Thebaid* 6. It is decorated with scenes that have foretold, and parallel, the death of Opheltes. The fact that Opheltes is already dead reveals how Statius is playing with time here. The

ekphrasis at V.A.1.445-63 plays with time in a similar way. The story told on the gates to the temple of Juno refers back to Troy and forwards to future suffering, as well as providing a commentary on present events. See also Sil.Ital.6.653-716 for an ekphrasis that operates in three separate time-frames. Tipping (2007:221-40) discusses the relationship between time and ekphrastic intertextuality in Silius Italicus.

63. **molle supercilium**: *molle*: *mollis*: soft. *OLD* 1b: soft (of coverings) as at V.A. 11.8.668: *pilentis...in mollibus* and Tib.1.2.19: *molli...lecto*. Softness is a feature of Eastern decadence. V.G.1.56-7 also uses *mollis*: *vides, ut croceos ut Tmolus odores,/ India mittit ebur, molles sua tura Sabaei*. At *Silv*.2.1.107, Statius uses the phrase: *mollibus in pratis* where a meaning such as “lush” is implied. The expression is a metaphorical variation of V.E.10.42: *mollia prata* and *Od*.5.72: λειμῶνες μαλακοί.

supercilium: *OLD* 1: eyebrow. Here, it refers metaphorically to an “overhanging edge”. This only occurs here in Statius. Elsewhere, examples of this usage can be found at V.G.1.108: *supercilio cliviosi tramatis* and Liv.34.29: *supercilium tumuli*. The Greek equivalent ὄφρυς is used in the same way at *Il*.20.151 and Ap. Rhod. *Arg*.4.1300.

Despite its extravagance, this is a purple hanging and not a purple robe or vest, as at Stat.*Silv*.5.1.215-16. Arguably, this is because there is no body to clothe. Clothing is made for Opheltes in the “doubtful verses”, *Theb*.6.79-80 and the colour purple appears there, too, in verse 81 – but only as “*insignia*” rather than as the colour of a garment.

63. **teretes...undique gemmae**: *teres*: *OLD* 1: round and smooth. The noun and adjective are juxtaposed in the same way at V.A.5.313: *et tereti subnectit fibula gemma*, and Val.Flac.6.59: *tereti gemma*. At *Theb.*7.499, a cognate is used by Statius: *teris ferrato pectore*. Jocasta, there, stresses the insincerity of the armoured embrace.

teres appears to be a standard description of a jewel. The polishing produces the smooth and shining surface. The technology used is σμύρις, the equivalent of emery paper, to start the polishing process. Plin.*HN*.27.33-7 discusses the preparation and use of precious metals and stones.

undique, which *SB* translates as “at every point”, emphasizes the number and ubiquity of the jewels on the pyre. The excessive number compared with the small number of meaningful gifts is part of the hyperbole of the occasion.

gemmas: *gemma*: *OLD* 2: a precious stone, as at V.A.10.134 and Hor.*Carm.*2.16.7. However, *NR* (2004:291) on Hor.*Carm.*3.24.48 argues for a feminine use of *gemma* which may be connected with the femininity inherent in the adjective *molle*. The fascination for precious stones is manifested in Posidippus’ *Epigrams* 1-18 (Austin and Bastiani), the so-called λιθικά. Observations about the colour of the gems are ubiquitous. Here Statius contrasts the gems’ colours with dullness and darkness. He will then go on to destroy the brightness. Boardman (2001) discusses gems in antiquity.

63. **hoc:** ω, Hill and SB read *hoc*. P and O have *huc* and *haec* respectively. *hoc* is the object of *irradiant* and refers to *supercilium*. *haec* is more difficult as it cannot agree with *supercilium* and could only refer to the previous idea as a whole. *huc* is even more difficult to explain. *hoc* should be preferred.

64. **irradiant:** *irradio*: *OLD* 1: illuminate. In extant poetry, the word only occurs here. However it is found in prose at Cato *Agric.Orig.*157.7.4 and [Quint.] *Decl.* 3.8, and six times in [Servius]. The commonplace idea of “jewels that shine” is exoticized by unusual language. By contrast, the base verb *radio* is common.

In *Theb.*6.59-66 there is a grouping of compound adjectives, participles and verbs: *assurgens, complexus, incana, attolitur, supercilium, irradiant, intertextus, letiferi, and admirabile*. These compounds reinforce the hyperbole and exoticism of the description. They are concentrated in description of the third section of the pyre, where both language and content are most exotic. This concentration is highlighted by the simplicity of the verb that marks the break in the narrative. The unusual tmesis, *de...*, a predominantly Greek usage, emphasizes the change in language and the mother’s reaction to the sight of the purple hangings. *CH* (2011:107, 175 and 187) considers the development of compounds in Latin poetry, and where the influence of Greek is emphasized.

64. **medio...acantho:** Acanthus is found in an ekphrastic context at *Theoc.Id.*1.55, where the plant, in contrast, spreads all over the artifact: παντᾶ δ’ ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος. But other associations are suggested here. The plant is a feature of the Corinthian order of columns. That order of columns is

considered the most extravagant and decadent. Barletta (2001:125-53) discusses perceptions of the various orders of columns. *medio* is a transferred epithet and applies to Linus: he is in the middle of the *acanthus*. The Greek word ἄκανθα means prickle, thorn. The association is therefore that of him being bitten to death. V.A.9.582: *pictus acu clamydem*, and 11.777: *pictus acu tunicas*, make this connection. The juxtaposition of *acantho* and *letiferique* in Statius reinforces this association.

64. **Linus:** The son of Apollo and Psamathe, a local princess of Argos. She exposed him and he was killed by wild dogs. Apollo plagued Argos until satisfaction was given, according to Paus.1.43.7-8. At *Theb.*1.557-668 the Linus myth is told in part-explanation for the rituals performed at Argos. Myth, as an explanation for ritual, connects the manner of the passage with the central narrative theme in Callimachus' *Aitia*. Here, at *Thebaid* 6, by contrast, the myth is literally woven into the narrative as fulfillment of events and as a means of revealing the inevitability of those events.

Notwithstanding his early demise in this rendering of the legend, Linus is closely associated with music and is credited with the invention of the θρήνος, as well as with challenging Apollo at music, as at Paus.9.25.6. V.*Ecl.*6.69-73 attributes this poetic past to Gallus and the story of the infant Linus is told at Callim.*Aet.*frag.26 (Pfeiffer). Brown (1994:176-82) collects details about the Linus myths and separates out two different Linuses. Nevertheless, even she admits that the stories of the two overlap and are confused in antiquity. Gibson (2006:418-9) assesses the Linus myth as presented at *Silv.*5.5.55 and also delineates two traditions: one Argive and one

Theban. McNelis (2007:93-6) comments on the appropriateness of the Linus story as a parallel myth to that of Opheltes.

The Linus myth also created a literary sub-genre. The αἰλίον was a song of lament, supposedly for the dead child Linus - “αἰ-” and “-λίον”, as at *Il.*18.570-1. It included the ritual cry “αἰλίον”. Pindar frag.128c (Maehler), contains the earliest extant αἰλίον. Hdt.2.79 identifies the αἰλίον with a song found in Egypt, Phoenicia and Cyprus.

Epic from Homer onwards employs physical items, usually of great value or utility, to elaborate, foreshadow and reflect on the narrative that surrounds them. Such description pauses the main action of the narrative but adds depth to it and foreshadows future events. Correspondingly, the pause/slowing of the narrative facilitates reader-reflection. The effort that has gone into the creation of such a work of art, as most ἐκφράσεις seem to be, is matched by the effort of the narratee to understand its significance.

Thus the story of Linus, and its position at *Theb.*6.64-7, has significance beyond mere verisimilitude. Eurydice’s reaction to the cloth is now clear: it foretold the fate of Opheltes. Both Linus and Opheltes die young, are exposed in some sense and are killed by wild beasts. The Callimachus and Gallus connections additionally indicate Statius’ own attempt to merge – *intertextus* – Callimachean ideas of poetry with epic. McNelis (2007:25-49) analyses use of Callimachean themes in Statius.

Fowler (2000:64-85) considers theoretical aspects of ekphrasis. Here, two features of Statius' Linus ekphrasis stand out. First, it lacks detail: the connections to a past history are alluded to rather than stated. Most ekphrases comment overtly on a current situation. Second, the brief life of Linus is placed in parallel with that of Opheltes. It is the same length of life – and a life/death concentrated into one incident. In each case the only notable incident in the life is the death.

64. **intertextus:** *HRE* “interwoven”. The story of Linus at Callim.*Aet.frag.*36.5 (Pfeiffer), is τὸν ἐπὶ ῥαβδῶι μύθον ὑπηφαινομένον. In both Callimachus and Statius, the story of Linus is woven into a longer poem. The same Callimachus fragment also mentions the month of Arneios and the slaughter of the dogs at Argos. V.A.1.649 has the similar compound participle: *circumtextum croceo velamen acantho*. This veil is to be a funerary gift for Dido from Troy. As it is woven, so the item is woven into the narrative. Similar cognates can be found at V.A.8.167: *chlamydemque auro dedit intertextam* and 625: *et clipei non enarrabile textum*, which introduces the new arms of Aeneas, V.A.8.626-728. Ov.*Met.*6.128 has a similar configuration: *flores hederis habet intertextos*.

The phrasing here is metapoetic: Linus is physically woven into the poem and, in keeping with the nature of ekphrasis, what is described, describes in some form the whole of the poem. *Il.*3.125-8 also provides a metapoetic cloth woven by Helen, the “cause” of the war. That cloth depicts the battles between Greeks and Trojans. Scheld (2001: especially Appendix B) assesses weaving as a metaphor in Greek literature and surveys *textus* in Latin literature. Plat.*Plt.* 279a-283 and Ar.*Lys.*566-86

provide descriptions of statecraft through the metaphor of weaving. Here, the textile foreshadows not just a personal loss but a break in the continuity of the “state”.

65. **letiferique**: *HRE*: “death dealing”. A compound adjective in the manner of *multivago*, *Theb.*6.1. See *Theb.*6.1n on compound adjectives. *leti* means death but also connotes “forgetfulness”.

65. **opus admirabile**: *opus*: *OLD* 9: the product of work applied to a work of art; a creation; an artefact; as at *Stat.Silv.*1.1.3: *caelone peractum fluxit opus*. A similar context for *opus* is found at *V.E.*3.37-8, *pocula...caelatum divini opus Alcimedontis* and *delubrum...simulacro quod Phidiae opus est*. *Mela* 2.42 broadens the concept, adding nuances of effort and achievement, and thus making the meaning not “a product” but a “masterpiece”. The metapoetic nature of *opus* is apparent at *V.A.*7.45; *maius opus moveo*. Here the connection is not specific but implied.

admirabile: The work was deserving of admiration but Eurydice has always had a premonition about it – *omine*, *Theb.*6.66. *Ov.Met.*6.14 conveys the same idea: *opus admirabile saepe*, where the phrase describes the work of Arachne. That work, the tapestry of Arachne, and this, are tainted by subsequent events. If the metapoetic connection is followed then it defines the admiration which the future narrative demands.

65-6. **semper/...oderat**: The position of *semper* at the end of the verse reinforces its meaning. The double intensity of the expression *semper* with *oderat*, *OLD*: have an aversion, is startling. The verb expresses a strong and overt dislike, as at *Hor.Carm.*

3.1.1: *odi profanum vulgus et arceo*. In Horace it can also express a dislike of fashion, as at *Carm.*1.38.1: *Persicos odi, puer, apparatus*. See NH (1970:424), on *Hor.Carm.*1.38.1, for *odi*. If Statius recalls *Ov.Met.*6.14: *huius ut adspicerent opus admirabile, saepe/ deseruere sui nymphae vineta Timoli*, he is capping *saepe* with *semper*.

66. **oculos flectebat ab omine**: The analeptically-described reaction of Eurydice is prescient. The imperfect, *flectebat*, is iterative: she kept on turning aside her eyes. *V.A.*6.789-90: *huc geminas nunc flecte acies hanc aspice gentem/ Romanosque tuos*, seems the closest parallel. *Theb.*1.280: *belli deflecte tumultus* also has the sense of “turn aside”.

The failure to divert the eyes produces the effect of the Medusa: petrification. Eurydice averts her eyes but the fear of consequences means that the power to destroy remains. Statius plays with the idea of the effects of Medusa. Garber and Vickers (2003) collect texts on the Medusa and the psychology of the situation which cannot be gazed upon. Reed (2007:1-16) gives an account of how the gaze is used in epic. *Luc.*8.619-99 has an extended account of Medusa, and *Val.Flac.*6.396-401 describes the effects of her snakes. The incident could be seen as an inversion of Caesar gazing at the head of Pompey, *Luc.*9.1035-42, where his horror is expressed and his eyes are not averted. All of these incidents rely on the phobia of seeing both the present and a terrifying/sad event in the future.

omen: Ancient etymologies equate *omen* with something said, *os* meaning “mouth”, as at *Paul.Fest.*195. Maltby (1991:428) surveys ancient etymologies of *omen*.

Arguably, Statius uses the word to emphasise how the work of art speaks to Eurydice as well to denote something visual.

Omens and portents regularly feature in epic and historic narrative. *omen* first occurs at *Theb.*1.180: *an inde vetus Thebis extenditur omen*. No omen or portent in the *Thebaid* is positive. At *Liv.*22.1.8-20 omens of blood and fire foreshadow the outcome of a battle and at *Luc.*7.151-84 there are omens in the heavens before the battle at Pharsalia. *BNP* (1998:166-93, vol.2) discuss omens and portents. Wardle (2006:352-9) examines modern etymologies of *omen*. The omen here is focused on the future of her child. Omens often have a message for a broader audience. Here though, as with the disguised Odysseus at *Od.*20.102-21 where a privately conceived omen is described, the omen speaks directly to the queen.

66. **mater**: The appellation *mater* is “respectful and affectionate” according to Dickey (2002:340).

67. **arma**: The casting of arms onto the funeral pyre is a recurring topos in epic. Statius himself repeats the motif at the funeral of Menoeceus at *Theb.*12.60-104. See Introduction 7 for intratextuality. See examples at *Od.*11.74, *V.A.*11.78 and [Sen] *Her.Oet.*1661-2. *Suet.Iul.*84 also shows that there was a reality to the practise: *iniecere flammae et veteranorum militum legionarii arma sua, quibus exculti funus celebrabant*, though. Statius clearly follows the literary paradigm for a hero’s funeral.

67. **exuvias**: *OLD* 1: armour stripped from the enemy, as at *Theb.*1.499. This is the principal meaning, at *V.A.*2.275, 4.497, and *Luc.*1.138, and 9.178. It is extended to spoils more generally at *Val.Flac.*8.65 where it refers to the golden fleece. The Greek equivalent is: σκῦλα. Defeated Homeric warriors are stripped of their armour. Such prizes become trophies to decorate the hall and sympotic rooms of the victors or gifts for guests or friends, as at *Alc.frag.*167(Lobel-Page).

Here, *exuvias* means “spoils of war, given as a gift”. *V.A.*4.651: *dulces exuviae*, has this sense; they are the gifts from Aeneas rather than the spoils of war.

In Roman terms, the arms belong to the gods or to the *domus/gens* of the victor, as at *Plut.Caes.*26.8. So the casting of such *exuvias* onto the pyre is not commensurate with Roman mores. Here, the offerings are to accompany the dead Opheltes to the Underworld. They have nothing to do with Opheltes’ own history. He is given horses he could never have ridden and weapons he could never have lifted. Later in the narrative, the more appropriate offering, and the one least costly to the *gens*, will be “cups of milk – most grateful to the lost one” (*SB*), *Theb.*6.212. *exuviae* occurs fourteen times in the *Thebaid*; see Klecka (1983:172)

67. **veterum...avorum**: *vetus*: *OLD* 5: belonging to the past, as at *Cic.Q.Fr.*1.1.16: *siqui sunt vetere Graecia digni*. The phrase is tautologous. These “ancestors who lived in previous times” are an example of plupast. The desire to reinforce their antiquity is matched by *Theb.*6.61. *veterum*: the adjective emphasises the preciousness of the offerings – they have been long revered. The phrasing here in

Statius seems a recasting of phrases such as V.A.7.177 and 8.312, Ov.*Met.*6.657, Val.Flac.3.344, and Mart.10.87.15.

avus: *OLD* 1: grandfather. Here, by synecdoche, it is the equivalent of *maiorum* or “ancestors”. Other examples of this usage in the *Thebaid* are 2.215, 2.573, 3.349, 3.560, 3.601, 5.670, 6.94, 7.387, 7.409, 7.433 and 11.352. Coleman in *AM* (1999:73-4) discusses synecdoche in poetic language.

68. **gloria mixta malis**: *gloria*: *OLD* 4: a feeling of pride, the equivalent of δόξα χακλέος. This is sometimes excessive, as at Hor.*Ep.*1.18.22: *gloria quem supra vires et vestit et unguis* or false, as denoted in the title of Plautus’ comedy, *Miles Gloriosus*. The “glory of a kingdom” is a common juxtaposition. Fowler (2002:113) discusses *gloria* in Epicurean texts and the biblical Matthew 4.8. *gloria* juxtaposed with *malis* produces an oxymoron. The alliterative *mixta* and *malis* reinforces the connection. Bartsch (1997:48-61) examines the paradox in Lucan but the findings can also be applied to Statius. The expression is a startling contradiction of the usual associations of *gloria* in epic. Virgil uses the expressions *gloria ruris* at *G.*1.168, *gloria Dardaniae* at *A.*6.65 and *gloria in armis* at *A.*11.154. A strong use of *gloria* for the nurse of Aeneas, Caieta, is found at V.A.7.1-4. See also Coffee (2009:187-8), where it is argued that the insignificance of *gloria* in Flavian epic reflects “the loss of its vitality in imperial society”.

mixta: *misceo*: *OLD* 1: blend, mix, as at V.A.9.349: *cum sanguine mixta vina refert moriens*. Luc.5.2 has: *miscens adversa secundis*. At *Il.*24.527-33 there is an image of

two jars, one containing good, the other evil, which are mixed by Zeus. This image of human fate is reflected in, and explains, the semantic oxymoron: *gloria... malis*.

malis: malus. Suggestive of negative experience, the word is not precise. *OLD* provides seven different categories of meaning. *SB* suggests “glory mingling with distress” and *HRE* “vainglory combined with misfortune”. The variation is produced by the imprecise nature of the word *malis*.

68. **afflictaeque ambitus aulae**: *afflictae: affligo*: hurl to the ground, as at V.A.1.452: *ausus et afflictis melius confidere rebus*. Here also it is used metaphorically. The verb is also found at *Theb*.11. 710: *da veniam adflicto*. The participle is also used by Cicero in an invective context at *Cic.Phil*.12.2: *quod domum Antonii afflictam maestitia audiebam*.

ambitus: OLD 10: vain display, ostentation. *ambitus* is often used by Cicero in a legalistic and pejorative sense. Rare in extant poetry, it does occur with negative associations at *Luc*.1.179: *letalisque ambitus* and *Theb*.1.130: *ambitus impatiens*.

aulae: aula has various connotations. Originally Greek, ἀύλη suggests a courtyard or enclosure before the house. At *Il*.24.161, the sons of Priam lament ἔνδοθεν ἀύλης and his daughters are ἀνὰ δώματα. The description implies a separation of the genders within the household. Lorimer (1950:406-33) considers the role of the ἀύλη in the Homeric house. *aula*, here, represents the area where, in Roman terms, laments would be publicly performed. Hope (2009:74) discusses where Roman funerary ritual took place within the home. *aula* can refer to the “imperial court”, as

at [Sen.]*Octavia*.161, 283-5, 533, Mart.7.40.1, 7.99.3. Tam (1963:135-245) and Wittering (2009:79-85) survey this usage.

aula is used synecdochically of an entire royal house, household or palace, as at *Theb*.1.506: *Peleos aula*, *Theb*.3.1: *Aeoniae moderator perfidus aulae* and *Stat.Ach*. 1.207: *Lycomedis ab aula*. V.A.1.140 depicts: *illa se iacet in aula Aeolus*. The word was increasingly used to denote the imperial household, *OLD* 4, as at *Silv*.3.3.66-7: *Tibereia...aula*, *Tac.Hist*.1.7 and 1.13 and *Suet.Nero*.6.2. *aulae* is not confined to any one of these meanings and its very polysemy enables the narrative to comment on the broader reality. It could even connote the palace of Domitian. See Zanker (2002:105-30) on the royal palace and the unusual area, called the *salutatio*, which could be the equivalent of the *aula*.

Here, *gloria* and *ambitus* are quasi-personifications: they place objects on the bier and are the motivations of the participants. *SB* chooses not to capitalize these nouns, but does capitalize similar quasi-/personifications such as *Nox* and *Somnus* at *Theb*.6.27. However construed, the presence of *gloria* and *ambitus* undermines the sincerity of the mourners.

69-71: Here, the narrator intervenes, stepping outside the immediate narrative and focusing upon the multiple excesses of the participants. Their efforts are inappropriate for the mere child being buried.

69. **ceu:** The word *ceu* normally introduces a simile which would elaborate upon the previous narrative. Here, it does the opposite; it brings the description closer to the

reality, and provides a rarely-stated authorial disapproval. For the uses of *ceu* see *Theb.*6.19-20n and 39n.

69. **grande...onus**: *grandis*: *OLD* 3: ample, large, and *OLD* 1: grown up, mature. The latter meaning here adds a too-clever poignancy. The remains of Opheltes cannot be described as adult and are decidedly little. The phrase is matched by *Ov.Met.*7.624-5: *hic nos frugilegas adspeximus agmine longo/ grande onus exiguo formicas ore gerentes*, where there is a similar contrast of size and weight between the ants and their burden. The phrase is also found at *Ov.Pont.*3.4.85.

onus: “a burden”. Opheltes’ body cannot be described as a burden but the luxury invested in his funeral is. *onus* is used of a shield at *V.A.*10.553 and *Ov.Met.* 12.89.

69. **exsequiis**: *exsequiae*: funeral [procession], as at *Stat.Silv.*3.3.6: *mitibus exsequiis* and *Tac.Hist.*4.62. *V.A.*7.5-6: *exsequiis Aeneas rite solutis,/ aggere composito tumuli*, and *Ann.*16.16. *exsequias ire* becomes the standard phrase for “to go to the funeral”, as at *Ter.Ph.*5, *Ov.Am.*2.6.2 and *Sil.Ital.*15.395. Here, both nouns are final datives. In accordance with Roman rites, the body is being transported from the home to its place in the funeral procession. Hope (2009:74-7) describes the Roman funeral procession.

69-70. **immensa.../ membra rogo**: *immensus*: *OLD* 1: huge. *OLD* adds that the context is usually hyperbolic. It is used in a more obviously hyperbolic sense at *Theb.*11.14. The limbs of Opheltes were never *immensa* and, because of his

mutilation, *Theb.*5.596-8, are now even less so. Ironically, the funeral gifts have more “body” than the corpse.

membra: *OLD*: limbs. The remains of Opheltes are to be carried as those of a hero. When Hector is slain the Greeks wonder at the sight: φύην καὶ εἶδος ἄγητὸν Ἑκτορος, *Il.*22.371-2. For bodies of heroes are larger than those of mere mortals, just as the names of the heroes are described as *ingentia* at *Theb.*6.16. At the funeral of Opheltes there is gap between reality and heroic expectations. The demand of epic tradition, that his body be given proper funeral rites, is contrasted with the reality: there is no real body. The structure of the pyre makes this clear. In *Luc.*9.14 and *Plut.Pomp.*80-1 Pompey the Great’s body is mutilated and denied a fitting burial. Here the situation is reversed: Opheltes is nothing and receives everything fitting for a great man. The emptiness of the glory is clear.

P reads *rogo*; Hill follows. M and Ω prefer *toro*. The nouns are similar in spelling and are isometric. The use of *rogus* conforms to the taxonomy of funerary terms detailed by [Servius] at V.A.3.22, see *Theb.*6.2n. Using the Servian taxonomy of terms, the body will be placed on “the constructed pyre”. V.A.6.222: *ingenti...feretro* supports this reading. *rogo* should be maintained.

69. **feruntur**: *HRE*: “being born in funeral train to the pyre”. The procession of the dead, the mourners and music will be described subsequently. Hope (2009:74-7) describes a relief from first-century-BC Amiternum depicting such a procession.

70-71. **cassa...sterilis...fama**: *SB*: “vain and barren fortune”. The phrasing seems a recasting of *Lucr.3.981: Tantalus, ut famast, casa formidine torpens* and suggests the opposite of the associations with *fama*.

cassa: *OLD 2*: lacking in physical substance, as of an omen at *Theb.5.318-9: cassumque parenti/ omen*. Opheltes was always insubstantial; now there is even less of him. Soon, he will be a handful of unrecognizable dust.

sterilis: *SB*: “barren”. For the association of *sterilis* with grief, compare *Theb.5.108: et longis steriles in luctibus annos*. The weeping achieves nothing; it cannot change the fate of Opheltes or the barrenness of the royal line.

fama: The narrator makes a damning comment on the “fame” of Opheltes. The parents of Opheltes are now “barren”/without issue. It is impossible to reconcile *fama* here with the *Fama* of *Theb.6.2* unless it is understood ironically. For *fama* see *Theb.6.1n*.

70. **tamen**: A similar use of *tamen*, meaning “yet”, is found at *Theb.5.688: et ausis/ sera tamen respexerit inertem*. *Tib.1.9.4* and *V.E.1.27* use *tamen* similarly.

70. **dolentes**: *doleo* can be “feel grief” (*OLD 2*), but can also be “feel resentment”, (*OLD 4*), as at *V.A.1.25* where the *dolores* of Juno are explained. The verb also suggests the similar-sounding Greek δόλος, “deception”. There is a display of grief but the sincerity of that grief is questioned.

71. **parvique augescunt funere manes:** *HRE* has: “the baby shade is magnified by the nature of the obsequies”. In the final address to Opheltes, at *Theb.*7.3, he is called: *parve*, which connects with *parvi...manes* here. The addition of *parvi* implies that, amongst these shades, there are the spirits of departed babies and children. *parvique augescunt* is an oxymoron, and *funere manes* is tautology.

A Roman, therefore anachronistic, idea, *manes* were the souls of deceased loved ones. They were minor spirits, similar to the *Lares*, *Genii*, *Di Penates*. They were honored during the *Parentalia* and *Feralia* in February, as at *Ov.Fast.*2.533-616. Virgil uses the term *manes* at *V.A.*6.743: *quisque suos patimur manes*. Norden (1926:311) and Dumézil (1996:23-36) discuss the *manes*.

P and ω have *funere* but M and N have *munere*. The variant readings are similar in spelling and easily confused. *munere* seems to be in alignment with, or in anticipation of, the gifts subsequently added to the funeral pyre, and echoes *Theb.*4.625: *mulcetur honoris/ muneribus*. There is no overwhelming reason for changing the stronger manuscript reading of *funere*, but both readings should be recorded.

augescunt: augesco: OLD 2: grow. Spirits develop because of the honour of their funerals. Opheltes is known not for his life’s achievement but for his death and funeral. The permanent memorial will be the monument, the games at Nemea and Statius’ very account of those incidents. The verb occurs at *Stat.Ach.*1.11 but not in Virgil. There are semantic oxymora here: *parvique augescunt*, and *augescunt funere*. A similar patterning occurs at *Enn.Ann.frag.*495 (Skutsch). The passage constantly

reiterates the minuteness of the corpse and the magnificence of both the pyre and associated rituals. This contrast between corpse size and the level of achievement suggested by the heroic funeral is also found at [Sen.]*Herc.Oet.*1762-4: *quam leve est pondus mihi/ cui totus aether pondus incubuit leve.*

funere: funus: OLD 1: funeral rites. *HRE*: “by the nature of the obsequies”. Gibson (2006:98-9), on *Silv.*5.3.85-6, discusses *funus*. For the reading *funere* see above.

72. **inde:** *OLD* 3: from which, as at *Theb.*2.5: *Styx inde novem circumflua campis.* The *manes* are suitably appeased and so – *inde* – there is the honour and the pleasure of lamenting.

72. **ingens...honor:** The phrase echoes *V.A.*11.493: *quisquis honos tumuli, quidquid solamen humandi* and *Il.*16.457 has: τὸ γὰρ γέρας ἔστι θανόντων. Loraux (1986:17-30) discusses the notion that funerals console the mourners. *ingens...honor* is similar to *supremum...honorem*. This latter phrase occurs at *Theb.*5.113 and 630, 11.368 and *Ach.*1.630. It is also found *V.A.*11.61 and 77.

The adjective *ingens* is ubiquitous in the *Thebaid*. Its meaning, “huge”, is appropriate to an epic that tries to outdo rivals, and to make it clear by how much the participants overreact and react wrongly. At *Theb.*6.69 there have been the adjectives *grande* and *immensa* to describe the weight and bulk of arms and family *insignia* destined for the pyre. These descriptions connote grotesqueness rather than mere pageantry.

ingens contrasts with *parvi* in the previous verse; the funeral for a small child creates great honour. The contrast of “small” with “great” is common, as at Lucret.2.123 and Luc.5.655-6, but V.G.4.176: *si parva licet componere magnis* is the best known.

72. **lacrimis**: tears are a constituent part of funerals. The connection between tears and praise at a funeral is made at *Con.Liv.209: et voce et lacrimis laudasti, Caesar, alumnum* and *Suet.Cal.15.1: Tiberio cum plurimis lacrimis...laudato*. Woodman and Martin (1996:103), on *Tac.Ann.3.5.2*, discuss tears at funerals. Fögen (2009) collects material on the motif of tears in the classical world. Hornblower (2008:710), on *Thuc.7.55.4*, considers the only use of δάκρυα in Thucydides and examines the emotional effect of the word.

72. **miseranda voluptas**: The collocation is a semantic oxymoron. This second benefit of a funeral for the mourner also qualifies the disinterested idea of *ingens...honor*. However, Statius often argues that there is pleasure – even erotic pleasure – in lamenting. See *Silv.2.1.15: iam flendi expleta voluptas*, also 5.5.33, 5.5.56, and *Theb.12.45*. At *Theb.6.72: uoluptas*, the narrator indicates that honour and pleasure are gained by grieving. The word has decidedly erotic associations at *Ov.Ars.am.2.263* and *Petr.134.9*.

With similar language and implication, Parthenopaeus the youth, is described at *Theb.9.715* as: *miserande puer*. The idea is both older and used contemporaneously: *Od.4.102* reads γόωι φρενά τέρπομαι. See also *Od.4.194* and 10.398 and *Val.Flac.3.371*. *Lucr.2.3-4* employs the expression *iucunda voluptas* to denote the pleasure of knowing one’s own sufferings to be shared by others. However Statius is

making a different point; one about self-indulgent pleasure in lament that is unrelated to the loss sustained. Plin.*Ep.*4.2.4, accuses Regulus of such self-indulgence: *ostentatio doloris*. Lucretius carefully argues that pleasure and pain are related and that *suave* and *dulce* can be achieved by correct philosophical views. Statius, like Lucretius, shows how *honor* and *Voluptas* may be gained but it is hard to know whether Statius is being didactic or ironic here. In [Seneca]'s *Consolation to Marcia*=*Dial.*6.1.7 there is the admonition: *fit infelicis animi prava Voluptas dolor*. There, revelling in grief is to be avoided.

Fowler (2002:42-3) discusses use of *Voluptas* in Flavian epic. Citing Cic.*Fam.*5.12.5 and Prop.1.10.3, he argues that *iucunda voluptas* is a cliché. If so, Statius' variation avoids that cliché. Gibson (2006:419), on *Silv.*5.5.56, discusses the paradoxical connection between grief and pleasure. Sen.*Ep.*99.25-9 attacks the Epicurean pleasure in grief. Bartsch (1997:48-61) argues that paradox more generally is a feature of epic. Adams (1982:197) lists numerous examples of *voluptas* used with erotic connotations.

73-83: The verse-sequence of the MSS, adopted by Hill and SB, is followed here. The logic of Hill's ordering is clear: funeral-gifts are brought to the pyre; these gifts, mostly intended for a more-grown-up Opheltes, are too heavy for his age; the father prefers a bow, arrows and a quiver. Elsewhere, though not amongst the funeral-gifts, are horses especially reared for him and further arms. These gifts, whether for pyre or for future life, are premature and unsuited to the just-dead baby/"neonate". They represent Opheltes' lost potential and Lycurgus' lost opportunity to experience his son's development into a hero.

Some editors have changed the order of the verses or “suspect” verses. Mueller distrusts 74-7 but prints them in parentheses. Damsté and HRE place verse 78 after verse 73. See Hall *ICS* 17.2(1992). In this repositioning, 78 constitutes a reiteration of of 73. However the unifying idea of 76-8, that the father has prepared gifts for an indeterminate future, is retained: Opheltes will have (or would have had) horses and arms when bigger and stronger. All three verses belong within this context. These “future” gifts correspond, in emotional effect, to the use of future participles at *Theb.*6.58n.

The consequence of placing 78 after 73, with Damsté and *HRE*, is that 79, 80 and 81 require re-location after 78. Because there is no need to place 78 after 73 there is, likewise, no need to move the sequence of verses 78-80. Verses 79-83 form an authorial comment on the gifts.

73. **muneraque**: The meaning of *munus* varies with context, from an act of duty, *OLD* 3, to an act of kindness, *OLD* 6. It is also applied to “shows” and, at *Plin.HN*.33, to funeral games: *munere patris funebris omni apparatu harenae argenteo usus est*. It means “funeral gift” at *Stat.Silv.*3.3.37-8: *nos non asura feremus/ munera*, as it does here at *Theb.*6.73. There was no consistent Greek or Roman practice regarding funerary gifts. Practical and ornamental items, as well as food, were placed with the body or thrown onto the pyre. Sometimes they were also buried with the remains. They were designed to both pay Charon and accompany the deceased to the underworld. Huskinson (1996:plates 2.2, and 3.3) provides details of simple and practical funeral gifts. Woodman and Martin (1996:86), on *Tac.Ann.*3.2.2, discuss gifts at Roman funerals.

At *Il.*23.165-76, the gifts Achilles places on the pyre of Patroclus are of this kind. Commensurate with Roman custom, at *V.A.*11.64-76 a similar collection of funeral gifts is made. However, Achilles's additional sacrifice of twelve Trojans on the pyre, at *Il.*23.175, is deemed both exceptional and wrong, κάκα...ἔργα, *Il.*23.176. No slaves or captives are placed on the pyre of Opheltes, the latter impossible because the war has not yet begun. This restraint is surprising given the violence of the *Thebaid* and Statius' propensity for out-hyperbolizing his predecessors, *pace Theb.*12.815-17. It is unclear whether Eurydice's demand that Hypsipyle be placed on the pyre, *Theb.*6.174-6, should be taken seriously.

The placing of significant gifts onto the pyre, as detailed by Statius, recalls Greek epic descriptions of a hero putting on his armour piece by piece. This latter ritual both creates the heroic character and increases dramatic tension prior to deadly combat. So, when Achilles returns to the battle, at *Il.*19.365-91, the donning of new armour signifies his intentions, his heroism, and the "great" deeds that he will do. Rhetorically speaking, Opheltes receives armour from his parents just as Achilles and Aeneas, in *Iliad* 18 and *Aeneid* 8, receive theirs. Ironically, in death, Opheltes is prepared for heroic life. Euripides' *Trojan Women* offers similarly ironic heroic details. There, the tiny body of Astyanax is carried on the shield of Hector at *Tro.*1156, recalling the Spartan injunction: ἦ τὰν ἦ ἐπὶ τᾶ, *Plut.Mor.*241, *Sayings of Spartan Women*. Euripides and Statius each contrast the baby "warrior" with the larger-than-life "heroes" around him. Lycurgus' gifts for the dead Opheltes, initially intended for him when alive, parallel those given by Hecuba for a future Astyanax after victory in equestrian and archery contests, νίκησαντα, *Tro.*1210. The small

and poignant gifts for Opheltes are not commensurate with extravagance of the funeral. They reflect real emotion between parent and child; the funerary excess conciliates the outside world. Significantly, there are no gifts from the mother. Eurydice's speech, will strongly suggest that Eurydice is more concerned with her own status and emotions than with the death of Opheltes.

73. **in cineres:** “into ash” A plural for singular is probable here, though the plural may concentrate on the quantity of the ashes, or collections of ash. The expression is proleptic and metonymous: the pyre will be ash but before that the gifts will be placed on that pyre. *Silv.5.5.19* is similar: *immersit cineri iuvenem*.

73. **annis graviora:** *annus:* *OLD* 6: a year of an age. *annis*, here, means Opheltes' age. *annis* is metonymy for *aetate*. Use of the plural is ironic as he is so young. *annis* is also metonymy for “the body of”, thereby suggesting that the gifts are heavier than his young body.

graviora: *gravis* means both “heavy”, *OLD* 1, and “serious”, *OLD* 12. Statius makes the connection between weight and old age here. *Eur.Her.636-40* conveys this same idea of heaviness: ἄ νεότας μοι φιλον ἄχθος δε τὸ γηρας αἰεὶ βαρύτερον Αἴτνας σκοπέλων ἐπὶ κρατὶ κείται. This memorable image is recalled in *Cic.Sen.4*. Sappho in the “new” poem, 4-5 Green and Skinner (2009:11), also connects old age and heaviness. The idea of seriousness compares a child's frivolity with the seriousness of maturity. Both associations are possible.

Stattus once more exploits the vast difference between the length of Opheltes' life and the size of the funeral gifts. The gifts are too heavy and this explains the use of the comparative for the years of Opheltes. The quiver and weapons are not manageable for a child.

At the point of his death, Opheltes cannot even handle the quiver and the arrows, never mind the bow. Stattus treats the handling of weapons as a *rite de passage*, thus recalling the archery contest of *Odyssey* 21. There, Telemachus would have succeeded but Odysseus, his father, ἀνένευε – forbade – his participation in the event, *Od.*21.129. The comparison is being made: Opheltes is so far from achieving what Telemachus achieves.

The childhood weapons of a hero also feature in Virgil's account of Camilla. She, too, is a tragic figure. At *A.*11.578, the *tela...puerilia* are described. In Virgil such weapons foretell the future of Camilla; in Stattus they tell of a future that will not happen. Other descriptions of child-sized/ineffective weapons that create pathos are found at: *Theb.*7.652: *clipei penetrabile textum* and 7.656: *imbellis Tyrio subtegmine thorax*. *Eur.Hyp.frag.*752d.1 (Sommerstein) mentions the ἀθύρματα of Opheltes but the text is too fragmentary to make any definitive comparisons with Stattus. One certainty is they are not placed in a funerary context. It would be typical of Stattus to use the motif but change its purpose.

74. **namque illi et pharetras brevioraque tela:** *namque*: OLD 2: "that is", a narratorial explanation why the *munera* are *annis graviora*.

illi: “That person”; in this case, Opheltes.

pharetra: *OLD* 1: quiver. The gift of a quiver with small arrows seems appropriate for Opheltes. P and O, followed by Hill and SB, have *pharetras*. The alternative reading, in B M Qac R S and T, is *phaleras*, a decorative disc for a horse; in Greek φάλαρον. This reading breaks with the idea of “toy” weapons. *pharetras* should be read.

brevioraque tela: short [-er] spears/arrows. His weapons are all miniature versions of those wielded by adults. So *breviora* should be construed, by ἀπὸ κοινοῦ, with *tela* and *pharetras*. The dual-language play here makes for a semantic oxymoron: *brevis*, Latin and τῆλ-, Greek, meaning “short” and “long/far” respectively. The difference in the long and short “e” of the two languages may be reflected in the meaning of the words, and is not important for the play of words.

Weapons are used as a metaphor and even used in a metapoetic way. In general, in epic, arms are used as metaphor for the status and purpose of a hero. Here, the arms can stand for both the undeveloped sexuality of Opheltes and the hero status he will not enjoy. He will neither distinguish himself in battle nor provide an heir for his house. *Ov.Am.1.1.1: arma gravi numero violenta bella parabam* makes a similar connections between phallic weaponry, virility and heroism. The way in which *arma* can be used shows how, here, *tela* can be used as a sexual image. Lyne (1989:35-6) demonstrates this usage. Adams (1982:19-22) collects literary descriptions of weapons used in this way. Kennedy (1993:58-63) discusses the use of *tela* in elegy. Here, there may be an oblique reference to the lost potential for Opheltes to marry

and perpetuate the *gens*, where *pharetras* is the female symbol, and *tela* the male symbol. Hor.*Carm.*1.22.1-4 has a quiver pregnant with poisoned arrows, and Biblical references to the quiver and arrows abound: Jeremiah 5.16, Isaiah 49.2, Psalms 127.3-5 and Sirach 26.12. Later, at *Theb.*6.137, Eurydice will complain that she expected to attend the marriage of Opheltes rather than his funeral.

75. **dicarat**: *dico*: OLD 4: assign to a person, as at Ter.*Ph.*62: *hunc tibi totum dicamus diem*. A shortened form of *dicaverat*, *dicarat* is also used at *Theb.*9.576. The pluperfect tense indicates that Lycurgus had already “assigned” the toy-weapons to the young Opheltes. His expectations for his son have been thwarted.

75. **festinus voti**: *festinus*: OLD 3: premature. Examples of use of *festinus* are found at *Theb.*5.740, 7.100, and 9.330. The adjective is frequent in Flavian epic but less so earlier. *festinus* with the genitive is similar to *cupidus* and *memor* with the same case. Stat.*Silv.*5.1.134: *laudum festinus* is an example of such phrasing.

voti: *votum*: OLD 1: a vow made to a god in return for granting a favour, as at V.G.1.436: *vota...sevati solvent in litore nautae Glauco*. Lycurgus was premature in his vow to dedicate these toy-weapons. Lycurgus has also vowed that he will dedicate certain locks of his hair to Jupiter if Opheltes be allowed to reach manhood. This same word, *voti*, is used. See *Theb.*6.198.

75. **insontesque sagittas**: *insontes*: *insons*: OLD 1: innocent. The adjective will be used again at *Theb.*6.150: *insontes manus*. Here, the arrows are guiltless in that they

have never killed and never will. It is also possible that, as toy arrows, they are blunt, though this is not explicitly stated. Presumably this is also the meaning of Val.Flac.1.103: *insontis aratri*. Statius uses a similar phrase about childhood at *Ach*.1.115: *pharetrae insontes* and at *Silv*.4.4.30: *et sontes operit pharetras arcumque retendit*. The comparison between this and *Theb*.1.2: *sontesque...Thebas*, is clear. The “innocent” weapons of Opheltes parallel the forthcoming games in which weapons are not used in real conflict.

sagittas: The use of archery in warfare is always considered less heroic than use of a sword. Accordingly, Achilles and Hector, in *Iliad* 22, and Aeneas and Turnus, in *Aeneid* 12, fight without bows. But it is Pandarus, who breaks the truce with an arrow, *Il*.4.73-219, who provides the archetype of the deceptive arrow. The conflict between the Aeneadae and the Latins is “initiated” by the shooting of a stag, *A*.7.494-510. The young Hylas kills by deception with a bow, Sages, at Val.Flac.3.183-4: *tum primum puer ausus Hylas, spes maxima bellis/pulcher Hylas*. Moreover, the final contest of the funeral games will be the highly ambiguous archery contest, *Theb*.6.934-46. Again, the deception of the Parthian archers, who fire when retreating, is a commonplace about treachery. Gibson (2006:201), on *Silv*.5.2.40, discusses Parthian archers. These accumulated associations make the idea of guiltless arrows paradoxical. Arguably the bluntness of the arrows is another indication of Opheltes’ impotence. See *Theb*.6.74n.

iam tunc et: “now, even then”. See *Theb*.6.27n. on such a sequence of monosyllables. Statius presents a very precise chronology; even though Opheltes is dead, the horses are being reared. Lycurgus had selected horses for his son and had

not altered anything – the horses were still allocated to Opheltes. The horses had been selected then and are even now being nurtured for Opheltes.

76. **nota...de gente:** *nota:* OLD 2 known (in a scientific context). The horses' stock permits character and suitability to be foreseen. The extension of meaning is that if the horse is branded it means that it is of a certain quality. Hyland (1990:209-10) provides further details on the branding of horses.

gente: "stock". *Silv.*5.2.23-6 similarly employs the concept of *gens* to describe equine character: *equus, cuius de stemmate longo/felix demeritos habet admissura parentes, illi omnes acuunt plausus, illum ipse volantem/pulvis et incurvae gaudent agnoscere metae.* *V.A.*7.282 uses *de gente* for the horses donated by Latinus.

*Ov.A.A.*1.135 speaks of: *nobilium...certamen equorum*, which ascribes a nobility to well-bred horses comparable to that of the Roman nobility. Arguably, the zoological Grecism στεμμάτα, the more general *stirpe* and the anachronism *gente* are equivalents of the same idea. The concepts of *gens* and *gentilis furor*, introduced as early as *Theb.*1.4: *gentisne canam primordia dirae*, are interrogated throughout the *Thebaid*. Smith (2006:esp.30-51) examines the Roman concept of *gens*, and Bernstein (2008:64-104) discusses descent as a "marker" and "corrupting force". Nonetheless the use of *gente* to describe livestock is unusual. Here, the allusion to horses affirms Opheltes' place in the nobility.

Hyland (1990:30-6) considers Roman horse-breeding. The main source of information for such animal husbandry is *Coll.Rust.*6.27- 9. *V.G.*3.497-524 provides similar information. The closest Columella comes to speaking of the concept of *gens*

is the phrase *generosa materies*. This is used of race horses: *circo sacrisque certaminibus*, *Rust.6.27*.

The family, that is the *gens*, of the horses of Amphiaraus and Admetus will be described at *Theb.6.325-40*. Arguably, Statius is creating bathos: a satirical hit at those who consider themselves important on account of their dubious ancestors. The reference to horses here is proleptic of their importance in the games section of *Thebaid 6* and their endowment with human characteristics in that context. Such a tradition of humanizing goes back to the talking horses of *Il.19.400-24*, the Aesopic tradition of fables, and the use of “humanized” bees in Virgil *Georgics 4*.

77. **stabuli**: *stabulum*: OLD 1b: a building to house animals, as at *Sen.Ag.845*: *hospitum dirus stabulis cruorem praebuit saevis*. Hyland (1990:94-7) summarizes the archaeological evidence for Roman stables.

77. **in nomen**: The horses are reared for Opheltes, “in his name”. If these verses are accepted then Statius is playing with the connection between *gens* and *nomen*: the *gens* provides the name in Roman families. There may also be the idea of debt in the phrase *in nomen*: the horses are to be paid for in the name of the father for his son. *Cic.ad Att.13.37.1*= SB346: *de Xenonis nomine* has this meaning.

77. **pascebat**: *pasco*: OLD 6: feed, as at *V.E.1.59*: *passim...soluti per campum pascuntur equi*. Here, though, the verb governs not only “horses”, a normal use of the verb *pasco*, but also “belts” and “arms”. *pascebat* is used metaphorically for living and non-living objects for the son. However the opportunity for nurturing is

something that is now denied to the parents of Opheltes. There is also a juxtaposition of arms and horses as funeral gifts for Pallas, at V.A.11.5-11.

78. **cinctusque...sonantes**: *cinctus*: a girdle, broad enough to both encircle the waist and protect the genitals. Isid.*Orig.*19.33.1 gives this description. *ThLL* 3.1061.16-47 supplies variations on the theme. Varr.*Ling.*5 writes: *cinctus et cingulum a cingendo, alterum viris, alterum mulieribus attributum*. Thus this belt symbolizes Opheltes' masculinity/virility. Oakley (1998:ii 494), on Liv.8.9.9, connects *cinctus* with the *cinctus Gabinus* worn during martial sacrifices and some civic ceremonies.

Liv.5.46.2. and V.A.7.611 connect the garment with the onset of war.

sonantes: "sounding". *HRE* translate "jingling belts". The baldric "sounds" because the gold, silver and precious gems knock against each other, as at V.A.5.312: *lato quam circum amplectitur auro/ balteus*.

78. **arma...expectatura**: *arma* are used in epic to symbolize the heroism of a hero. Accordingly, *Il.*11.15-46 depicts Agamemnon arming himself for his ἄριστέϊα. Patroclus, Achilles and Aeneas are given shields of divine nature, at *Il.*16.60-70, *Il.*18.478-617 and V.A.8.608-731 respectively. *Theb.*1.33: *satis arma referre/ Aonia*, (corresponding to V.A.1.1) fixes on *arma* as a symbol of the heroic/martial nature of the epic, as happens also at *Theb.*8.608-703. Here Statius represents the arms as the missed heroic life of Opheltes. The future participle creates sympathy through the description of a future that cannot happen, as at *Theb.*6.58n. Later, Statius will again use the symbolism of arms, at *Ach.*1.852-7, where the gifts of arms from Ulysses make Achilles reveal his true identity and nature.

78. **maiores...lacertos**: *maiores*: “greater”. In his second invocation, at *A.7.46*, Virgil uses the phrase: *maius opus moveo*. The use of the comparative *maiores* by Statius indicates a connection with the Virgilian invocation. The connection is reinforced by the use of *opus* a few verses before, at *Theb.6.65*. In Virgil a “greater task” implies some sort of hierarchy between what has gone on before in the *Aeneid* and thereafter. The “greater limbs” continues the motif of the size of Opheltes.

lacertos means “muscles”; see *ThLL* 7.829.49-830.47. The weapons expect to be used by an adult Opheltes; that is, by metonymy, when he has a larger body. See *Theb.6.843-5*: *quamquam ipse videri exiguos, gravia ossa tamen nodisque lacerti/difficiles* for the juxtaposition of size and power. The view-point of the weapons themselves is envisaged here. De Jong (1987:136-46) details how such focalization is revealed through adjectives.

79-83 These verses are absent from P and B. *Hill* and *SB* print them but treat them as doubtful. *SB* does not translate them. Klotz (1905:368) condemns these verses, noting how close 79-81 are to 74-7. Ostensibly, they add nothing to the authorial comment of the previous verses. See *Hill* (1992) for comments. The problems regarding sense (especially 79), and the need for heavy editorial punctuation to extract sense, militate against their inclusion. *Hill*’s strategy of including them but considering them doubtful seems appropriate. Without further evidence, no firm conclusion is possible.

The whole passage, verses 73-83, participates in a topos of describing gifts on a pyre. *Il.*23.161-175 describes the sheep, cattle, honey, oil, nine dogs and four horses placed on the pyre of Patroclus. The Latin equivalents are V.A.6.212-35 and, closer to Statius, V.A.11.72-80 where Aeneas supplies two purple and gold garments made by Dido for the pyre of Pallas. However, whilst the gifts in Virgil recall past memories, those in Statius are for “memories” that will never happen. Moreover, though garments are mentioned at *Theb.*6.79, the colour purple is only mentioned at *Theb.*6.81: *cultus insignia regni purpureos*. *Theb.*6.81 may indicate regal/ceremonial garments. Nevertheless, two major indicators – “garments” and “purple” – echo Virgil.

Richardson (1993:286-9) considers funeral-gifts in the Homeric context; Erasmo (2008:80-91) in the Roman.

79. **spes avidi**: See discussion of 79-83 as a whole above. It is difficult to make sense of this phrase unless *patris* is understood, as *Hill* suggests. Gronovius suggests *avido*; Heinsius *avidae*. *HRE* proposes the intelligible: *spes quam avida est*, which is translated: “How ambitious is expectation”, but this constitutes a substantial rewriting. The phrase needs too much manipulation for it to be understood with certainty.

79. **quas non in nomen credula vestes**: For *in nomen* see *Theb.*6.77n.

Hall suggests that, if sense must be made of this suspect passage, it should read: *quas non materno sedula vestes*. *HRE* translates the passage as: “what garments did she not with maternal zeal hasten assiduously to have made?” The meaning is not clear.

80. **uribat studio**: The doubling of *urgeo*: urge, and *studium*: eagerness. The phrasing is tautological: “urgently zealously” and intensifies the meaning. Such doublets of meaning are a feature of Statian style, as at *Theb.*6.84: *exercitus instat*. A similar use of *urgeo* occurs at V.A.9.488-9: *veste tegens; tibi quam noctes festina diesque/ urgebam*. However translated, the phrase has the sense of: “the mother was eager to have garments made”.

80-1. **cultusque.../...purpureos**: *cultus*: OLD 6: personal adornments. See *Theb.*6.56n. for *cultus*.

The ordering of the ideas may be an example of the *schema Cornelianum*. That is, a schema in which a noun with its modifier surround a phrase in apposition to it. The word order here may be neoteric, that is unusual and with surprising apposition. Examples which use the *schema Corneleianum* are V.E.1.57: *raucae, tua cura, palumbae* and Prop.3.3.31: *volucres, mea turba, columbae*. See Skutsch (1956:198-9) for an account of the *schema Cornelianum*.

cinctus: “belts” is found in E, as a variant, although the word has just appeared in the text. This may explain the recurrence. The reading which occurs elsewhere, *cultus*, is rather vague in a list which has been specific in the chosen items. Further, it is hard to imagine personal adornments which are not clothing and which are also purple. Nonetheless *cultus* is preferable to the repetition. For the historico-cultural resonances of the colour purple see *Theb.*6.62n.

80. **insignia regni**: *insigne*: *OLD* 1: something carried as an indication of rank, status, or identity, as at *Theb.*6.643: *operumque insignia praesto*, where the prizes become signs of distinction. The Greek equivalent, σκῆπτουχος, as at *A.P.*15.1, makes the equation of symbol and power clear. The adornments (or robes) are a sign of his royalty. The noun has been used at *Theb.*5.447: *arma habitusque virum pulchraeque insignia gentis* and this earlier phrasing is echoed here. The phrase is in apposition to *cultus... pupureos*. A similar apposition is found at *Theb.*8.300: *innumerososque deae, sua munera, flores*. See *Theb.*6.62n.

regnum: *OLD*: kingdom. Its cognates are found from the beginning of the epic, *Theb.*1.1: *alterna regna*, and frequently thereafter. The dispute over a kingdom is the central theme of the poem. Now Opheltes will never inherit any kingdom.

81. **sceptrumque minus**: *sceptrum*: *OLD* 2: the sceptre, as a sign of power. *Theb.*1.14 depicts the *sceptra* as a symbol of power. The *sceptrum* is a symbol of Opheltes' lost royal authority. The sceptre is small, corresponding to the power he never wielded and to his tiny size. Lycurgus hurls his own sceptre onto the pyre at *Theb.*6.193. At *Il.*1.245 Achilles carries such a symbol of his authority but casts it aside to speak to the council: ποτὶ δὲ σκῆπτρον βάλε γαίῃ. *V.A.*7.247 displays similar symbolism: *dextra sceptrum gerebat*.

minus (neuter): *minor* *OLD* 1b: of a smaller kind. Again, the size of the symbol is emphasised.

81-2. **cuncta ignibus atris/ damnat**: Along with all the other miniature symbols, these are cast onto the pyre. *ignibus atris*: Statius describes flames as black although they cannot be so. The adjective is being used proleptically: what they burn will be black. *HRE* uses the expression: “smokey flames”, following the idea of Fortgens *ad. loc.* Analogous uses can be found at *Theb.*5.175-6: *niger omnibus aris/ ignis*, and at 7.159: *atra incendia*. Similar combinations occur elsewhere at *Hor.Ep.*5.82, *Ov.Fast.*2.560, *Luc.*2.299 and *Val.Flac.*2.236. *NH* (1978:232), on *Hor.Carm.*2.14.17, argues that *ater* is often associated with death and the underworld. André (1949:51) discusses usage of the colour black in Flavian epic. The closest parallel, though, is *V.A.*11.186-7: *subiectisque ignibus atris/ conditur in tenebras altum caligine caelum*. Fire and darkness are recurrent motifs from the beginning of the *Thebaid*.

It would be typical of Statius’ play with words if *cuncta* were to be connected, if only by sound, with *cunctor*. If the connection is made then the delay is being sent into the flames.

damno: *OLD* 5: condemn, doom. The same use of *damno* is found at *Theb.*6.55, regarding the bier. See *Theb.*6.55n.

82. **atrox**: *OLD*1: frightening, terrible. Statius describes the “affect” experienced by the father. Juno is described as *urit atrox Iuno* at *V.A.*1.662. She is the archetypal avenging and angry goddess. At *Theb.*6.156 the snake will be called *atrox*.

82. **gestamina suaque ipse parens ferri**: the parent himself...his [own emblems] of power.”

HRE takes *ferri* be a passive infinitive, and translates the phrase as: “to be born to the smoky flames”. *damno* with an infinitive is paralleled by: *damnatum vivere paci*, at *Sil.Ital.3.331* (see *OLD* 3c).

sua: The possessive adjective indicates the gifts for Opheltes and “his own” emblems of power.

gestamina: *gestamen*: *OLD* 1a and b: something worn or an ornament (for other than personal use), as at *V.A.3.286*: *clipeum, magni gestamen Abantis*. The periphrasis *gestamina...ferri* indicates that the father consigns the toy-sized weapons of Opheltes to the fire. *gestamina* are the royal *insignia*. The verb *gesto* means “carry”, *OLD* 1.

ipse parens: See *Theb.6.30-1n*.

ferri: *ferrum*: *Th.LL* 6.1.576-86 shows that *ferrum* is used to describe the metal, iron, and/or the goods wrought from it, thereby making either meaning possible. Here, it refers not only to weapons but also to iron in general. At *Ach.1.428-9* Statius speaks of: *ferrum lassatur in usos/ innumeros* and at *Theb.7.100-1*: *at si Boeotia ferro/ vetere tecta dabis*, the metonymy meaning “force”. The Greek σίδηρος functions in the same way as *ferrum*. *Od.19.13* illustrates the violent potential of iron: αὐτος γὰρ ἐφέλκεται ἄνδρα σίδηρος. The term *ferrum* is used similarly at *V.A.2.626-7*:

ornum/ cum ferro accisam and at *Ov.Met.11.182: solitus longos ferro resecare capillos*. The English expression “cold steel” is used for “bayonet”. Again, the warlike motifs are maintained.

ferrum also means, (*OLD* 4): “sword”, as at *Stat.Ach.1.169* and (*OLD* 5): “armed might”, as at *Stat.Theb.1.45*. The latter is closer in meaning to the noun as used here.

83. si damnis rabidum...dolorem: The grief of the parent is to the point of madness.

si: HRE translates: “in the hope”. The use of the conditional implies that it cannot succeed. The whole sentence is an authorial comment on the actions of the father.

damnum: OLD 3a: loss, applied to a person, as at *Prop.4.11.43: non fuit exuviis tantis Cornelia damnum*. Conspicuous [financial] expense is a feature of such such funerals. Here, mention of cost undermines sincerity; the proffering of rich gifts for an heroic life is undermined by the reality of the tiny Opheltes. *damnus* once more recalls the image of *Theb.6.55: damnatus*. The immediate repetition of *damnus* and *damnat*, with different meanings is verbal patterning.

rabidus: OLD 3: frenzied. *rabidus* is used of emotions elsewhere in Statius; at *Theb.3.96: sed ducis infandi rabidae non hactenus irae*; also at *Theb.10.823* and *11.673*. However, *Theb.6.83* supplies the sole combination with *dolor* in Statius. It is, though, paralleled at *Sen.Oed.1060*.

ω has *rabidum* but N and O have *rapidum*. The change is a single letter. The idea of “rapid grief” is hard to explain and there are few certain parallels. *rabidum* should be read. Mulder (1954:83), on *Theb.*2.81, rejects Mueller’s argument for *rapidum* and accepts the *rabido coetu* for the same reason.

83. *queat exsaturare*: *HRE* translates this as: “In the hope that by the loss of them he might appease his passionate grief”. *exsaturare* has as its root verb *saturare*: *OLD 2*: sated, content. The failure of conventional consolation is already clear from *Theb.*6.46-50. Here, the impossibility of sating grief is proposed. The force of *ex-* compounded with *saturare* is that grief is squeezed out, or rather it cannot be squeezed out. The verb *exsaturare* also occurs at *Theb.*6.176 and is found at *V.A.*7.298: *numina...odiis exsaturat*.

84-117: Statius describes the construction of the funeral pyre. It is built according to the advice of Amphiaraus, the seer. The army collects wood for the pyre from a sacred and ancient grove. This is an act of sacrilege.

This scene looks back to the cremation of the forty-nine slain by Tydeus at *Theb.*3.174 and forward to the final pyre of *Theb.*12.72-92 for the brothers Eteocles and Polyneices. See Introduction 7 for the implications of this intratextuality. At the cremation of the forty-nine there is no hint of sacrilege because the source of the wood is not stated; nor is there detailed description of the pyre itself. The contrast between the two events is stark: the one is perfunctory; the other is elaborate, symbolic of a political reality and dense with proleptic meaning.

Newlands (2004:135-45) argues that narratives delineating the desecration of landscape may be used to provide political/social sub-texts. Statius uses his description of the desecration of the grove at Nemea in this way but generates an additional sub-script. He concludes his description with an anachronistically-worded simile: the destruction is compared to the sacking of a captured city.

In this phase of the narrative, Statius mobilizes four epic tropes: the antiquity and sacredness of groves; non-sacred woods that are destroyed (arboricides); the collection of wood for funeral pyres; and the building and igniting of the pyres themselves. Thomas (1988:261-73) and Lowe (2011:99-128) discuss the role of groves/trees in religion and the implications of felling them.

Sacred Groves and Sacrilege

The early *Hymn Hom. Ven.* 264-8 warns against the desecration of groves. In Athens, cutting down Athena's olive grove was punishable by death; see *Arist. Ath. Pol.* 60.2 and Lysias 7, with Todd (2008). The fine for cutting down a tree sacred to Asclepius on Cos was 1000 drachma. *LSCG*. 136.32 details the laws and penalties concerning cutting down groves more generally. However, literary examples of such laws being flouted abound. The followers of Erysichthon cut down the grove of Demeter at *Call. Hym.* 6.33-4 and *Ov. Met.* 8.725-884. The story of Cleomenes contains a further example of a grove desecrated for a pyre, at *Hdt.* 6.75.3 and 9.116.3. Further examples are found at *Ap. Rhod. Arg.* 2.468-89 and Hyginus *Fabulae* 132, *Cato Agr.* 139, *Cic. Mil.* 85 and *Hor. Ep.* 1.6.31-2.

Statius does not overtly address the question of whether the felling is sacrilegious but knowledge of such religious injunctions as those found in the *LSCG* and *Twelve Tablets* 10.6 (Warmington) shapes the reader's response to the passage. Hinds (1998:10-6), though not referring to this passage from Statius, shows how the cutting down of a forest has become a recognizable topos in epic. It is what Hinds calls a "reflexive annotation" by the author. For Statius, though, it is a response to Homer, Callimachus, Ennius, Virgil, and Ovid. Williams (1968:263-8) compares passages from various authors about the cutting down of a wood though he uses these to discuss the development of Roman poetry. Leigh in Tesioriero (2010:201-39) provides a full account of this topos.

Arboricides Described Elsewhere in Literature

Virgil *Eclogue* 1 depicts a landscape desecrated by confiscations/civil war. However, it is in the *Aeneid* that there are significant scenes where individual trees or entire woods are destroyed. At A.3.13-67, Aeneas tears up a tree to decorate an altar, only to see blood oozing from the roots. This is a clear omen that he must continue on his way. At A.6.210-11 a golden bough is reluctant to be plucked: *corripit Aeneas extemplo avidusque refringit/ cunctantem*. Finally, at A.12.766-790, when Aeneas is in single combat with Turnus, a nearby *oleaster* traps Aeneas' spear. His life is only saved by the intervention of Venus. In each of these cases the destruction of trees or woods has malign effects.

Luc.3.426-52 provides the immediate epic antecedent for the collection of wood but it is for a rampart not a funeral pyre. In this passage, Caesar orders the felling of a grove outside the besieged Massilia. There, the trees are *verenda/ maiestate*, 3.429-30; the wood is also explicitly *sacra*, 3.430. Masters (1992:25) argues that instead of a *locus amoenus*, Lucan depicts a site transformed into a *locus foedus* as a consequence of the actions of Caesar.

Arboricide for Funeral Pyres Specifically

At V.A.6.179-82 an enormous funeral pyre is made for Misenus, using wood from an *antiquam silvam, stabula alta ferarum*. Other epic instances where a grove or wood is cut down for a cremation are: *Il.*23.108-28, and 24.782-87, [Stesichorus] *P.Oxy.*3876.61-2, *Enn. Ann.*175-9 (Skutsch), V.A.11.135-8, *Ov. Met.*10.90-108, and *Sil. Ital.*10.529.

Possible Literary Paradigms for the Building and Ignition of Opheltes' Pyre

The Virgilian models for Opheltes' pyre are that for Dido at A.4.504-7; that for Misenus at A.6.214-7; and the pyre with procession for Pallas at A.11.64-99. Other such epic scenes include Patroclus's pyre, as described at *Il.*23.1-261; *Enn. Ann. frag.*175-9 (Skutsch); and *Ov. Met.*10.90. *Sil. Ital.*10.527-35 describes the funeral pyres after Cannae; whilst [Sen.] *Her. Oet.*1618-45 details the pyre at the apotheosis of Hercules. These collectively establish the scene in *Thebaid* 6 as common to the epic tradition.

Within this topos of pyre-building, both Statius and Lucan create texts which suggest that the cutting down of *any* trees is sacrilegious. Tree-cutting is openly condemned for religious reasons at Ov.*Met.*8.725-884 and Call.*Hym.*6. Thus doubts are raised about the motives of the participants in the funeral of Opheltes, as well as about the rectitude of what is actually being done. Thomas (1988:261-74) concurs, arguing specifically that the destruction of the Nemean grove in Statius is an act of sacrilege.

Other arboricides or related references are: Plat.*Crit.*111a-d, Cat.*De Agr.*139, Mark 11.12-14, Luke 13.6-9, Val.Max.1.1.19 on Terullius and the grove of Asclepius and Plut.*Artax.*25.1-2. There are numerous modern adaptations of the theme, such Hopkins's *Binsey Poplars*. In terms of reception, the passage in Statius provided the close model for Chaucer's *Knight's Tale* 2913-66.

The types of trees felled are described according to their poetic and practical associations. In a similar manner, but at a later date, Claudian, at *DeRap.*2.107-111, lists the virtues of various trees. Claudian makes explicit what Statius implies: the latter's wood is pristine and sacrilegiously felled.

The particular combination of trees in Statius' grove is improbable, as is the presence of the indigenous Roman gods in a grove in Greece. However, Statius' creation should not be judged from this perspective. There is a hyperreality to the entire context. That is to say, the posited reality has no counterpart in the real – or even mythical – world. Statius' choice of gods closely linked to the land is deliberate and his composite grove is effective because it is both internally consistent and fit

for purpose. Yet Statius' fictional grove also had a kind of reality in his personal world. The world around Naples was more Greek than Roman, and the mixture of Greek and Roman tropes and mores was, for him, normative. Statius' Nemean grove is commensurate with his description of elite Roman villas at *Silvae* 2.2, where the landscape is a mixture of Greek and Roman names and ideas. Newlands (2011:12-4 and 120-1) considers such cultural conflation.

This passage has three different focal points: first the tops of the trees; second the space through which those trees fall (and from which the animals flee); and, finally, the earth (which groans). Although the army is mentioned its view-point is incidental. This might be seen to follow the pattern of "the gods above and the gods below", at *Theb.* 6.118-9, with humanity, animals and demi-gods acting out their lives in the middle section. The trees are hacked down like a defeated army. Appropriately, this leads into a simile about a defeated city sacked by the victors.

84. **Parte alia**: The action of the narrative continues "in another part". The phrasing is locational and has ekphrastic associations. It moves the narrative on to the next stage of the funeral ritual. The phrase *parte alia* is notably used in the ekphrasis at *Cat.* 64.251: *parte ex alia*, and in the description of the shield of Aeneas, at *V.A.* 8.682. It is used as the equivalent of "elsewhere", as a change of location, as at *V.A.* 1.140, 3.314 and 6.265, *Val.Flac.* 1.474, 8.433, 8.682 and 9.521, and *Sil.Ital.* 2.426, 5.259, 7.464, 12.716, 13.566, 14.516, 15.658 and 17.479. This deictic phrase situates the various units of description in Statius' literary tableau in relation to each other.

The funeral-pyre scene acts as an epic “tableau” in its own right with Statius guiding the reader through its detail and permitting the reader to anticipate that which is to come. *parte alia* transfers the narrative to another location which may or may not be in the same time sequence. Other examples of *parte alia* and its variations, which structure ekphrasis or herald literary tableaux are found at *Theb.*1.527, 4.345 (where there is the variation *parte ex alia*), 6.283, 10.296 and 11.354; *Ach.*1.885; and *V.A.*1.474, 8.433, 9.521 and 12.346. Virgil uses the phrase and its variants; at *A.*10.362: *parte ex alia* and, at *A.*9.468, 9.691 and 11.203, *in parte*. Clay (2011:38-55) considers the geography of Troy and the deictic indicators that display location in the *Iliad*.

The passage is not a simple ekphrasis because it does not have a crafted object as its starting point; nor does it begin with a formal epic deictic phrase such as: “*est locus...hic*”. Rather, because its subject matter is typical of a scene in epic, and because the whole idea of a funeral followed by games is a commonplace in epic, the phrase constitutes an intermedial connection; that is, it situates itself between two sorts of narrative as well as uniting two otherwise discrete sections of the narrative. Wagner (1996), Fowler (2000:64-86), Goldhill (2007:1-19) and Webb (2009) discuss the nature of ekphrasis. Other such connecting words are *interea*, as at *Theb.*1.312, 2.1 and 6.54 and *ecce*, as at *Theb.*2.614. They reference the description either by location or time. In the case of *interea*, the chronology is established first and the location is created by the subsequent description.

The phrase *parte alia* implies that what is being described has already been created, or has happened. The corresponding ekphrastic connecting phrases in *Iliad* 18 are:

ἐν δε...ἔτευξ'..., *Il.*18.483, and ἐν ...ἔποίησι, *Il.*18.490. In Homer, the decoration created by Hephaestus has been placed on something concrete: the shield of Achilles. In Statius, separate verbal vignettes are embroidered onto the less corporeal body that is the epic. *parte alia* denotes movement to a description of something that has already happened and that will be updated chronologically to the time of the previous narrative sequence.

Thus the whole funeral of Opheltes may be considered an ekphrastic expansion upon the stay at Nemea. The first 248 verses of *Thebaid* 6 may be viewed as a tableau that explores a particular topos within epic. The use of scene types is a natural consequence of writing within an epic tradition which has developed and evolved over a long period of time.

84-5. **gnari monitis.../ auguris:** *gnarus:* *OLD* 1: having knowledge of, as at Liv.1.20.8: *gnaros...Oscae linguae*. The adjective is connected to (*g*)*nosco*, meaning “know”. Here, the adjective emphasizes the special and correct knowledge of the *augur*, Amphiaraus. At *Il.*1.70, the augur, Calchas, is described as: ὅς ἦιδε τά τ' ἔοντά τά τ' παρέσσόμενα πρό τ' ἔόντα and Lucan.1.584-91 describes the attributes of Arruns, the Etruscan seer. Statius compresses this phrase into a single adjective. Flower (2008:183-7) shows how Amphiaraus becomes the archetypal seer who goes into battle knowing that the army will be destroyed.

Against the expedition from the outset he is only a reluctant participant. He is rightly called *gnarus* by the narrator and, as with Cassandra, his prophecies are ignored. At

*Theb.*8.226 he is mockingly called: *auguris ignari*, and twice called *pius*, at *Theb.*6.374 and 378.

monitis: monita: OLD: warnings, in a religious context, as at *V.A.*8.334-5: *matrisque egere tremenda/ Carmentis nymphae monita et deus auctor Apollo, A.4.331: ille Iovis monitis immota tenebat/ lumina* and *Ov.Met.*1.396-7. *Cic. Har.resp.*25.5 has: *deorum monita* and *Sil.Ital.*16140: *caelestium monita*. The noun signifies something less than a command though its cognate is *moneo: OLD* 1: warn. *monitis* is less forceful than *iubet*, at *Theb.*6.223, when the omens prove inauspicious but the ceremony continues despite the prophet's orders. There is less need to persuade here and greater need to obey later. The advice, based on knowledge, implies a reluctance to tell the truth and a willingness to adapt the knowledge to the circumstance. The juxtaposition *gnari monitis* emphasises the delicacy with which a seer has to work.

augur is not merely a Latin translation of a Greek function; it also has specifically Roman connotations. Arguably, its use is an “intentional anachronism”; see Introduction 11. An *augur* is specifically concerned with the movement of birds and, as Momigliano (2003:158-60, reprint) notes, such augurs were “part of the official religion”. In particular, the term connotes a member of the college of augurs, an official interpreter of auspices. Livy's rhetorical question: *auspiciis hanc urbem conditam esse, auspiciis bello ac pace domi militiaeque omnia geri, quis est qui ignoret?*, at 6.41, shows the importance of the role of the *augur* in Roman religion. The diplomatic language here in Statius reflects a growing scepticism about augury. *Cic.Div.*1.26-33 is overtly sceptical about divination.

The augur's advice is followed. Later at *Theb.*6.222-3 the phrase: *vates...iubet*, is used. The reception of the command/advice depends on the expediency of the moment. In the case of the *vates* it is too late to stop and, in the case of the *augur*, it is easy to build the pyre. The gentleness of the advice given by the augur produces a strong response from the army, at *Theb.*6.84: *exercitus instat*.

The *augur* is a clear example of the “convergence of the sacred and the political”, as *BNP* (1998:21-4, vol.1) demonstrate. Statius treats Amphiaraus and Thiodamas, who succeeds Amphiaraus, as the *augures*, *Theb.*1.399, and 8.277-9. By comparison, Teiresias occupies a different role. He is described as *vates*, at *Theb.*2.96. Teiresias, being blind, is not able to read the omens in the air.

84. **exercitus instat**: “the army applies itself to...”. This is the first time in the *Thebaid* that the expeditionary forces have been called an army, an *exercitus*. The expedition is not yet advancing towards Thebes but this is the first indication of urgency. See Introduction 4 for the concept of delay in the “Nemean” section of the *Thebaid*. It will take the anger of Jupiter himself, at the beginning of *Thebaid* 7, to set the expedition fully on course. Ironically, the haste now described will be productive of further delay through the funeral and games of Opheltes.

insto: *OLD* 8: to apply oneself urgently to a task, as at *Theb.*5.475: *instat/ Admetum superare*. This use of *instare* is found at *V.G.*1.220, *A.*1.504 and *Val.Flac.*2.175. The verb is often used, as here in Statius, in a military context, as at *V.A.*12.887: *Aeneas instat contra telumque coruscat*, and at *Tac.Hist.*5.18.2: *ne eques quidem institit*.

The juxtaposition of *exercitus* and *instat* is quasi-tautologous. *exercitus* is related to *exerceo*, which means: “exert”. The proximity of the two words reinforces each of them.

Towards the end of the funeral, the army will collect Opheltes’ ashes and douse the pyre with water *instant*, *Theb.*6.235. The verb is also used at V.A.2.627 of farmers straining to fell an ash tree. There is urgency in the action of the army. It is a feature of Statius’ style that he employs mutually-reinforcing and semantically-connected pairs of words to intensify meaning. There has been a recent example of this at *Theb.* 6.80: *urgebat studio*.

85-6. **aeriam.../...pyram**: The height of the finished pyre is hyperbolic; it is in the ἀήρ, the air; properly, the lower atmosphere (as distinct from αἶθηρ, the upper pure air). *aerius* is the equivalent of the Greek ἀέριος. V.A.6.177: *caeloque educere certant* conveys the same idea. An anonymous epigram from the Greek Anthology, A.P.15.5.1-3, describes a pyre in similar terms: οὐράνιον τὸ μνᾶμα καὶ ἄ χρυσήλατος ἀκτίς/ ἀνδρός, ἴσον βιότωι καὶ τάφον εὐραμένου,/ ἄστροις γειτονέοντα, which shows how the idea became a commonplace. Hardie (1986: 291-2) collects hyperbolic images of reaching the sky in Homer. The adjective, *aeriam*, is itself separated from its noun, *pyram*, in order to allow the juxtaposition of *auguris* and *aeriam* and the assonance of the –u sound in *cumulare pyram*. *aer* means “the vault of sky”, or “the body-air surrounding the earth”, as given at OLD 3. *SB* suggests “airy”. Elsewhere, *aerius* is applied to birds at V.G.1.374: *aeriae fugere grues*, to an oak, at Luc.3.434: *ausus et aeriam ferro proscindere quercum*, and to mountains at *Theb.*8.408: *aeriam Rhodopen* and 9.220: *aeria ab Ossa*. V.A.3.679-80

doubles up on the idea of height in the air by having cypresses on a mountain top:
vertice celso/ aerae quercus.

The juxtaposition of *auguris* with *aeriam* is appropriate as an *augur* foretells the future by events in the air. Luc.1.602 explains: *doctus volucres augur servare sinistras*. It could also suggest that the *augur* will be talking nonsense, with the adjective being the equivalent of τὰ μετέωρα, the accusation made against Socrates and the sophists, as at Ar.*Nub.*333, 360 and 1284 and Pl.*Ap.*19B-C and 26 D-E. This is an example of a dual language play, as discussed in Introduction 9.

pyram: “pyre”. Maltby (1991:510), quoting Isid.*Orig.*20.10.9, connects *pyra* with πῦρ. Greek also has πυρά. *pyra* is used at *Silv.*3.3.134, *Theb.*5.314, and V.A.4.494 and 11.185. [Servius], at V.A.3.22, argues that the name for a funeral pyre changes according to its state. See *Theb.*6.2n for a taxonomy of terms. In the following verse, Statius uses the etymology to describe its purpose: to burn, that is to purify, the sins of the snake, and to atone for the forthcoming war. The connection is made between fire and purification. It was for this purpose that Xerxes fired the Acropolis, to purify it of the Greek gods, see Hdt.8.51-5.

85. **nemorumque ruina**: *nemorum*: *nemus*: OLD 2: a wood consecrated to a deity. [Servius] on V.A.1.310 distinguishes it from words with similar meanings: *lucus est enim arborum multitudo cum religione, nemus vero compositum multitudine arborum, silva diffusa et inculta*. The use of the plural could be a simple plural for singular or it could be an example of hyperbole. In order to emphasize the scale of the event, whole forests are being chopped down. The hyperbole is continued in the following

verse by the use of the word “mountain”. Despite Servius, the distinctions between *nemus*, *lucus* and *silva* seem to be blurred. Lowe (2011:102) supplies a full range of references.

The noun *nemorum* invokes a range of associations. There are semantic connections between the word *nemus*, its Greek counterpart, νέμος, and the name of the geographical location, Nemea. In each case the word implies “woods”. Hdt.6.33: πυρὶ νέμειν πόλιν makes the connection between the fall of a tree and that of a city. This connection is made covertly by Statius in the simile at the end of that concludes the section. Lucan had already forged a similar connection in his comparison of Pompey to an ageing oak, at 1.135-43. In addition, Isid.*Orig.*17.6.6 connects the word with the *numina* which inhabit a wood. Statius follows that etymological tradition and shows how the *numina* of the wood are affected by the felling of trees for the pyre. Maltby (1991:401) discusses *nemus*.

ruina: The fallen branches and trunks of trees, as at V.A.12.453-4 and [Servius] on V.A.2.630. The cognate *ruo*, at OLD 6, means “tumble down; collapse”, as at *Theb.*6.452: *in fluctus, in saxa ruit*. Here, *ruo* may conflate, and use with hyperbole, ideas such as: αὐτίκ’ ...τάμνον ἐπειγόμενοι ...πίπτων, at *Il.*23.118-20, and *nutet caesura*, Luc.1.140, both of which describe falling trees. The army uses all of the available wood. A distinction is made between the solid trunks and the rest of the trees. West (1969:64-9) illustrates how *ruo* and its cognates are used to denote the collapse of cities as well as destruction more generally. The “fall” of the forest may be seen as proleptic of both the simile to follow at Stat.*Theb.*6.114-7 and, ultimately, the fall of Thebes. The verb *ruo* occurs twice in descriptions of the fall of Troy:

V.A.2.263 has: *urbs antiqua ruit* and A.2.290 has: *ruit alto a culmine Troia*. Sil.Ital.2.655-6 describes the town of Saguntum as: *urbs.../...ruit*. Lucan uses *ruina* as synecdoche for civil war at 2.253, 4.393, 5.637 and 10.150. Hardie (1994:223), on V.A.9.712-3, discusses *ruo* and cognates.

86. **montis opus**: *mons*: *OLD* 1: mountain, is the core meaning but it is used metaphorically, *OLD* 3: “a towering heap or mass, pile”, as at V.A.1.105: *insequitur...praeruptus aquae mons*, also Ov.Tr.1.2.19-20. The mountain represents the biggest possible visible and physical presence; as such, it is at the limit of hyperbole. The point of comparison is more commonly a wave, as at *Od*.3.290, Ap.Rhod.Arg.2.169 and 2.580-1 and V.G.3.240 and 4.361. *Od*.3.290 makes a connection between the waves and mountains: κύματα τε τροφέοντο πελώρια, ἴσα ὄρεσιν.

opus: *OLD* 9: “the size of”. Similar phrasing occurs elsewhere in epic: V.A.5.119: *urbis opus*, describing a ship; Ov.Fast.6.643: *urbis opus domus*; and Val.Flac.3.199: *clipei opus* and 3.210: *pugnae opus*. *opus* has been used previously to mean a work of art or artifact, *Theb*.6.65. The size of the pyre as described here and the significant size of the remains of the shrine correspond to the first substantial account of the death of Opheltes to survive, Bacchylides 9. See Introduction 1 for the development of the myth. The verse contains three words which convey ideas of raised structures or earth: *montis... cumulare... pyram*. The last of these itself suggests three meanings: funeral pyre, fire and pyramid. The repeated motif reinforces both the task and its scale.

M has *opus* but P reads *onus*. The two words are similar and easily confused. The examples above show that Statius and others use *opus* in the sense “of the size of” and this is appropriate. *opus* should be recorded.

86-7: *cumulare...crimina...caesi/...cremet*: The strong alliteration here emphasises the pyre, the crime and the cremation.

86. ***cumulare***: *OLD* 1: to heap up, as at *Stat.Theb.2.432: te penes...Danaae... cumularentur opes*. *cumulare* and *montis opus* are pleonastic and almost tautological, each reinforcing the other. They do this even though one is an infinitive and the other two nouns.

cumulo is also used of heaping honour on a person, as at *OLD* 2b. *Tac.Ann.1.21* illustrates this meaning: *proba in legatum cumulant*. The physical memorial at *Theb. 6.238-48*, along with the poem, will provide honour for Opheltes. The cognate *cumulus* is used in military contexts, as at *Luc.7.721-2: in alto/ caedis...cumulo*. The verb is a cognate of *cumulus* which is itself used of a mound/heap, as at *Stat.Theb.1.263* and *9.344*. The image is similar to a burial mound, which is more commonly called a *tumulus*. The juxtaposition with *pyram* is both a duplication of constructed entities and a semantic contrast in outcomes: one being quasi-permanent and the later being reduced to ashes.

86. ***quae.../...cremet***: *cremo* : *OLD* 2: cremate, as at *V.A.11.208: ingentem caedis acervum cremant* and *Sil.Ital.10.552: Hannibal...cremat haec* (the first-fruits of battle).

The use of the verb *cremo* may suggest the capture and burning of Cremona, as described at Tac.*Hist.*3.32-3. Tacitus describes “equivalents” to the *crimina* and *atra piacula* of Statius. Tacitus emphasises the burning of the city at both the beginning and end of this passage, a device also paralleled in the Statian description.

Stat.*Theb.*6.114-17 will describe the act of *direptio* in an unnamed siege, which may additionally refer to Cremona. Such punning with a name also occurs at Suet.*Tib.*75.1: *Tiberium in Tiberim*. For the argument that events other than cutting down trees are suggested see *Theb.*6.84-117n.

86-7. **crimina caesi/ anguis**: *HRE*: “the criminal evidence of the slaughtered serpent”. The translation combines two meanings of *crimen*: *OLD* 4: misdeed, and *OLD* 1: accusation.

The use of *crimina* echoes V.A.7.341: *sere crimina belli*, when Allecto is about to be unleashed. This is the catalyst for the war in the *Aeneid*, as is the murder of Opheltes/Archemorus in the *Thebaid*.

caesi: *caedo*: *OLD* 3: slay. The verb is stronger than “kill”. Cadmus slew a serpent and sowed his ill-fated men with its seeds, according to Ov.*Met.*3.28-130. In Ovid the story is a foundation myth whereas, in Statius *Thebaid* 5-6, the import of the narrative is the loss of continuity for the *gens* – the inverse of a foundation story. The story of how the snake kills Opheltes parallels the story of Coroebus at Stat.*Theb.*1.557-666, and V.A.2.199-249, where Laocoon is killed by a snake. The Virgilian and Statian snakes anticipate the fall of Troy and the siege of Thebes

respectively. The death of the snake and the death of its victim imply murder, sacrifice and and retributive justice.

anguis: Snakes and their associated horror are a common theme in Roman epic. Poets seem to compete to display ever-increasingly horrific snakes. Examples include: V.A.2.203, [V.] *Cul.*164, Ov.*Met.*3.41 and 15.669, Luc.9.700-838, Val.Flac.2.498 and Sil.Ital.2.584.

anguis reinforces its own meaning through its connection with *ango*: *OLD* 1: cause pain and *OLD* 3: throttle. Use of *anguis* for this particular snake emphasises the pain; the equally serviceable descriptor, *serpens*, connected with *serpo*: *OLD* 1: crawl, would emphasise the creature's deceptive nature.

87. **infausti**: The opposite of *faustus*: *OLD* 1 and 2: attended by good fortune. *infausti* relates to what the *augur* notices and interprets. V.A.11.347 explicitly speaks of: *ob auspicium infaustum* and Sil.Ital.2.388-9 uses *infaustus* at the declaration of war: *accipite infaustum Libyae eventumque prori/ par, inquit, bellum*. The city walls of Cadmus are *infausta* at *Theb.*12.115. *faustus* is not found in the *Thebaid* but *infaustus* occurs ten times; see Klecka (1983:251-2).

87. **atra piacula**: The theme of darkness is taken up again. See *Theb.*6.11n.

piaculum: *OLD* 1: victim by way of atonement, as at V.A.6.153: *duc nigras pecudes; ea prima piacula sunt*. The funeral offerings are as expiatory for the war to follow as they are for the death of Opheltes. The same noun is used at *Theb.*10.799-800: *nos*

saeva piacula bello/ demus. Od.10.27: ἄρνειὸν...μέλαιναν denotes the same idea in Greek. These expiatory offerings add little to the development of the narrative but accord with the context and indicate an already-existent awareness that the coming conflict is morally reprehensible. This particular reference to expiation plays with the onomastic idea of ὀφείλλω, owe, and Opheltes, “owed [to the gods]”.

Introduction 4 discusses onomastics.

atra: This is the first occurrence of *ater*, “black”, in *Thebaid* 6. The meaning is proleptic of their burning on the pyre. The use of dark images is ubiquitous in the *Thebaid*; see *Theb.*6.11n. The description of the pyre is, despite its nature, a rare example where other colours are prominent.

88-9: These verses are not in P and B. Klotz argues that they are “*ineptior*”; Fortgens concurs. Yet nothing in them is uncharacteristic of Statius. The verses provide a marker for the narrative to proceed to the sacrilege of the grove. See *Theb.*6.79n. However, P’s omission is usually a strong indication of dubiety. Hill’s solution is to record the verses. Here, too, the verses are recorded and their problematic nature noted.

88. his labor: *ThLL*7.2.796.27-38 “they have the task”. *Stat.Silv.*5.3.92 reads: *quis labor Aonios seno pede ducere cantus*. *his labor* is found at *Theb.*1.522. *labor* is the Latin equivalent of the Greek πόνος, which is applied to the labours of Hercules, *Eur.Herc.*356-7. Kristol (1990:120) connects the word with heroic deeds. The implication is that cutting down the grove requires effort.

88. **accisam Nemeen umbrosaue tempe**: *accido*: OLD 3: to cut down, as at V.A. 2.627-8: *ornum...ferro accisam crebrisque bipennibus instant/ eruere agricolae* and Caes.*B.Gal.*6.27.4.

The Greek termination of *Nemeen*, *-en*, is common in Statius. Other examples are found at *Theb.*4.646, 664 and 688. The Greek genitive also occurs at *Silv.*5.5.53: *Nemees lucum*. *Theb.*6.23n considers use of Graecisms.

Adjectives ending in *-osus*, such as *umbrosa*, signify “filled with”. This suffix is the equivalent of the Greek prefix: πολυ- or the suffix -όεις. For discussion of the suffix *-osus*, see *Theb.*6.11n. The grove is filled with shadows because of the trees. *umbr-osa* implies the groves has received shade from the tree and *umbri-fer* that it brings shade. Accordingly, when Dido runs from Aeneas, at V.A.6.473: *refugit/ in nemus umbriferum* the shade envelops her in darkness and death. She is not seen again. See *Theb.*6.89n.

The beauty of Tempe made it a commonplace for describing any beautiful grove. See NH (1970:96-7) on Hor.*Carm.*1.7.4 for references to Tempe as a *locus amoenus* and Lactantius on Stat.*Theb.*1.485: *Tempe aut loca amoena a caeli temperamenta dicta aut Boeotiae montem designat*. Later, Lactantius confirms the generality of the term. Statius also refers to Tempe at *Silv.*5.3.209. The question of whether *Tempe* should be capitalized depends on whether it is used literally or metaphorically. Fortgens argues here that it is an example of *species pro genere*. Here, the lower case, hence generic, *tempe*, is preferable.

89. **praecipitare solo:** *praecipito*: *OLD* 1: to cause to fall headlong. Later, at *Theb.* 6.363-4: *quae via solis/ praecipitet noctem*, the verb will mean “to bring to a close”. *Ov.Met.*4.91-2 makes the same use of the dative: *et lux tarde discedere visa/ praecipitare aquis*. The verb is followed by *in*, with the accusative, when something crashes into another object, as at *Liv.*24.4.2 and *Apul.Met.*5.18.5. Here, the dative implies that the tree crashes to the ground. Woodcock (1959:47-8) discusses use of the dative of the end of motion.

solum: *OLD* 6: the surface of the earth. Maltby (1991:574) cites *Varr.Ling.*5.22 in support of this meaning: *poetae appellarunt summa terrae quae sola teri possunt*.

89. **lucosque ostendere Phoebo:** *lucos*: *OLD* 1 and 2: [sacred] grove.

*Quint.Inst.*1.6.34 and [Servius] on *V.A.*1.22 and 441 explain the meaning as ironic or apotropaic: they are dark. Here the groves, by synecdoche the wood, are opened to the sun. There is a triple play on meaning here: *lucos* is connected, in terms of sound, to *lux*: light; *ostendere* means “to reveal”; and *Phoebo* means “god of light”. The phrasing also shows how Statius plays with the idea that a grove cannot be full of light because of the trees. This trope of a phrase expressing its opposite is also found at *Don.Gramm.*4.402.4: *antiphrasis est unius verbi ironia, ut lucus eo quod non luceat*. Lowe (2011:113) explores the motif of *lucus/lux* and Gerhenson (1991:20-40) analyses the etymology of *lucus*.

The traditional epithet for Apollo is Phoebus. Here, the adjectival epithet replaces the proper noun. The Greek φῶιβος, as *LSJ* shows, means pure, bright and radiant. Maltby (1991:472) quotes *Macrob.Sat.*1.17.33 on the connection of Phoebus and

light. Burkert (1985:145) offers an additional etymology for Phoebus, “wolf- or fox-like”. If this etymology is accepted then Statius is also connects *lucos* with λύκος, a wolf, through his use of Lycaeos at *Theb.*6.92, which is a dual-language play that hints at the transgressive. The proverb *homo homini lupus est*, at Plaut.*Asin.*495, illustrates the attitude towards the wolf.

90. **sternitur**: *sterno*: OLD 1: bring to the ground, as at *Hor.Carm.*4.14.32: *sternitur volnere* and V.A.8.89: *sternere aequor aquis*. See also the cognate *stramen* at *Theb.* 6.56n. The verb is associated violence, OLD 7b, as at V.A.10.311, Liv.10.41.9, and Tac.*Hist.*3.13. The sense of *praecipitare* is repeated from the previous verse. Both begin the line and both are followed by a word that ends in -o, as if to reinforce the idea. *sterno* is also repeated at *Theb.*6.116, in the simile about the sacking of a city, and will be used of a contestant in the games at *Theb.*6.903: *sternitur, ac longo maestus post tempore surgit*. Horsfall (2003:100), citing V.A.11.87, discusses its usage and argues that it indicates sprawling on the ground rather than just being brought to the ground. *sterno* is associated with death at Lucr.6.1223 and with sleep at V.A.3.509. Similar usage to that of Statius is found in Sil.Ital.10.529: *sparsoque propinquos/ agmine prosternunt lucos*.

90. **extemplo**: *extemplo*: OLD 1: without delay. This reinforces *instat* at *Theb.*6.84. It is often found in Lucretius and the *Aeneid*. *extemplo* occurs at *Theb.*6.385 and 691. Horsfall (2008:170) suggests that it has a “solemn and archaic feel”. The gloss provided by [Servius] on A.2.699: *verbum augurum qui visis auspiciis surgebant ex templo* is factually incorrect but it reinforces the sacrilegious nature of cutting down these trees.

90. **incaedua**: *incaeduus*: *OLD*: not felled. This is used of *silva* at *Ov.Am.*3.1.1 and *Fast.*1.243 and of *lucus* at *Fast.*2.435-6. It could echo Callimachus' *Aetia*, frag.257.25 *SH*. (Parsons and Lloyd-Jones): δρεπάνου γὰρ ἀπευθέα τέρχνεα, though the “untouched wood” motif is common. The adjective without *in-* is also found, meaning ready for felling at *Cato.Ag.*1.7 and *Plin.Ep.*5.6.8.

*Ov.Fast.*1.243 refers to the sacred wood that occupied the site on which Rome was subsequently built. Ovid thus interprets the very foundation of Rome as an act of impiety. At *Fast.*2.435, *incaeduus* is used of a grove of Juno that is levelled. In neither case is the usage auspicious. The root verb, *caedo* has the significance of “cut to pieces”, as at *OLD* 3. Thus use of the adjective continues the idea of death and fighting.

The juxtaposition: *veteres incaedua* contrasts youth and age.

90. **ferro**: *HRE*: “by the axe”. *Theb.*6.82n explores the multivalency of *ferrum*.

90-1. **veteres.../...comas**: *vetus*: *OLD* 1b: existed for a long time. It is often used of plants, as at *Cato Ag.*161.3 and *Var.Rust.*1.40.3. *V.E.*3.12 employs the phrase *ad veteres fagos*. In Statius' grove, even the leaves are called *veteres*. The leaves are old because they have been left untouched. The juxtaposition of *extemplo* with *veteres* reinforces the cruelty of the destruction.

coma: OLD 1: head of hair. The leaves and branches of trees are often metaphorically described as hair, *coma*. At Cat.4.11 the phrase: *comata silva* exploits, in epic language, the idea of the leaves and branches being the hair of the trees. The Greek equivalent, κόμη, also carries both meanings, as at *Il.*22.406 and *Od.*23.195, and may have additional exotic, or even erotic, connotations though none are detectable here. Woodman and Feeney (2002:93-107) consider Oliensis' discussion of hair in poetry. [Servius] on V.A.5.556 says that *comae* are: *caesi capilli*. The connection with Greek cognates such as κόμης and κείρειν make this meaning clear. This usage of *coma* occurs in Statius at *Theb.*3.257, 6.352 and 11.534. Elsewhere, examples of this usage can be found at V.A.7.60 and 12.209, Sen.*HF.*689 and *Oed.*154, 228 and 574. The use of *coma* here humanizes the trees; they are killed, not just felled.

gnari, infausti, incaedua: all of these adjectives, *Theb.*6.84, 87 and 90, are unusual. The *in-* acts as a privative and *gnari* is rare compared with *ignarus* in Statius. Klecka (1983:210 and 236) provides a distribution of three against twenty three. Statius plays with opposites here. The priest is not knowledgeable; the pyre is not favoured; and the wood should not be cut.

91. **silva**: Brown (1994:35-45) establishes that it is the wood that delays the expedition and makes it lose its way. V.E.4.3: *si canimus silvas, silvae sint consule dignae* suggests that *silva* has become the title for a sort of poem, the woodland equivalent of a pastoral. Statius intensifies the horror of its destruction by describing the delights of the grove that the deities enjoy until they are forced out of it. Any link with the additional meaning of *silva*, “material”, as at Cic. *Orat.*12: *omnis enim*

ubertas et quasi silva discendi ducta ab illis est, is difficult to find. Gibson (2006: XVIII) and Newlands (2011:6-7) discuss the term *silva*. However any meaningful connection between *Theb.*6.91 and the *Silvae* of Statius is difficult to establish.

silva and *veteres...comas* are both Graecisms. Hesiod juxtaposes ὕλη and φύλλα in the same way at Hes.*Op.*420-1, as later does Quint.*Smyrn.*10.67-8. Gibson (2006:407) supplies further examples.

91. **largae...umbrae**: *largae*: “munificent”, as at V.G.2.390 and A.1.338. That is, the shade is all-enveloping.

umbra is also used of a “dead soul”. Stat.*Theb.*2.1 depicts Mercury coming from the *gelidis...umbris* and Laius who accompanies him is described, at *Theb.*2.7, as *trepida...umbra*. At *Theb.*12.151, Ornytus is described as: *umbrarum custos*. V.A.5.734 exploits the image: *umbrae tristes*. *umbra* is also used at the end of V.E.10.83: *maioresque cadunt altis de montibus umbrae* and V.E.10.76-7: *nocent et frugibus umbrae/ ite domum saturae, venit Hesperus, ite capellae*. In these instances *umbrae* acts as a chronological ending and a physical marker of the end of the poem. The noun’s potential for creating images of shade, shadows and ghosts hints at both the immediate context and the future.

91. **opulentior umbrae**: *opulentus* or its alternative form *opulens*: well supplied with, followed by a partitive genitive, in the manner of *plenus*. The adjective also occurs at *Theb.*1.570, 6.206. It denotes that what is described has *opes* – opulence. It is followed by a partitive genitive in the same way as *plenus*. Hor.*Carm.*3.5.21 has

the comparative adjective in the context of oriental splendor. The phrasing suggests a play upon V.E.1.4: *lentus in umbra*.

umbrae: See above for potential meanings of *umbra*. The context implies also the death of Opheltes and future deaths with the expedition.

92. **Argolicos inter saltusque ...Lycaeos**: *Argolicos*: The adjective is used of “Argos”, as at, V.A.5.52, but also collectively of “Greeks”, as at V.A.8.374. In the *Thebaid* the adjective occurs throughout, and the geographical reference depends on the context. Here *Argolicos* and *Lycaeos* are in apposition. The former refers to Argos, the immediate area, where Opheltes died. The latter is part of the Peloponnese, is some distance away, and usually treated as idyllic and pastoral. Here though it is turned, through its etymology, into the area best known for lycanthropy. Thus both locational adjectives carry negative associations.

The use of the diminutive, -ικος, as pejorative may be relevant.

saltusque...Lycaeos: *saltus* is a synonym for *lucus*. Isid.*Orig.*14.8.25: *saltus sunt vasta et silvestria loca, ubi arbores exiliunt in altum* provides a definition. The choice of word here provides an etymological play with the surrounding words. It may also foreshadow *Theb.*6.710: *horrendo...saltu*.

The phrasing is ambiguous: “Lycaean groves”. Mount Lycaeon, in Arcadia, has its own set of games, as mentined at Pind.*Nem.*10.45-9 and *Ol.*7.60-70, and is the major centre for lycanthropy in Greece. It is the Arcadian connection which is prominent

here. There are nine references to Mount Lycaeon in Statius: *Silv.*1.3.74-9 and *Theb.*1. 359-61, 2.196-204, 4.242-6, 6.563-6, 7.74-7, 7.563-6, 9.895-9 and 12.129-33. Its transgressive nature makes it an appropriate referent. At *Theb.*1.363 Statius confirms the Arcadian nature of the mountain: *umbrosi patuere aestiva Lycaeï* and therefore speaks of the groves, *lucosque*. The association of Statius' sacred grove with the Arcadian mountain should make the former sound ancient, pastoral and unsullied. However the tradition of the mountain is tainted by stories of werewolves and cannibalism. Burkert (1983:84-93) gives an account of Mount Lycaeon and lycanthropy. The alternative translation is "the worship of Apollo Lykeios". Worship of "wolf Apollo" was clustered around the Corinthian Isthmus and central to Argos. The cult at Argos was also associated with games. Graf (2009:120-2) gives an account of Apollo Lykeios.

92. **educta**: *educō*: OLD 8: nurture. *Stat.Silv.*5.3.48: *aëriamque educere molem* shows how the verb is used in the construction of monuments of commemoration. There is an echo here of *V.A.*6.763-5: *proles/ quem tibi longaevo serum Lavinia coniunx/ educet silvis regem regumque parentem*.

93. **extulerat super astra caput**: To say that something strikes the stars because of its height is hyperbole. Examples of such hyperbole are found at *V.A.*4.177 and *Sen.Thy.*885. *Hor.Carm.*1.1.35-6: *quodsi me lyricis vatibus inseres/ sublimi feriam sidera vertice* turns the conceit into both a programmatic statement for the volume and a compliment to his patron. Statius surpasses the original conceit by having the heads/tops of trees go beyond the stars. Hardie (1986:291-3) discusses sky-reaching images.

The *ex-* of *extulerat* and *super* both express the movement of the head in detail and reinforce each other.

super astra: This use of cosmology is similar to that of *Ov.Met.1.316: mons ibi verticibus petit arduus astra duobus*. *astra*, by synecdoche, means *caelum*. Later, the same hyperbolic idea will be expressed about a discus, at *Theb.6.681: in nubila condit*.

caput here refers to the tops of the trees rather than to the head, as at *OLD 9*: the upper or extreme part of anything. Statius' use of *caput* is similar to *V.A.9.681-2: consurgunt geminae quercus intonsaque caelo/ attollunt capita et sublimi vertice nutant*.

93-4. **stat sacra senectae/ numine**: The use of *sacra* confirms the status of the wood. Alliteration of the letter "s" is marked here. Norden (1916:416, Anhang 7) discusses assonance and alliteration.

senectae: senecta: old age. The age of the *silva* is repeated. *Stat.Theb.4.419: silva capax aevi validaque incurva senecta* uses the noun to similar purpose. The noun is used to denote old age in a human being and therefore conforms to the animated/personified nature of the grove. See *AM* (1998:377-8) for the use of *senecta* rather than *senectus*.

numen: *OLD* 1: divine nature or power, and *OLD* 4: divine power. The accumulated sanctity of a sacred grove is described. A similar idea is expressed at *Luc.3.429-30*: *motique verenda/ maiestate loci numen*. See also *Ov.Fast.3.296*: *lucus quo ...posses viso dicere*: “*numen inest*”. *numen* is semantically connected with *nemus*, and hence with Nemea, as in the etymology of *Isid.Orig.17.6.6*. Maltby (1991:416) gives the ancient etymology of *numen*. The wood is personified as an old man whose head is bowed. The word is inherently associated with old age through the homophones *nuo/numen*. See Cicero *De Senectute* (*passim*) for respect associated with age and Powell (1988:15-21) for Roman attitudes to age.

94. **nec solos hominum transgressa.../...avos**: *HRE* translates this as: “surpassing in its age not only the ancestors of mankind”. The age of the grove is hyperbolized.

nec solos is a variation of *non modo*. It is also found at *V.A.9.138* and *Sil.Ital.14.329*. The phrase “not only” introduces the first of two exceptional age-related claims. Such phrasing is characteristic of historical or philosophical discourse and therefore adds credence to the claim.

transgressa: *transgredior*: *OLD* 3: “surpassing”, as at *Theb.4.777-8* (Hill): *mortalibus utinam haud transgressa fuisset/ luctibus* and *Silv.1.2.90*.

avos: *avus*: *OLD* 2: ancestor, as at *V.A.7.56*: *Turnus avis atavis potens*. See *Theb.6.67n*. There is a slight variation at *Theb.5.560*: *unus avum sanguis*. The word is found frequently in the *Thebaid*. Klecka (1983:56) lists seventeen occurrences. The first is as early as *Theb.1.4* where ancestral curses are established as a thematic.

The allusion to ancestors is analeptic of the procession of the *imagines* at *Theb.*6.268-95.

hominum: *HRE*: “mankind”. The contrast is between humans and deities.

Petron.*Sat.*75.2.1: *homines sumus non dei* makes the same distinction. Hes.*Erg.*109 uses ἀνθρώπων in the same manner when describing the races of mankind.

94. **veterno**: *veternus*: *OLD* 2: old age, with medical/scientific connotations. It is used four times in Columella and four times in Pliny the Elder but not in other epics (see *PHI*). A doctor uses it at Plaut.*Men.*891. According to *OLD* this is the only occurrence meaning “old age” extant. *V.G.*1.124 and Hor.*Ep.*1.8.10 employ the word but it seems to mean “lethargy”. It is difficult to see why Statius uses *veterno* rather than *vetustate* except on account of metre. *veterno*, though, is a variation as *senectae* in the previous verse.

95. **fertur**: “it is said”. Examples of this pseudo-objective qualifying assertion occur at *Theb.*6.122, 304 and 540. *Theb.*6.122: *ferebant* also claims origins and expansion. In each case it asserts a general belief or claim, or even a poetic tradition. Unsurprisingly, the word appears more frequently in *Thebaid* 6 where aetiology and causation occur more than in any other book. Laird (1999:121-31) argues that *fertur* “induces an insecurity” about what follows. It is found at Ov.*Met.*3.80, 4.623 and 8.360; also at [V.]*Cir.*184. In a similar way *V.A.*1.15-6: *quam Iuno fertur terris magis omnibus unam/ posthabita coluisse Samo* makes a claim but no proof is provided. Austin (1971:35) argues that such phrasing reflects some antiquarian or literary tradition. The narrator claims that the wood is older than the nymphs that

inhabit it. A similar obfuscation of the true situation in *Thebaid* 6 is achieved by the use of *Fama*. It, too, announces without proving. See Horsfall (1990:49-63) on the concept of the “illusory footnote” (his phrase for such statements) in Virgil. Horsfall’s argument can be applied equally to Statius. Dickey and Chahoud (2010:311-2) also discuss such claims.

95. **Nymphas:** The location of these nymphs implies that they are hamadryads; that is, they live symbiotically with their respective trees, ἄμυα and δρῦς. Nymphs are long-lived but not immortal. *Hymn Hom.Aphr.264-72* implies that a wood nymph is co-aeval with her tree. This suggests that the destruction of the forest is fatal to such nymphs. Callimachus wrote a now-lost work called *About Nymphs*, Call.frag.41 (Pfeiffer). Larson (2001:73-77) discusses tree-nymphs. Faulkner (2008:288) examines the development of the idea that nymphs are linked to their trees.

Thus far in the *Thebaid*, the role of the nymphs has been dubious. At *Theb.4.684: agrestes fluviourum numina Nymphas*, they comply with Bacchus’ request to dry the rivers in Nemea to slow down the expedition against Thebes. At *Theb.5.519* the nymphs hide when the snake, which will kill Opheltes, searches for water. Finally, they lament the killing of the snake, at *Theb.5.580-82: Nymphae /.../ silvicolae fracta genuistis harudine Fauni*. Statius is inconsistent here: the nymphs are complicit in the death of Opheltes but are treated as if innocent and their separation from their trees is depicted as pitiful. The combination of nymphs and Fauns found at *Theb.6.95-6* will reoccur at *Ach.1.240-1: quaerunt puerilia carmina Fauni/ et sperata diu plorant conubia Nymphae*.

95. **etiam mutasse**: *etiam* is the corresponding part of the assertion *nec solos*. It has the force of “even/also”. As with the first part of the cliché, “not only”, the “but also...” part has its variation. This is reduced to a delayed “*etiam*”; the *sed* is eliminated. The common/ clichéd structure is therefore renewed. *PHI* records no exact parallel phrasing. The meaning is that the life of nymphs is finite but long, and that the grove has “even” outlasted generations of them.

mutō: *OLD* 5: to experience. *ThLL*8.1726.60-74 explains the transitive use of *mutō*: it has experienced nymphs and fauns as inhabitants of the grove. The phrase intensifies the age of the nymphs.

95. **superstes**: *OLD* 3: remaining alive, also at *Theb.*1.480: *aura superstes*. The woods survived generations of long-living nymphs. Statius implies that the *silva* goes back beyond the current age.

96. **Faunorumque greges**: *Fauni* live in woods. *Theb.*5.582 speaks tautologically of: *silvicolae...Fauni*. Similarly, *V.A.*10.551 has: *silvicolae Fauno*. *Varr.Ling.*7.36 explains *Fauni*: *Fauni dei Latinorum...Saturnios in silvestribus locis traditum est solitos fari*. Varro establishes three relevant features: the sylvan, ancient and Roman nature of the *Fauni*.

There is a range of associations connected with Faunus, an Italian god, of the countryside, who had a temple dedicated to him by the Tiber in 193 BC. See accounts in *Liv.*33.42, *Hor.Carm.*1.17.2 and *BNP* (1998:vol.1:31, and 89). Lowe (2011:107-15) argues that Faunus is also associated with Pan, a transgressive and

uncivilised god. Boardman (1997) charts how images of Pan and Faunus gradually merged. *Ov.Fast.2.193* associates Faunus with the Lupercalia. Finally Faunus, from a grove, with a chthonic sanctuary, provides the prophecy that leads to the conflict between Aeneas and Turnus, at *V.A.7.81-106*. All of these associations provide warnings beyond the immediate cutting down of a tree.

The collective noun *grex*, “flock”, plays with the idea of “rural” divinities. However Statius may be suggesting that they are more animal/natural than divine and that they have lost all potency in the modern world. *grex* connects with *semideumque pecus* at *Theb.6.111*. Here, there is no irony or disdain; rather it is apt use of a collective noun. Associations between nymphs and fauns are traceable back to *Hymn.Hom.Aphr.256-72*. There, the nymphs and fauns are lovers. Virgil places his mythical world of divine creatures in an Italian landscape; Statius places them firmly in Greece. *V.G.1.11* has the same combination: *Faunisque...Dryadesque puellae*. The *Fauni* are a group of rural deities, *di agrestes*, the Roman equivalents of the Greek Panes, as at *Theoc.Id.4.63*. They are associated with Nymphs at *E.5.59* and *G.2.492*. It is tempting to say that *Fauni* have the same attributes as Satyrs but the former seem more respectable.

96-8: These verses feature “breaks” in metre and sense which reflect the rapid sequence of events. Verse 96 breaks after *greges*, presented by Hill and SB with a full stop; there is enjambment at 96-7; a two-word, alliterative image follows, *fugere ferae*; the phrase *nidosque tepentes absiliunt* creates another enjambment, between 97 and 98; there is then a parenthetical observation; and the final word of the sentence, *aves*, is left on its own, before a new idea is started. A parenthesis by

definition creates a pause. Zewi (2007:2-8 and 25-7) provides a linguistic summary of the use of parentheses in colloquial language. Overall, the impression is one of a “broken” rhythm which matches the “fractured” horror of the desecration. Similar means are used to convey anger in Eurydice’s speech at *Theb.*6.138-84.

96. **luco**: See note on *Theb.*6.85n.

96-7. **miserabile.../excidium**: *miserabilis*: *OLD* 1: deserving or exciting compassion. *SB* translates this as “piteous destruction”. *Hor.Carm.*1.33.2-3: *miserabilis/ decantes elegos* makes the connection between that which excites compassion and lament. Palmer(1954:101-3) examines use of the termination *-abilis*.

excidium: *OLD*: military destruction, as at *Tac.Hist.*4.15, and *Ann.*15.39. *excisae*, a cognate, is found at *Theb.*6.170. The mismatch between the military language and the reality to which it refers emphasizes the sacrilegious nature of the destruction.

97. **fugere ferae**: “The wild beasts fled”. The phrase occurs at *V.G.*1.330: *terra tremit, fugere ferae* and *Sil.Ital.*4.309. The phrasing echoes *Hes.Op.*529-31:

ύληκοῖται/ λυγρόν μυλιόντες ἀνά δρύα βησσήεντα/ φεύγουσιν.

This combination displays strong alliteration and assonance. The phrasing is curt/telegraphic and alliterative. Queneau (1947:95) illustrates the possibilities of “telegraphic” style.

97-8. **nidosque tepentes/ absiliunt**: “they jump out of their warm nests”. The problem is that the verb *absiliunt* would normally be followed by an ablative. If the accusative is retained then the meaning still has to be: “they jump from their warm nests”. *Theb.*10.374 and 879 render *absilio* with an ablative. The only other extant occurrence of this compound verb followed by an ablative is at *Lucr.*6.1217. Use of *absilio* with the accusative, if accepted, only occurs here. Heinsius changes *nidos* to *nido* to overcome this problem, but this leaves *tepentes* difficult to explain. The image of “warming nests” is attractive but improbable in these circumstances. It is better to take *absiliunt* as a synonym of *relinquo*, or to posit *aufugiunt*, which can take an accusative, as at *Cic.Arat.*202: *Andromeda aufugiens aspectum maesta parentis*. It is possible to consider the phrase as an example of the tendency to assign transitive uses to intransitive verbs. See *CH* (2011:225) for this trend.

nidos: “nest of a bird”. Statius uses bird and nest imagery elsewhere.

*Theb.*5.599-604 describes a bird robbed of its young and *Theb.*10.458-62 a bird returning to its nest. There is, here, an inversion: the birds leave their nests. The image has the capacity to relate to any domestic situation. Statius uses bird and nest imagery as Virgil does with bees in *Georgics* 4. At *De Ave Phoenice* 77 a nest is described as: *nidum sive sepulchrum*.

tepentes: *OLD* 1: have a degree of warmth. The word is used by Statius of bodily warmth at *Theb.*1.585: *membra tepent, suadetque leves cava fistula somnos*. The nests are still warm because the birds and their young have left suddenly but their body heat is still there. Statius thereby gives immediacy to the situation.

absiliunt: *OLD* 1: fly away. The birds seem to jump out of their nests, as at Lucr.6.1216-7: *alatum genus atque ferarum/ aut procul absiliebat*.

98. (**metus urget**): “Fear urges”. This phrase recalls Lucr.3.983-4: *sed magis in vita divom metus urget inanis/ mortalis*. The phrase, positioned immediately after the dramatic *absiliunt*, is explanatory within the verse. *SB* has dashes, Hall and *HRE* have brackets to support this. The words create a parenthesis in the verse, just as *ferae fugiunt* did at *Theb*.6.97. Dickey and Chahoud (2010:292-317) discuss “parenthetic expressions” in verse. The speech of Eurydice also contains such interjected, “detached phrases”: *quidni ego*, *Theb*.6.149, and *hoc tantum*, *Theb*.6.155.

urget: *urgeo*: *OLD* 1: push. The verb is often used with abstracts/concepts, as at *V.G*.1. 443-4: *amor/ urget* and *A*.10.745: *urget somnus*. “Fear”, here, is made animate; it literally pushes the birds. Introduction 11 discusses animation.

98-106: As the bier is unbelievably elaborate, so the funeral pyre is built with an incredible range of woods.

There are eleven types of tree in the grove, a number far greater than is found in the corresponding passages of the *Iliad* and *Aeneid*. Moreover, Statius’ tree types each relate to either death or transgression. Each type of tree has its own characteristic. Callimachus *Iambi* 4 provides an earlier example of the relative characteristics of trees. Acosta-Hughes (2002:152-205) examines the debate between trees in Callimachus *Iambi* 4.

Spruce (*Theb.*6.100) and pine (*Theb.*6.101) cannot grow in the same area as cypress (*Theb.*6.99) and elm (*Theb.*6.106). Moreover, there is no sense of season in the wood, nor any other fauna. In this respect the “woodscape” is like that in Virgil’s *Eclogues*, where woodland is idealized and impossible in nature. In Virgil’s *Eclogues* Roman reality merges with an Arcadian world which only occasionally has a sense of time, season and genuine location. The same is true of the pastoral landscapes of Theocr.*Id.*7, Bion 1, and *Aeneid* 6. Bate (2000:68-93) examines these non-located locations. Jenkyns (1998:21-72) and Parry (1989:8-35) describe how landscape is used in Greek poetry, whilst Segal (1969, esp. 4-20) describes Roman use. Statius’ wood is a “hyperreal construct”, as Eco (1983:1-58) would call it. That is to say, it resembles a real wood but is in effect a group of disparate trees whose sole purpose is to be killed, cause transgression, usher humans to the underworld and enable comment on the location of Greek and Roman gods. Eco (1986:87-132) discusses how reality can be transformed by other media/genres of art – at this point the effect is produced by plastic art and murals. Introduction 7 discusses extra-textuality.

Statius may have drawn inspiration from the groupings of trees painted on the walls of villas from the Augustan age onwards. There, the paintings represented the desires of the owners to inhabit both town and country and to possess a degree of *otium* and prosperity impossible during the years of civil war. Ling (1991:142-66) considers mural paintings with a landscape element dating from this period. Use of what is now termed hyperrealism is found in wall paintings, especially whole-room paintings, from this period. Kellum (1994:26) show how the hyperrealism, (though

she does not use the term), of the garden room at the *Villa ad Gallinas* makes a statement linking a potential Golden Age, to the Augustan regime and the aspirations of the villa's owner. Ling (1991:149-54) locates such rural and garden scenes in the history of Roman painting. Squire (2009:239-88) examines the relationship between texts and Roman villa murals. Statius similarly creates a grouping of trees inhabited by, or associated with, Italian deities but subverts its normal message by making the trees harbingers of death and transgression. Arguably the deaths of the trees are allusive of political or historical events though they do not directly refer to such ideas.

This is also conspicuous consumption: a valuable commodity, from a sacred place, is burnt. This is not the same as burning cinnamon at imperial funerals but still impoverishes the living, supposedly for the sake of the dead. "Made" goods were valued – but raw materials such as ash for spears and hardwood like oak were valued too.

98-103: Here is supplied a list of trees which fall: beech, wood, cypress, pine, ash, ilex, yew, and robur. The monotonous effect of a list is avoided by describing and linking the trees in different manners. The same techniques can be found in the catalogue of the expedition at *Theb.*4.32-244, as illustrated by Parkes (2012:61-5), and for the competitors of the chariot race *Theb.*6.301-50. The structure of the "list" can be broken down as follows:

fagus: verb, adjective, noun

nemus: locational adjective, noun

cupressus: noun dependent on adjective, noun

piceae: verb, “naked” noun, parenthetic description

orni: “naked” noun

trabes ilices: aspect of a tree noun, noun converted into adjective

taxus: verbal adjective with dependent noun, noun.

fraxinus: adjective, dependent noun, participle, noun.

robur: dependent noun, negation-particle, privative-adjective, noun

A similar analysis could be made of the competitors for the chariot race, or, indeed for participants in the other contests.

98. **ardua fagus**: The “beech” is described as lofty, at V.G.1.173. If, Statius is using *fagus* to mean the similar-sounding φηγός, meaning oak, then “lofty oak”, as at *Il*.5.693: φηγῶι ἐφ’ ὑψηλῆι, is a more appropriate/meaningful epithet. *Luc*.1.135 has the phrase *quercus sublimis*, where *quercus* is the more normal word for oak. There seems to be some conflation of *fagus* and φηγός here. The common attribute of a *fagus* is its spreading branches, as at V.E.1.1: *tu patulae recubans sub tegmine fagi*. The beech/oak, first tree cut down in this wood, is also the first mentioned in Virgil’s *Eclogues*. *ardua* may also have been chosen to link it with *ardeo*, the beech having no other role, symbolic or otherwise, than that of feeding the flames of the funeral pyre. This uncharacteristic description reflects the overall hyperreality of Statius’ pyre narrative. Clausen (1994:35) asserts that the beech is not native to Greece; Meiggs (1982:295) that it is not found south of Thessaly but is found in the Appenines. Thomas (1998:158-9) says that all Latin words for the varieties of oak emphasise strength, size, and longevity. The dominant tree on the funeral pyre of

Patroclus, *Il.*23.108-37, is the oak which is described as ὑψικόμους, the Greek equivalent to *ardua*. Here in Statius, the adjective is both appropriate and ironic because this loftiness is not a permanent attribute.

Chaonium: This locational adjective refers to Chaonia, a district in Epirus. Here it simply means “oak”. The term demonstrates that the tree is from outside the geographical area of the narrative. The oak is closely and ubiquitously associated with the oracle of Jupiter at Dodona in Chaonia. *Od.*19.297: ἐκ δρῦος ὑψικόμοιο Διὸς βουλήν ἐπακούσαι, *V.E.*9.12-13 and *G.*1.8 contain references to the oak tree and Dodona. *Strab.*7.327 describes the connections between the oak and the oracle at Dodona.

*Hdt.*2.52 says that Dodona is considered the oldest of the oracles and Statius has emphasised the age of the wood. *Ap.Rhod.Argon.*1.527 claims that the prow of the *Argo* was made of oak from Dodona. Chaos, which/who is connected with *Chaonium*, is the primal entity in creation narratives. Accordingly, *Hes.Th.*116 tells us that ἦτοι μὲν πρῶτιστα Χάος γένετ’ and *On.Met.*1.6-7 that *unus erat toto naturae vultus in orbe,/ quem dixere Chaos*. Hammond (1967) supplies an account of the region of Chaonia.

99. **nemus:** See *Theb.*6.29-30n, 110n, and 229n.

99. **brumaeque illaesa cupressus:** *bruma:* according to *Var.Ling.*6.8.1, the shortest day of the year and the one with the poorest weather. The cypress cannot be harmed by this most death-like day of the year. However *Hor.Carm.*4.7.12 uses *bruma* as a

synonym for *hiems*, “winter”. For an account of the festival *brumalia*, see John Malalas *Chronicle* 7.7.

illaesus: *OLD* 1: unharmed. As an adjective it only occurs after Ovid. The compound *in + laesus* is a typical Statian reinforcement of an idea. See comments on compound adjectives and adverbs at *Theb.*6.54-66n. No instance of [*illaedo*], the root compound verb, is extant. The nearest Flavian equivalent is *Sil.Ital.*13.536: *illaesa veneno*, which could be parsed as dative of disadvantage or an ablative of instrument. The adjective or participle is perhaps used as ἀβλαβής which is followed by the genitive, as at *Pl.Lg.*95b, thereby meaning “unharmed by”. The exact meaning remains unclear. Unharmed by the harshest winter, the cypress falls victim to the army preparing the pyre. *Sen.Oed.*532 claims that: *cupressus altis exserens silva caput/ virente semper alligat trunco nemus*. The cypress has strong associations with death. See *Theb.*6.54n for *cupressus*.

100. **procumbunt piceae**: “spruces fall”. The phrase is also found at *V.A.*6.180.

procumbunt: *OLD* 3: fall over to death. The verb is used to describe persons at *V.A.*11.418: *procubuit moriens* and wood for a siege at *Luc.*3.395: *procumbunt nemora et spoliantur robore silvae*. The association with death is created by context or elaboration. The height of Statius’ personified spruce trees is emphasized by the prefix *pro-*: they fall forward, rather than down. Appropriately, the spruces fall like men slain. Alliteration connects the two words and provides linguistic decoration. The verse recalls *Theb.*6.35, where the same verb is used.

piceae: picea: OLD: spruce, pine. The resin in spruce trees makes them good kindling for a funeral pyre, as is noted by Plin.*HN*.14.127. This tree is primarily associated with the north, in particular Thrace. Meiggs (1982:422) discusses *picea*.

These falling spruces suggest other resonances. Potentially, *procumbo* is the “equivalent” of προσκυνέω. If this is the case, the toppling trees allude to Domitian’s campaigns in Dacia in 84/5AD, as at Suet.*Dom*.6.1, with the spruces representing the conquered northerners bowing in subjection. *piceae* may also be associated with the construction of the Argo and the first parts of its voyage along the coast of Thrace. *Theb*.6.99n and 104n consider the Argo’s construction.

These pine tree citations appear to emanate from a proverb. Hdt.6.37 comes close to citing this when he describes Croesus the Lydian threatening the Lampascenes: πίτυος τρόπωι ἀπείλεε ἐκτρίψειν. The realization, on the part of the elders of Lampascus, that a dead pine cannot be regenerated, foreshadows the destruction of the city. Statius’ falling pines may be seen to foreshadow the extinction of both the grove and the house of Oedipus.

100. **flammis alimentum supremis:** *flammis:* flame. The same phrase is found at Sil.Ital 2.608. *flammis* and its cognates are found more than thirty times in the *Thebaid*; see Klecka (1983:186-7). *flamma* is also used, by metonymy to describe Dido’s pyre, at V.A.5.3-4: *moenia respiciens, quae iam infelicis Elissae/ conlucent flammis*. The image echoes *Theb*.6.55: *damnatus flammae torus*. There may be some play with the idea of *flo:* breathe, hence it may also allude to final breath.

supremis: OLD 5a: rites and tributes allotted to a person at death. The adjective also occurs at *Silv.*3.3.19-20: *animaeque supremum/ frigus amat* and *Silv.*3.3.218-9. The archery contest will be the final contest, the *supremum...honorem*, *Theb.*6.925, though there, *supremus* ostensibly means simply “last” or “final”.

supremus is used in a variety of funereal/emotive situations: [Sen.] *Herc.Oet.*1489 has: *preces...supremos*, Val.Flac.3.349-50 has: *supremo/...clamore*, Sil.Ital.2.608 has the same phrasing. All describe the final moments or actions. Cat.101.3, with the variation: *postremo...munere*, describes the actions and moment.

alimentum: OLD 1: food nourishment. Here it is used metaphorically. Liv.27.3.4: *alimentum ignis* is similar in use. *ThLL* 1.1582.67-79 asserts that this is the Latin equivalent of the Greek τροφήα, the reward or recompense due to parents from children for their rearing, as at Cic.*Rep.*1.4: *quasi alimenta expectaret a nobis (patria)*. The same idea is expressed at Val.Flac.6.570-1: *nec reddita caro/ nutrimenta patri brevibus ereptus in annis*. An allusion to Callimachus’ *Aitia*: πυρὶ δειπνον, frag.25.23 SH (Parsons and Lloyd-Jones) is possible.

101. **ornique iliceaeque trabes**: *orni*: *ornus*: mountain ash. The tree is renowned for growing on mountains, as at V.G.2.111: *steriles saxosis montibus orni*, and for reaching heights up to twenty metres. Again a range of associations is possible. The Golden Fleece hung on a mountain ash, Val.Flac.8.113. At Hes.*Op.*145 the men of bronze are created ἐκ μελιᾶν. Meiggs (1982:28) summarizes the symbolism and mythology of the ash tree.

iliceus: of the holm oak. Statius seemingly creates *-eus* adjectives for the sake of metre, such as *taxeus* at *Silv.*5.5.29. The holm oak is known for its strength. Here that attribute is to no avail. Pompey the Great is compared to an ageing oak at *Luc.*1.130-43. Here, focus is upon the size, and therefore strength, of the trunk, which is the strongest part of the holm oak.

trabs: *OLD*: tree-trunk, another synonym for “tree trunk”. *trabs* can mean “tree”, as at *Ov.Met.*8.329: *silva frequens trabibus* and *Trabs Colcha*, *Pont.*1.3.76, refers to the Argo.

101-2. **metuendaque suco/ taxus**: *metuenda*: *metuo*: *OLD* 1: fear. This continues the fear motif from *Theb.*6.98.

sucus: *OLD* 1: juice, and as an equivalent of χυμός, a plant used for poison or magic. It is used of Medea’s magic at *Val.Flac.*6.441 and of “Assyrian juices” at *Theb.*6.209.

taxus: *OLD*: yew tree. Here, Statius plays with the connection between *taxus* and τόξον, a bow, a connection explicitly made at *V.G.*2.448. The phrasing therefore refers to poisoned arrows. *Hor Carm.*1.22.3 has: *venenatis...sagittis*. Mayor (2009) describes how the conflict with Mithradates was notorious for the use of poisoned arrows. The *taxus* also has poisonous berries. At *Silv.*5.3.8, Statius calls the yew *funestamque* and *Theb.*11.94: *infera*. *V.E.*9.30 urges its avoidance: *sic tua Cyrneas fugiant exanima taxos*, as does *Sen.Oed.*555: *mortifera*. *Plin.NH.*16.51 concurs: *sunt qui et toxica hinc appellata decant venena quae nunc toxica dicimus, quibus sagittae*

tinguantur. At *Ov.Met.*4.432, *Luc.*3.419 and 6.645 and *Sil.Ital.*13.596 the yew is characterized as belonging to the infernal regions because of its poisonous berries. *Plin.HN.*20.50-1 observes that even smoke from burning yew is toxic. This latter suggests that the funeral ceremony itself will be “poisoned”. Meiggs (1982:294) demonstrates that yew was an alternative to cypress for making coffins.

Theophr.*HP.*3.10.2 notes that the yew is common in Arcadia. It is hard to reconcile the above about the yew with the idea at *Suet.Claud.*16.4: *nihil aequae facere ad morsum quam taxi arboris sucum*.

102-3. **et infandos belli potura cruores/ fraxinus:** “and ash that will drink unspeakable blood of war”. The ash tree, whose wood is frequently made into spears is understood here. *Col.Rust.*16.1 observes that the hardness of the wood makes it suitable for spear shafts and sporting equipment. *Ov.Met.*5.143 and 12.122 use *fraxinus* by metonymy for a spear. In that sense Statius’ allusion is proleptic of both the games and the war to follow.

infandos...cruores: infandus: OLD: too horrible to speak of. The force of this gerund from the verb *for* is clear: such bloodshed should/must be unspeakable. Ironically, speaking of it is precisely what Statius does. That irony is also present in *V.A.*2.2-3: *infandum...dolorem*, which is followed by a long description.

cruores: cruor: OLD 1: blood fresh from a wound, as at *Hor.Carm.*2.1.36: *quae caret ora cruore nostro?* The phrase *potura cruora* has an emotional assonance. The connection between “blood” and “wound”, and the freshness of that blood, is

inherent in the choice of *cruor* rather than *sanguis*. Watson (2003:134-5), on Hor.*Ep.*3.6, provides an account of *cruor* and its connection with snake venom.

belli: bellum and its cognates are ubiquitous in the *Thebaid*; Klecka (1983:58-9) lists more than forty instances. Here, the location of *belli* next to *infandus* and *cruor* reinforces its meaning.

potura: poto: drink. The future participle implies “fated”, as with *morituris floribus* at *Theb.*6.58. Statius thereby comments on the Theban war by omission. These particular ash trees will not drink blood but others of their kind will do so. Talk about the drinking of blood in war cannot be about the fate of the trees in this grove. Rather, as with the *direptio* simile, at *Theb.*6.114-7, the description of the ash provides yet another opportunity for Statius to talk about the evils of war. Attribution of qualities to the ash tree does not create a simile but it has the same effect.

In this elaboration the ash is personified and actually drinks the blood of war – an unspeakable act. A similar phrase occurs at *Il.*21.168: μελιὰ λιλαιομένη χροῶς ἄσσι. Tydeus literally drinks human blood at *Theb.*8.751-66. His unspeakable actions horrify even the Gorgon.

fraxinus: OLD: ash-tree. The ash often has martial connotations, as at *Enn. Ann.*177 (Skutsch). Thus the spear carried by Achilles when he encounters Hector, at *Il.*22.133, is simply described as: Πηλιάδα μελίην. By comparison, *V.E.*7.65 describes the ash-tree as: *in silvis pulcherrima*.

103. **situ non expugnabile robur**: *situs*: *OLD* 1: position. For religious reasons, the oak should not be moved from where it is growing; nor can it be moved easily.

The second meaning of *situs*, “decay”, *OLD* 2a and b, is also present. This semantic ambiguity is found at *Hor.Carm.3.30.1-2*: *exegi monumentum aere perennius/ regaliq[ue] situ Pyramidum altius*. Woodman and West (1975:115-7) argue that both meanings exist concurrently. Simonides, writing about Thermopylae, *PMG* 531 (Page), supports the usage of *situs* as ‘decay’. *V.G.2.294-5* states that the *robur* outlives many generations. It is the oak’s longevity that makes it *situ non expugnabile*. Virgil also claims that its long roots and great height make it part of both the heavens and the underworld; that it is always alive and always dead.

expugnabile: *expugnabilis*: *OLD*: can be captured by assault, from *expugno*: *OLD* 1: capture and the suffix *-ibilis*, as at *Liv.25.11.1*: *nec vi nec operibus expugnabilem*. The adjective is also used at *Theb.4.843*. Palmer (1954:111) discusses adjectives terminating in *-abilis*. *expugnabile* foreshadows the “*direptio*” simile of *Theb.6.114-7*. Use of the adjective in a non-military context is rare. The phrasing is similar to *Ov.Trist.5.13.19*: *neque enim mutabile robur*.

robur: *OLD* 1: oak-tree, one of the hardest woods, and distinct from the *Chaoniumque nemus*, as argued by *SB*. *Stat.Ach.1.428*: *caeduntur robora classi* suggests that oak was used for the construction of a fleet, unless in this instance *robora* is metonymy for “woods” generically. *robur*, as at *OLD* 6, also means “best troops”, as at *Or.10.34*, *Caes.B.Gall.3.8* and *Liv.30.2*. Here the noun refers to a tree

but it both is proleptic of the coming *direptio* simile and allusory to the military narrative of the epic.

104. **audax abies**: *SB* translates this as “daring fir”. *audax*: daring. The fir is “daring” for being the first to sail the seas. *Sen.Med.607: audacis carinae*, employs *audax* similarly. Zissos (2009: intro.XX1-XX11, and 72-3) collects references to the Argo’s first voyage on the seas. *Enn.Med.209* is the earliest extant text to change the wood from *robur* to *abies* and Statius follows him. Jocelyn (1967:353) asserts that a fir-wood Argo suggests a military expedition whereas a pine Argo suggests commercial enterprise. Likewise, Meiggs (1982:116-54) connects specific kinds of wood with the building of specific kinds of ship. In Statius the expedition is military.

The use of *audax* may ultimately refer to the use of δεινότερον, at *Soph.Ant.333*, where the brilliance of mankind is described. Here, as there, reference is made to the brilliance of seafaring done by “mankind”. *audax* also has connotations of recklessness. [Servius] on *V.A.8.110* writes: *audacem autem dicit ubique Vergilius, quotiens vult ostentere virtutem sine fortuna*. Miccozzi (2007:224) discusses Statius’ use of *audax* in a military context at *Theb.6.610* and at 9.651, 623 and 729.

abies: *OLD* 1a: the silver fir (*abies pectinata*). According to *Liv.24.3.4* the principal use of fir-wood is for ship-building: *abietem in fabricandas naves*. *V.A.5.663* concurs: *pictas abiete puppis*. *Cat.64.10* describes the Argo as: *pineae...inflexae texta carinae*. According to *Pl.HN.16.218-9*, the fir tree is resistant to deterioration in water. If hitherto-mentioned trees hinted at terrestrial warfare, the juxtaposition of fir and pine hints at naval warfare.

104. **odoro vulnere pinus/ scinditur**: *odoro*: *odorus*: having a strong smell. Similar phrasing occurs at V.A.11.137: *olentem scindere cedrum*. [Servius] on V.A.4.132 quotes this passage in relation to Statius. Though not specifying the smell, *odoro* refers to the strong scent of the tree's resin. Use of this adjective changes focus from the visual to the olfactory. *Ov.Met.9.87* reads: *odorus flos* and *Ars.Am.1.287* has: *odora arbor*. Both concentrate on the smell of the plant, as does Statius. The pine tree is animated by both its wound and its smell.

scinditur: *scindo*: *OLD* 4: divide in two; also found at *Theb.1.226* and 4.300. The pine is felled like a warrior in a battle. The martial comparison is developed by use of the word *vulnere*. However, instead of this wound being bloody it is: "fragrant", an observation which takes the imagery back to the tree itself. The verb *scindo* is also used of the tearing of hair and clothes in funerary ritual, as at V.A.9.478 and 12.609.

105. **acclinant intonsa cacumina terrae**: *alnus* and *ulmus* need to be taken as subjects for the verb from the following verse. *SB* translates this as: "lean unshorn tops to the ground".

acclinant: *acclino*: *OLD* 1: lay down. The tops of the trees once so high now rest on the ground. What they rest upon is in the dative case, here the land. Statius uses the verb and the dative in the same way at *Theb.7.598*: *saucia dilectis acclinant pectora muris*. V.E.9.9: *iam fracta cacumina*, may be recalled here. The idea of bowing

down, προσκύνησις, with the “uncut” head/top being a symbol of barbaric/ oriental subservience.

If the military idiom is continued, the trees may be doing the equivalent of resting after battle, as in Arch.frag.2.2 *IEG* (West): πίνω δ' ἐν δορὶ κεκλιμένος. A sense of the Greek προσκύνησις – prone; bowing down in obeissance – is also present here. It is as if the tops of the trees bend down in submission to the army.

intonsa: *intondeo*: clip off. The verb plays with the associations of the root verb *tondeo*: *OLD* 1: to cut or clip the hair, as at Cat.61.132 and Hor.Sat.1.3.31. Its use recalls the uncut hair of Lycurgus at *Theb.*6.32. *intondeo* is rare but see an example at Col.11.3.31. When it occurs as a participle it also means “uncut”. The participle, *intonsa*, is found at *Silv.*4.7.10 and *Theb.*4.420. *V.E.*5.63 reads: *intonsi montes* and *V.A.*9.681-2 has: *quercus intonsa caelo/ adtollunt capita*. As in the Virgil there is a semantic oxymoron with *acclinant intonsa*, implicitly “hitherto uncut”, so in this case lofty tops bow down. *intonsa* is a second image relating to hair. See *Theb.*6.91n with reference to *comas*. *intonsa* here means the “uncut” tops of the trees.

cacumen: *OLD* 1b: top of tree, as at Var.*Men.*424: *cacumina morientium in querqueto arborum*. The noun also occurs at *Theb.*3.48 and 422. The phrase recalls *umbrosa cacumina* at *V.E.*2.3.

terrae: The noun is dative of end of motion. Woodcock (1959:47-8) discusses this use of the dative. *terra is* in contrast with *tellus* at *Theb.*6.107n, the one pointing upwards and the other downwards. The choice of word is appropriate if the similar sounding verb *tero*: *OLD* 4: destroyed, ground down is implied. This connection is made by *Var.Ling.*5.21: *terra dicta...quod teritur*; see Maltby (1991:605).

106. **alnus amica fretis**: *alnus*: The Italian alder. It grows well in damp ground, as *Plin.HN.*1.77 and *Varr.Rust.*1.7 confirm. Connections between the alder and dampness are found at *V.G.*1.136: *tunc alnos primum fluvii sensere cavatas* and *Sil. Ital.*3.458: *alnus fluminea*. Meiggs (1982:109) considers the geography of alders. Palmer (1954:28) discusses *alnus* in poetry. Their presence in Statius' drought-stricken Nemea is part of the hyperreality of the landscape.

Synecdochically, *alnus* means "ship". See *OLD* 2, as at *Luc.*2.486 and 3.562; also *Theb.*3.23: *arbiter alni* and 10.13: *ceu mare per tumidum viduae moderantibus alni*. At *Stat.Ach.*2.19-20 *alno/ insiluit* denotes embarkation and the use of the wood for a ship.

amica: *amicus*: friendly. The alder is used in shipbuilding. In this sense it is *amica fretis*. *SB* translates the phrase as "friend to seas", an inversion of the more usual idea that a ship/Argo is a violator of the seas, as at *Cat.*64.1-18.

fretis: *fretum*: strait, as *fretum Siculum*: Straits of Messina, and *fretum Gaditanum*, Straits of Gibraltar; see *OLD* 2. *Luc.*1.101-2 uses the noun to describe the location

in his narrative: *et geminum gracilis mare separet Isthmos/ nec patitur conferre fretum.*

The plural implies “the depths”, as at V.A.10.147: *media Aeneas freta nocte secabat* and Hor.*Carm.*1.15.1. It is hard to connect the noun to local geography and therefore the general assertion that this wood is useful for ships is relevant here.

An alternative meaning takes *fretis* as at *Theb.*6.23 to mean “daring [things]”. Hence the phrase is a variation on *audax abies* of the previous verse.

106. **nec inhospita vitibus ulmus**: The phrasing is similar to Ov.*Pont.*3.8.13: *pampineis amicitur vitibus ulmus. nec in*: these negatives cancel each other and throw emphasis onto the connection between the elm and the vine. *nec inhospita* is a variation of *amica* in the same verse. It is more a metrical convenience than a creator of strong meaning though the negatives artistically create a fresh way of looking at a known idea. This contrasts the symbiotic relationship between tree and vine with the way in which the inhabitants of the wood must be separated from their trees and habitat, as at *Theb.*6.110-1.

Imagery of vine and elm is often used as a metaphor for human love, as at Cat.61.102-5 and V.G.2.221. Stat.*Theb.*8.544-7 includes a simile where horse and rider fall together as would an elm and vine. Hints of human death and conflict in the description here imply death by groups/couples as well as a tree being felled. Gibson (2006:97) on Stat.*Silv.*5.1.48-9 examines use of the elm/vine image.

vitibus: vitis: OLD 1: grape vine. V.E.2.70: semiputata tibi frondosa vitis in ulmo est also illustrates the literary use of the elm-vine combination.

ulmus: elm. The elm's naturally sparse foliage makes it suitable for the training of vines. Vines cannot support themselves. Var.Rust.1.15 and Plin.HN.17.200 recommend use of elms for vine-culture. V.G.1.2 speaks of when to: ulmisque adiungere vites and V.E.2.70 notes that: frondoso vitis in ulmo est. There is an elm tree at the entrance to the Underworld at V.A.6.282-3: annosaque brachia pandit/ ulmus opaca. Meiggs (1982:266) considers the use and associations of vines and elms.

107-117: These verses detail the earth's reaction to the desecration of the grove. The equilibrium of the earth is upset here.

107. **dat gemitum tellus:** The phrase is identical to V.A.9.709 and A.12.713. It also occurs at *Theb.6.527* and finds variations at *Theb.5.564: dat sonitum tellus* and *Theb.6.112-3, aggemit.../ silva*. Here, the earth is animated and shows sympathy for the wood. At *Il.20.54-66*, which also describes a sentient earth, the gods are in conflict. Zeus thunders, Poseidon shakes the earth and Aidoneus groans.

tellus: "the entire earth": OLD 1: the earth, as producer of living things in general and OLD 6: the earth as opposed to sky and stars. This differs from terrae – the ground underfoot – as at Theb.6.105 where only a portion of the world is covered by with fallen trees. Here, "the whole earth groans". Augoustakis (2011:43-4) discusses tellus as "mother earth".

There may be dual-language word-play here: a groan is followed by an end, τέλος. The groan recalls V.A.12.952: *vitaque cum gemitu fugit indignata sub umbras*. The word-play in Virgil depends on *umbras* as a τέλος and as a realization that this is the final verse of the *Aeneid*. A similar connection between τέλος and θανάτοιο, is found at *Il.22.361-3*. Such homophonic/quasi-homophonic word-play is found at *Hdt.1.30-3* where a connection between Τέλλος and τελευτή is suggested.

107. **non sic...non**: This same phrase is found at *Sen.Ag.64* and *Phaed.764*. It is the introductory phrase for a negative simile. The structure of the comparison is: “it is not like the following, [it is]not[so]”. There have been three recent instances of negative-privative-adjective combinations: *non expugnabile*, 6.103; *nec inhospita*, 6.106; and here.

107-8. **eversa...Ismara**: *everto*: *OLD* 3: overturn. Even the force of Boreas does not overturn Ismara with the same force as is being used here.

Ismara: The name Ismara is found at *Stat.Theb.4.385* and *7.685* where it is associated with Bacchic rites. It is first found at *Lucr.5.31*, connected with the fire-breathing horses of Diomedes. Ismaros, at the foot of Mount Ismara in Thrace, is mentioned at *Od.9.40*. There, it is the first stopping-place of Odysseus after leaving Troy.

108. **Boreas**: The wind from the north. In his account of the winds, *Gell.2.22.9* describes the blasts of Boreas as: *violenti flatus et sonori*. *Hes.Op.504-11* describes

the approach of Boreas. Hitherto, Boreas has been associated with cold, harshness and remote northern locations, as at *Theb.*1.26, 160, 193 and 353; 3.288 and 526; and 5.15, 346 and 705. This concurs with descriptions elsewhere, for example, *Man.*4.591: *asper ab axe ruit Boreas* and 4.70: *gelidus Boreas aquilonibus instat acutis*. See also *V.A.*10.35 and 12.365. *Il.*9.5 makes Thrace home of the winds. At *Od.*14.253 Boreas is ἄνεμος μέγας and at *Il.*5.525 he is ζαχρηεῖς. Finally, *Od.*14.253 describes Boreas as ἀκράης. At *Ov.Met.*6.675-721 Boreas abducts the Athenian princess Orythia and, is deemed the most confrontational amongst his brother winds.

In addition to literary precedents in depicting the winds, Statius' description of Boreas also recalls the architecture/sculpture "The Tower of the Winds" by Andronicus of Cyrrhus. Lawrence (1996:180-1) discusses this elaborate water-clock. Squire (2010:esp.189-96) discusses the way in which text and art interreact.

108. **extulit caput:** *effero*: bring out. Boreas is imagined as putting his head out of the cave. Likewise, Neptune puts his head outside at *V.A.*1.127: *caput extulit unda* and *Val.Flac.*1.127: *Neptunus...caeruleum fundo caput extulit*.

caput: This second use of "head" imagery does not denote height, as at *Theb.*6.93n, but Boreas being cold and putting his head outside the cave. The synecdochical head highlights the essential feature of Boreas: his face and the wind that emanates from it.

108. **fracto...antro**: *HRE*: translates: "...when Boreas breaks down[the entrance to] his cave and puts out his head". The phrasing echoes V.A.1.81-2: *cavum conversa cuspide montem/ impulit in latus?*

Val.Flac.1.575: *Pangaea Boreas specularis ab arce* locates the cave of Boreas. Pangaeus is a mountain in Thrace. Buxton (1994:80-113) explores the relationship between minor deities and caves and mountains. Dewar (1991:135) discusses caves in epic.

Hill has *fracto*; *HRE* *effracto*. *effringo*, *OLD* 1: break open the door, suggests the idea of Boreas forcing open the door. There is little to choose between the two verbs though V.A.3.624-5: *in antro/ frangeret ad saxum* supports *fracto*. However Statius frequently prefers the nuance of the compound verb. Both verbs should be recorded.

109. **grassante Noto**: *grassor*: *OLD* 4: advance with violent intention. *ThLL*7.2.2198.32-99 confirms the hostility inherent in the verb. It appears twice elsewhere, at Stat.*Theb.*7.574 and 8.570. Liv.42.18.1: *quem per omnia clandestina grassari scelera latrociniorum ac veneficiorum cernebant* illustrates the verb's resonances, as does Sil.Ital.8.330. The present participle indicates that the wind is continuously threatening. It is a cognate of the noun *grassator*, *OLD*: "footpad", as at Juv.3.305. Notus raids the forest at night, as a robber does.

Notus: South Wind. Gell.2.22 describes Notus as: *nebulosus atque umectus*; *νοτίς enim Graece umor nominator*. Though a warmer wind Notus, too, can cause havoc. His destructiveness is noted at Stat.*Silv.*5.1.146-7: *maligno/...Noto* and

*Theb.*7.223-4: *cum sole malo tristique Rosaria pallent/ usta Noto*. At V.A.1.85, Notus causes chaos for Aeneas' fleet. In contrast, Hor.*Carm.*1.7.16-17 associates Notus with rain clouds, as does Val.Flac.1.652-4. Gibson (2006:130-1) discusses the winds.

109. **citius**: *SB* translates this as “more swiftly”. Statius often makes comparisons of speed. Examples are found at: *Theb.*2.469, 3.317, 5.349, 6.114, 6.598, and 7.58. Such use of comparatives suggests the “anxiety of influence”, on account of which Statius seeks to surpass existing epic tropes.

109-10. **nocturna...flamma**: The phrasing is similar to Lucret.2.206: *nocturnasque faces*, and Plin.*HN.*3.93.5 describing a volcano.

nocturnas: “during the night”. The adjective occurs sixteen times in the *Thebaid*; see Klecka (1983:355-6). The phrase means: “[the approach of] fire at night”. Together, “fire” and “night” create a semantic oxymoron: flames produce light not darkness. *Theb.*6.11n supplies a vocabulary of dark images.

109. **peregit**: *perago*: *OLD* 9: run through. *HRE* translates this as “sweep through”. The prefix *per-* emphasises the thoroughness of the passage. Stat.*Theb.*5.574-5: *longius vix tota peregit/ membra dolor* uses the verb in a similar way. *perago* is used as καταχράομαι which means both “complete” and “destroy” and both meanings are implied in Statius.

110-17: The reaction of the ancient and indigenous gods of Italy. Such gods represent both the untainted nature of the wood and a Roman religious and aesthetic context. The gods' presence reflects the hyperreality of Roman gardens as much as the Latin gods within the Roman pantheon. Fantham (2010:160-81) collects material about images of these gods used as ornamentation in Roman gardens and designed landscapes. *Silv.*2.3 describes statuary of a nymph and Pan in the grounds of the villa of Melior. Here, there is an inversion of the idealized landscape. The Latin gods are removed from, rather than placed within, their world.

These verses combine Stoic ideas of *otium* with the topos of leaving home or city for exile, with emphasis upon the latter. Ovid tells of the personal sorrows he experienced when he left Rome for exile at *Tristia* 1.2; Lucan has Pompey leaving Rome/Italy at 2.630-63. Cairns (2008:136, ed.2) explores this topos. Here, the natural inhabitants of these woods are being sent into exile; the natural order is being overturned. Both expedition and felling are against the natural order.

110. **linquunt flentes:** "they leave weeping". *linquo:* leave. The demigods are forced to flee. The idea of leaving, but unhappily, is a commonplace in death scenes, notably V.A.12.951: *vitaque cum gemitu fugit indignata sub umbras*, Luc.2.630-63 and 3.1-11, and Val.Flac.1.631-5. Griffin (1980:81-143) discusses the collocation in the context of death in epic.

flentes: fleo: weep. Similar description of nymphs weeping is found at Ov.*Met.*2.238-9: *tum nymphae passis fontesque lacusque/ deflevere comis*. There, the heat created by Phaethon makes them cry; here it is the destruction of the trees for the

pyre of Opheltes. The Nemeans weep at *Theb.*6.14; the streets weep – *flebilis*, *Theb.*6.29; now Statius’ nymphs are weeping for the destruction of their homes (compared to the sacking of a city); later, everyone will weep over the destruction of Thebes and the slaughter of its youth. These tears seem to be as much proleptic of the war as for the death of Opheltes.

110. **dilecta locorum/ otia**: *dilecta locorum*: “favourite places [in the woods]”, with *locorum* being a partitive genitive; *otia* is in apposition, and the phrase means “favourite places of recreation”.

The immediate resonances of *otia* relate to the pleasure and recreation of the grove. In literature, this pleasure is usually appositional to the cares of the city, as in *Hor.Sat.*2.6 and *Lucr.*5.1387: *otia dia. otium* is repeated thrice at *Cat.*51.13-16: *otium, Catulle, tibi molestumst:/ otio exultas nimiumque gestis. otium et reges prius et beatas/ perdidit urbes*. Catullus thereby argues for both negative and positive aspects to *otium*: it can destroy kings and cities. Sejanus, at *Tac.An.*4.41, warns Tiberius of the excessive: *neg-otia urbis*, where *u-/U-/rbis* could refer to Rome and contrasts with an alternative lifestyle in Campania/Capri. *SB* combines *otia* with *cana* [as opposed to Pales] and, echoing Tennyson, *The Palace of Art* (1832), translates the phrase as: “haunts of ancient peace”. This ignores *cana* as the traditional epithet applied to Pales.

The phrase refers to the pleasures of the countryside. Seneca’s *De otio* is an account of pleasures that can be gained even in exile. Williams (2005:10-18) examines the Stoic construal of *otium* as portrayed in Seneca’s dialogue. Statius’ idealized Stoic

account is completely undermined by the addition of weeping deities who are forced to leave their pastoral home.

112. **cana Pales**: *canus*: OLD 2: white haired (implying old age), as at Hor.*Carm.*2.11.15: *rosa canos odorati capillos*. Statius also uses the adjective, at *Silv.*2.2.7. The use of *cana* in imagery suggesting death recalls *Theb.*6.60: *incana...tura*. Here, *cana* plays with the name Pales and makes a putative connection with the adjective *pallidus*. The link between *canities* and death is made explicit at Hor.*Carm.*1.9.17: *donec uirenti canities abest morosa*.

In Roman mythology Pales is an archaic goddess of the countryside. Of Etruscan origin, she is described as *grandaeva* at Nemes.1.68, *magna* at V.G.3.1, *veneranda* at G.3.294, *magna* at Colum.10.4 and *sancta* at [V.] *Culex*10. She particularly presides over shepherds and flocks. Dumezil (1996:380-1) and Mynors (1990:178) on V.G.3.1 discuss Pales. Though Pales is anachronistic and not indigenous to Greece, she is both integral and meaningful to Roman villa-life.

The cult of Pales is described at V.E.5.35, Prop.4.1.19 and 4.4.73 and Ov.*Met.*14.774. The major festival of Pales, the *Parilia*, held on April 21, is described in detail at Ov. *Fast.*4.721-862. It was the annual celebration of the foundation of Rome. BNP (1998:174-6) assess the *Parilia* in the context of Roman religion.

Three anachronistic Roman rustic deities are mentioned at *Theb.*6.111-13. The presence of these deities in a Greek mythical context places a Roman gloss on the narrative. It is as if Statius' Roman deities are victims of unrest, or even civil war, as

in 68-9 AD. There are situational echoes of Meliboeus' departure via an idealized woodland landscape in *V.E.1.38*; likewise, the invocation of *di indigetes* at *V.G.1.498-514* and the appeal to the Italian landscape at *G.2.490-540*. Newlands (2004:146) discusses use of landscape in the *Thebaid*. The landscape of Virgil's *Eclogues* and *Georgics* is populated by both the native gods and the shared Olympians. Here, Statius inverts the process: the Latin *Thebaid* mixes native Roman entities with Greek and places them on Greek soil. He does, though, emphasise that the Roman deities are the native and original deities of the land.

111. **Silvanusque arbiter umbrae**: *Silvanus*: another rustic deity, archaic, supposedly of Etruscan origin and, as his title suggests, “ruler” of the woods. At *V.G.1.20* he is: *et teneram ab radice referens Silvane, cupressum*. Mynors (1990:7), on *V.G.1.20* and *V.A.8.597-602*, discusses *Silvanus*. Lowe (2011:115) argues that *Silvanus* is associated with “rustic harmony” and that his failure here emphasises the destruction of the grove. *LIMC.vol.7.763-73* discusses *Silvanus* and supplies a collection of images. Dorsey (1992) surveys the artifactual and textual evidence for the cult of *Silvanus*.

arbiter: *OLD* 3: overseer. The noun plays with the idea of “guardian” [of the grove], as at *Hor.Ep.2.22: tutor finium*, and “referee” [of a sporting contest] as at *Hor.Carm.3.20.1: arbiter coronae*. *ThLL* 2.405.3-71 supplies the meaning: *disceptator aequi et boni*. Here, *arbiter* is the equivalent of ἀἰσυμπτήρ. In many depictions of *Silvanus* he carries a branch, by which symbol he may be seen as an overseer of the shades. See *LIMC* above. Miller (2004:55-6, and 114-5) discusses judges in Greek athletics contests.

umbrae: in this usage, metonymy for woods. See *Theb.*6.88n for *umbrosa* and 91n for *umbra*. Here the term plays with two meanings: *umbra* as “ghost”, V.A.6.897, and “shady place”, V.G.1.157 and *Ov.Met.*12.513. The former reflects events later in the epic and the latter refers to the reality of Silvanus’ rule.

112. **semideumque pecus**: *semideus*: demi-god. Although compounds with *semi-* occur in Latin, they are more frequent with the Greek equivalent ἡμι-. Examples of *semi-* in Statius are *Stat.Ach.*1.71: *num semideos nostrumque reportant/ Thesea* and *Theb.*1.206: *mox turba vagorum/ semideum*. The compound prefix occurs for three adjectives in Statius: *semianimus* (*Theb.*2.83, 8.597, 10.477 and 547), *semicrudus* (*Silv.*4.9.48), *semideus* (*Theb.*1.206, 3.518, 5. 373 and 9.376) and *semifer* (*Theb.*9.220). The prefix *semi-* occurs elsewhere. *semibos* occurs at *Ov.Ars.*2.24 and *Tr.*4.7.1 and the Statian phrasing could be synecdochical play between *-bos* and *pecus*. The long list of adjectives with ἡμι- can be found at *LSJ* 771-4. Mulder (1954:84) discusses *semianimum* and similar compounds.

There are clear connections with *Ov.Met.*1.192-3: *sunt mihi semidei, sunt, rustica numina, nymphae/ faunisque satyrique et monticolae silvani*, where Jupiter refuses these demigods access to Olympus. Likewise, Statius’ “herd” consists of some sort of deities but they are not in the same rank as the Olympian gods. *semideus* is used of the Argonauts at *Stat.Theb.*5.373 and of nymphs at *Ov.Her.*4.49: *Nymphae semideumque genus*.

This phrase could be one of the few occasions when humour appears in the *Thebaid*.

Humour and laughter are never prominent in epic. However, instances do occur in the games of the *Iliad* and *Aeneid*. Such games are, by definition, recreation and rest, as well as in honour of someone who has recently died. Examples of humour amongst mortals are *Il.*23.774-84, where Aias slips in dung, and *V.A.*5.272 where Sergestus falls into the water and is mocked. Divine humour also occurs in the song of Demodocus at *Od.*8.265-365. In the games of Statius, at *Theb.*6.691-6, the discus is dropped just as the contestant reaches the position of the iconic Discobolus. The strength of Hercules turns into farce when he breaks his oar and causes a “domino effect” on other members of the Argo, at *Val. Flac.* 3.475-85 (this links with the buffoon tradition of Heracles which is found in comedy). Nonetheless epic and comedy are not often associated. For an account of humour, especially in the Homeric epics see Halliwell (2008:51-99), the authorial voice, here represented by Statius’ choice of adjective and divine smile, are found as far back as the *Iliad*. See Halliwell (2008:58-69), and Maclellan (2011:1-14) for an account of humour in epic.

pecus: *OLD* 1: a collective noun used for various farm animals and livestock. *Varr.Rust.*2.1.12 describes a stud as: *pecus equinum*; *V.G.*3.72 denotes a herd of swine as: *saetigerum pecus* and *G.*4.168 a swarm of bees: *ignavum...pecus*. *Ov.Met.*14.288 describes horses as: *flammatum pecus* and *Columella.Rust.*8.4.3 uses: *volatile pecus* as hens. The collective noun *grex* is put to similar use at *Theb.*6.96n. Statius takes the flexibility of the term a stage further and applies it to the deities of the grove. Statius does not name individual deities in the “herd” but identifies groups within it: Panes, nymphs and fauns.

Stattius further explores this half-human, half-divine status in the *Achilleid*. There, Achilles is half male and half female; he is also a combination of hero and child. This intermediary status is central to the deception of his mother, Thetis. Heslin (2005:157-193) describes the dual nature of Achilles with respect to gender and age.

112. **migrantibus...illis**: *migro*: *OLD* 1: change residence. Although the verb occurs in poetry, as at *Ov.Met.15.172*: *cornua in mucronem migrantia*, its legal and historical associations remain. The theme will be taken up again in Antigone's speech at *Theb.12.730-1*: *nam quae migrant externa patebunt/ moenia*. The verb is explicit about the permanent nature of the removal. *V.E.9.4*: *haec mea sunt; veteres migrate coloni*, shows how a change of ownership or status precedes the migration.

illis refers to Pales, Silvanus and the flocks of demigods. *SB* and Hill appropriately place a comma before *migrantibus*.

112-3. **aggemit.../ silva**: *aggemo*: *OLD*: groan in sympathy with, as at *Theb.11.247*: *uterque exercitus loquenti aggemit*. The prefix *ag-*(=*ad*, that is: "groans towards") reinforces the idea of "in sympathy". The animation of the wood is apparent. The only other certain occurrence of this compound verb in poetry outside Statius is *Ov.Tr.1.4.10*: *adgemit et nostris ipsa carina malis*. The phrasing echoes *Theb.6.107*: *dat gemitum tellus*. The effect of this repetition is to reinforce the unnaturalness of the destruction. Statius also uses the core verb at *Theb.6.227*.

113. **amplexae...Nymphae**: *amplexae*: *amplector*: *OLD* 1: embrace (lovingly). The nymphs recall Hecuba and her daughters at *V.A.2.517*: *divum amplexae simulacra*

sedebant. Both the nymphs and the women of Troy are losing their homes. The tree of Atedius Melior embraces waters at *Silv.*2.3.1-2: *stat quae perspicuas nitidi Melioris opacet/arbor aquas complexa lacus*. Both show the intimacy between landscape and occupier. Spencer (2010:26-30) discusses how *Silv.*2.3 exploits this intimacy.

Nymphae: amplexae is appropriate for these semi-divine creatures whose appellation, *νύμφη*, also means “wife” and “bride”. The nymphs cling desperately to the trees rather than leave their homes. The word-order is such that the participle and noun surround, that is embrace, the *robora*. The normal sequence in an exile narrative would be an embrace and then departure. Here, the nymphs fail to depart and continue to embrace. “Surrounding” also implies an attempt at protection. The coeval relationship between tree nymphs and their trees is explicit here; see also *Theb.*6.95n.

113. **dimittunt robora**: *dimitto*: abandon. The verb literally means “send away”. This is an inversion of the usual focus when leaving a city or land. The image is of women/wives, unwilling to say goodbye to warriors. *nymphae* can also imply “wife”. The archetypal scene of a soldier’s farewell when leaving for war is that of Hector and Andromache, at *Il.*6.369-502. Here in Statius the connection is intensified by the use of *robur*, which is applied to military might, troops, *OLD* 6. Thus Statius inverts Homer: the rural deities are unwilling to leave.

robur: *OLD* 1: oak. The oak is the oldest and strongest tree in their “homeland”. At *Theb.*4.64-5: *robura flammis/indurata diu*, the word is again synecdochical, this

time for the club of Hercules. Whilst it is possible to embrace a spruce or pine, arguably it is not possible to embrace a full-grown oak. *SB* translates this as “their oaks”, which assumes an understanding of the oak’s status. At *Theb.*4.426, 12.61 and 12.425 Statius uses *robur* as a generic or synecdochical term for tree.

114-17: The following simile describes how, following a siege, the victorious leader turns the city over to the soldiers. This extended simile does not refer to any particular siege but describes typical action when the city has been entered. Similes in epic typically make comparisons with the natural world. When historical reference is made the effect is more startling. As such, Statius’ *direptio* simile is comparable in impact and content to the first simile of the *Aeneid*, at 1.148-53. In both similes the event could be seen as a central theme for the entire poem: both deal with the nature of leadership in troubled times and the siege of Thebes (though Thebes does not fall).

The handing over the city to the soldiers was termed *direptio*. The moment is found elsewhere, though. Psalms 137.7 encapsulates this command following Jerusalem’s fall: “Tear it down!/ Tear it down! Down to the foundations.” Although there were no significant sieges in the reign of Domitian, other contemporary and historical sieges may be relevant: the siege of Jerusalem, as described by Josephus at *BJ.*5.10-17, and the siege of Saguntum, as chronicled at *Sil.Ital.*2.25-707 and featured in Petron.*Sat.*141. Rome itself was besieged in 69 A.D.; Tacitus describes the *direptio* of Cremona at *Hist.*3.33.1-3. Tacitus may be more pertinent: that siege entailed Roman against Roman; the *Thebaid* is about brother against brother. The siege of Carthage may be relevant. Polyb.10.15 details the moment when organized

military activity changes to *direptio*. This he describes as κατὰ τὸ παρ' αὐτοῖς ἔθος, 10.15.4. The behaviour is normal for the circumstances but because this is Carthage it is particularly memorable.

As with the first simile of *Thebaid* 6, a reference to Italian naval disposition, this “intentional anachronism” of the Roman world makes the narrative a comment on contemporary events. The lack of specificity is deliberate: it is all the above and anything else that the reader brings to mind. See Introduction 11 for anachronism.

Smolenaars (1994:198-202) discusses the motif of the captured city in epic. Ziolkowski (1993:69-90) examines how Roman armies sacked cities; Paul (1982:144-55) and Hornblower (2008:711), on Thuc.7.77.5, delineates the literary motif/topos of the captured city.

The scene depicted focuses on the particular moment when *direptio* is announced, as depicted in [Cic.]*Rhet.Her.*4.39.51 or Quint.*Inst.*8.3.67. Likewise, it is far removed from the description of nocturnal panic in Thebes, at *Theb.*7.452-469. There is, though, a connection between the two: both look forward to the siege of Thebes and its horror. Statius has already used the image of the captured city at *Theb.*3.56-7: *qualis bello supremus apertis/urbibus*, where *clamor* has to be understood, and such a captured city is explicitly described at *Theb.*3.248-52.

The motif of the captured city is one of the standard topics of historiography and of epic. Troy falls in the *Iliou Persis* and the *Aeneid*, as does Saguntum in the *Punica*. Tacitus considers the besieged and captured city to be one of the grand themes in the

writing of history, at *Hist.*1.2 and *Ann.*4.32. The event is momentous in both epic and history. Though hyperbolic, the comparison between the rape of a city and the cutting down of the trees reinforces the sacrilege inherent in the destruction of the grove. Hardie (1993:76-87) examines the motif of the fall of a city.

114. **ut cum:** “as when”. This is a conventional precursor to a simile.

114. **possessas...arces:** “the citadel is captured”. The plural for singular does not seem to be significant and it would be unusual for a city to have more than one *arx*. Cunningham (1944) discusses use of plural for singular.

possessas: possideo: OLD 1: have control of. The verb is used regarding theft of land as well as in military contexts, as at *Caes.B.Gall.*1.34.3: *ne essent loca munita quae hostes possiderent*.

114. **avidis victoribus:** *avidus: OLD* 1: “greedy”. The collocation also occurs at *Sen.Troad.*22. *avidus* also carries “etymological” connotations of being blind, that is *a-* + *videre*. See *Paul.Fest.*23: *avidus a non videndo nimiam cupiditatem appellatur; sicut amens, qui mentem suam non habet*. The victors are blind to the sufferings of the defeated, to accepted social behaviour and to everything except the object desired.

victoribus: victor is used in both military and athletic contexts, as at *Tac.Ann.*12. 36: and *V.A.*5.540-1. The latter contains militaristic language but the context is an athletics contest.

The victors are eager to start the pillage. A genitive, such as *praedae*, dependent on *avidis*, is implied. The assonance between the two words reinforces the semantic connection.

115. **dux raptare dedit**: *dux*: OLD 4: a military leader. Lucan uses the term some 171 times, exclusively of Pompey and Caesar. Roche (2009:166-7) on Luc.1.99 discusses the use of *dux* in military contexts.

rapto is easier metrically than *rapere*. *rapto*: OLD 4: plunder. See also Tac.*Ann.*4.23 and 12.54 for use of the verb in historical texts. It is hard to distinguish the two verbs semantically. Both verbs occur more than ten times in the *Thebaid*; see Klecka (1983:455-6). Dewar (1991:91), citing V.A.1.483, suggests that the verb implies “force and speed”. Describing the sack of Cremona, Tac.*Hist.*3.33.1-3 graphically details the practice of *raptare*.

dedit: “allowed”, as at *Theb.*5.271: *dum fata dabant tibi, nate, potentem/ Lemnon...servare*.

115. **vix signa audita**: *sunt* must be supplied for the full sense. The elision emphasizes the speed of the action. Winter (1907) discusses ellipsis in poetry. Similarly *vix* – “scarcely” – reinforces the sense of speed. *signum*: OLD 8: sign for military action. Polybius uses the Greek equivalent τὸ σύνθημα at 10.15.5 and Liv.21.57.13 uses the phrasing: *signum repente victoribus datur*. Such rapid signals are more frequently applied to Roman than Greek military action. Liv.21.57.13

describes a similar signal in his account of the sacking of Victumulae and such a signal is also found at *Tac. Ann.* 14.5: *cum dato signo ruere tectum*.

115-6. **nec urbem/ invenias**: The apostrophe “you could not...” directly engages the reader with the destruction of the captured town. Asso (2008:245-57) has argued that the quantity of apostrophes in Lucan (one every fifty-six verses according to Asso) creates a directed and engaged narrative. This technique is less common in earlier epic. Apart from the Muses, *Od.* 1.1, the only character apostrophised in the *Odyssey* is Eumaeus, *Od.* 14.401. In the *Aeneid*, Caieta, *A.* 7.1, and Nisus and Euryalus, *A.* 9.445-9, are addressed but these are exceptional and directed towards emotional responses of the “ideal reader”. Here in Statius the “you” is not specified. The consequence, then, is to draw the reader/“you” into the narration and engage with the horror described. The apostrophe is less common in Statius than in Lucan but more so than in earlier epic. Ganiban (2007: 201-4) considers use of apostrophe in the *Thebaid*; see also Dewar (1991:63) on *Theb.* 9.21. See Introduction 8 for the application of reader-reception theory to apostrophe. *SB*’s translation ignores this address. [Cic.] *Ad Her.* 4.15.22, and Quint. *Inst.* 9.2.23-4 describe the trope. The position of the apostrophe, before the incantatory remainder of the verse, reinforces the horror. For discussion of apostrophe in Lucan, and thereby an alternative view to that of Statius, see Leigh (1997: Appendix 1) and Behr (2007). Georgacopoulou (2005) provides the only dedicated account of the apostrophe in Statius.

116. **ducunt, sternuntque, abiguntque feruntque**: Collectively, the verbs describe the horror: “they lead away, [and] they bring to the ground, [and] they drive away [and] they carry off”. These verbs are an unpacking of the idea of

πανωλεθρία. See Hornblower (2010:745) on Thuc.7.87.6 and compare Hdt.2.120.2 and Aesch. Ag.535. The brutality of the action is reinforced by the assonance of the verbs; the repeated *-unt* sound may be interpreted as having a mournful and incantatory ring. The former is expressed through the *-u* sound and the quadruple repetition of the harsh sound *-unt*. Three of the four are enclitics, making the position of the stress the same in each case.

The verbs are all transitive but have no expressed object. They act upon everything. The actions described refer to both the *direptio* of the simileme and the surrounding narrative: the army enters the grove, lays low the trees, carries them off and brings them to the pyre. Similar concinnities of verbs/nouns can be found at *Theb.*12.276: *amnes silvae freta nubila clamant* (where there is similar four item list). Similar usage of transitive verbs without an object is found at Cic.*Cat.*2.1: *abiit, excessit, evasit, erupit* and Sal.*Jug.*41.5: *populus libertatem in lubinem vertere, sibi quisque ducere trahere rapere*. Only half a verse is used in this way at Sil.*Ital.*2.600: *portantque trahuntque*, but the choice of verbs is similar. See also Quint.*Inst.*2.12.1: *effringere quam aperire, rumpere quam solvere, trahere quam ducere putant robustius*, although here the overall effect is altered by the repetition of *quam* and the tricolon structure. Apul.*Met.*4.8 employs the differently-patterned: *estur ac potatur incondite, pulmentis acervatim, panibus aggeratim, poculis agminatim ingestis*. In each example there is compression of the narrative and lack of detail is compensated for by the striking phrase/verse. The closest concinnity to that of Statius, through similar positioning, topic and use of sound, is *Il.*23.116: *πολλὰ δ' ἄναντα κάταντα πᾶραντά τε δόχμιά τ' ἦλθον* which refers to the destruction wrought for the pyre

of Patroclus. Moreover, the positioning of the phrase in Statius *Thebaid* 6 is similar to that in *Iliad* 23. The propinquity of the subject matter ensures the connection.

The similarity with *Il.*23.116 is reinforced by the *-que...-que* repetition which is comparable to Homer's τε...τε. Harrison (1991:281), on V.A.10.895, deems this repetition to create a "solemn effect".

117. **immodici**: *immodicus*: not exerting restraint. It is also found at *Theb.*6.692: *cui spes infringere dulce/ inmodicas*, which implies hubristic hopes, and similarly 802: *ecce iterum inmodice venientem eludit*. That is to say, they no longer have any concept of *modus*: moderation or limit. Here, the adjective is employed on behalf of an adverb. The negative prefix here inverts that which should be a virtue.

117. **minor ille fragor quo**: *fragor*: *OLD* 2: a noise [of/as breaking].

*Hor.Carm.*1.23.10 employs the phrasing: *Gaetulusve leo frangere persequor*. *NH* (1970:278) interprets the noise as the crunching of bones, citing in evidence *Il.*21.113-4 and *Val.Flac.*2.459-60. *fragor* is used at *Theb.*6.218-9: *quater horrendum pepulere fragorem/ arma* and at *Lucr.*6.136: *dant sonitum frondes ramique fragorem icti vento*. *ThLL*6.1.1233.39 and 6.1.1234.9 describe the dual meanings of *fragor*.

A similar phrasal structure is found at *Silv.*1.2.89: *minor ille calor quo saeva tepebant/ aequor*. The comparison inverts common expectation: war is associated with noise, so a noisier aftermath is ostensibly a contradiction in terms.

117. [P and ω] **bella gerebant**: “They waged war”. This prosaic final phrase of the simile is almost bathetic after the violent actions of the victors. Examples of this phrasal combination can be found at Caes.*B.Gall.*3.10: *bellum cum Germanis gerere constituit* and 4.6: *Pompeius in extremis terris bellum gerebat*. The phrase is so common that it is even combined into a compound verb, as at Plaut.*Capt.*24: *postquam belligerant Aetoli cum Aleis*.

P and ω have *gerebant*; M and Q *geruntur*. The active form restricts the action to this particular incident: the actions following *direptio* are more noisy. If the passive is used then the comment is general: the *direptio* is always noisier. The “hanging” similes of Statius tend to be general comments and therefore *geruntur* is to be preferred. This reading is further reinforced by use of the present tense rather than the imperfect. However this goes against P and ω. No definitive conclusion can be drawn and both should be recorded.

118-125: Two altars are created; one to the gods below and one to the gods above. See *Theb.*6.119n for the connection of the Zeus with the *superi*. Two deaths have occurred: those of Opheltes and the snake. Therefore, both groupings of deities need to be appeased. The death of the snake requires the appeasement of the gods above. We are told that the snake is sacred to the Inachian Thunderer, *Theb.* 5.511: *Inachio sanctum dixere Tonanti/ agricolae*. Moreover, when attacked by Capaneus, the snake disappears into “the god’s dark shrine”, *Theb.*5.576-7. The sacrifice to the “gloomy shades” is on behalf of Opheltes, as one who hopes to enter Hades. This reading envisages two altars and a separate pyre. McNelis (2007:50-55) discusses use of *superi*.

However, given the common conflation of “altar” and “pyre”, see *Theb.*6.119n, the two altars in question might be seen as being the pyre of Opheltes, whose funeral offerings will be welcome to the “gloomy shades” (*SB*) and an altar proper to Zeus, ruler of the “High Ones”, whose sanctuary is close. This latter reading would reiterate the idea that Opheltes is himself an offering to the “gloomy shades”, in order to “burn up the sin of the snake” and “in expiation” for the war, *Theb.*6.86-7. Hardie (1993:76-87) considers the “gods below” in the *Thebaid* and in Flavian epic in general.

The passage continues to blend Roman tradition with Greek epic. The description of music at funerals is not prominent in epic tradition. It is rather part of Roman funerary custom. Here the music, and what is described with the music, is Greek but the practice is Roman. Such music both reflected the mood of the moment and comprised a means of unifying those participating. Hope (2009: plate 6) supplies a first-century BC relief of a funeral procession from Amiternum that makes evident Statius’ intentional anachronism. On it are depicted the curved trumpets and extravagant displays of grief described in *Thebaid* 6. Such processions and music featured prominently in elite Roman funerals. Such *obsequiae* were deliberately exaggerated to both provide the appearance of grief and display – or at least imply – high status. See Introduction 11 and Hope (2009:74-7) for historical connections. There are no Greek-style flutes in Statius’ account of the funeral. Rather, trumpets clear the way for the procession and make suitable announcement of the funeral itself, *Theb.*6.120.

118-120. **Iamque.../.../cum**: Each section in the narrative has a connecting phrase. *iamque* focuses on the here and now; the technique of ἐνάργεια is used here. The narratee should see the events unfolding. The *cum* that will follow, in *Theb.*6.120, emphasises the impact of the music and the imperfect *ferebant*, at *Theb.*6.122, reveals the aetiology of the ritual. This combination of temporal particles also occurs at *Stat.Theb.*10.327-9 and in *V.G.*3.422-3, *A.*2.567 and *A.*9.371-2.

118-9. **pari cumulo geminas.../...aras**: *pari*: of equal division. The chthonic and the upper gods are given equal attention – though, appropriately for a funeral, the gods of the “gloomy shades” are mentioned first. The two adjectives, *pari* and *geminas*, act as synonyms to reinforce the parity. A third term, *aequus*, in the next verse, intensifies this insistence on parity. McNelis (2007:9) describes how divine hierarchies are undermined and chthonic deities “assume control”. McNelis (2009:117-23) describes the role of the *infern* in the *Thebaid*.

cumulus: mound. The altars are placed on mounds of equal size. The *cumulus* is the equivalent of: *ingenti mole sepulchrum*, *V.A.*6.232. See *Theb.*6.2n, for [Servius’] taxonomy of funeral terms.

geminas: For the motif of “twin/-s”, see *Theb.*6.42n.

ara: *OLD* 1: altar. This is the usual meaning of *ara* but here it may be seen to imply “funeral pyre”. Fortgens, here, claims that *aras* means *rogus*. This ambiguity relating to the meaning of *ara* is reflected in ancient disputes about the etymology, as at *Isid.Orig.*11.1.73, which summarises the debate: *aram quidam vocatam dixerunt*

quod ibi incensae victimae ardeant. alii aras dicunt a precationibus, id est quas Graeci aras dicunt. alii volunt ab altitudine aras, sed male. There may be connotations of all of these etymologies; in particular, there may be a connection between *aras* and the Greek ἄραϊ, meaning “curses”. [Servius], on V.A.2.515, makes this dual-language connection. The term *rogus* is discussed at *Theb.*6.2n. This conflation of altar and pyre is supported by other texts. At *Il.*23.161-83, the pyre is treated as an altar by Achilles; V.A.6.177-9 describes how: *festinant flentes aramque sepulchri/ congere*; and *Sil.Ital.*15.387-8 reads: *alta sepulchri/ protinus extruitur caeloque educitur ara*. Norden (1927:186), on V.A.6.177, supplies further textual examples in which *ara* means pyre.

If the meaning of *aras* is “altar/pyre”, then, reverence is given to both the underworld, Opheltes’ destination, and to the gods, “above”. There is more than one irony here. Opheltes is offered up to death but the funeral is very much focused on life – status, conspicuous consumption and voluptuous enjoyment of the whole pageant. Moreover, neither set of gods will actually be appeased. The gods of Olympus will be offended at the sacrilege whilst the gods of the shades will not be getting very much: a small and insignificant child who should not be cremated. As an offering, he is not worth having.

There was a thriving temple to Zeus next to the hero shrine. Hence it would have been customary to offer to a temple/altar on the one hand and a grave/pyre on the other. This description matches Pausanias’ description of the tomb of Opheltes at 2.15.3 and is similar to his description of the tomb of Pelops at Olympia, at 5.13.1.

118. **hanc.../...illam**: The narrator makes a deictic distinction, between “this” for the gods of the underworld, and “that” for the gods above. Such deictic distinction is a feature of Eurydice’s speech, *Theb.*6.137-85.

118. **tristibus umbris**: *tristibus*: the adjective *tristis* – sad – is applied frequently to matters relating to the underworld. The epithet is applied to Cerberus at *Theb.*8.97, a pyre at *Silv.*2.1.177 and flames at *Silv.*2.1.177. The collocation is found at V.A.5.733-4, where the dead Anchises says: *non me impia namque/ Tartara habent, tristes umbrae*, and at 6. Statius uses it at *Theb.*11.644. If the Virgilian phrase is recalled then *tristibus umbris* is periphrasis for the Underworld. The adjective *tristis* is ubiquitous, appearing more than thirty times in the *Thebaid*; see Klecka (1983:557). See *Theb.*6.91n for the use of *umbra*.

119. **ast**: The implication is strongly adversative: “this...but that...”. *Hor.Ep.*15.24 uses this conjunction in the same way but there it adds a mock solemnity. The use of *ast* rather than *at* is primarily for metrical reasons. However Vollmer (1898:285), on *Silv.*1.4.19, argues that it is archaic in both use and tone. It is usually followed by a pronoun or, as here, a demonstrative adjective. Mulder (1954:59) and Harrison (1991:114), on V.A.10.173, discuss use of *ast*. This register of language is appropriate for such ritual activity.

119. **illam superis**: *superis*: *superi*: *OLD* 3b: (of deities) dwelling in heaven; the gods “above”. The *Thebaid* privileges the gods of the underworld. Hill in *SDN* (2008:29-43) argues that the *Thebaid* depicts an enfeebled Zeus; Ganiban (2007:51-5) discusses “Jupiter’s” pronouncements on “the criminal nature” of the

expedition. Those that are living above are associated with Zeus. In the tripartite division of the universe Zeus receives the upper world, Poseidon the sea, and Pluto the underworld. See *Il.*15.190-3 for the earliest reference to this structure. Oedipus, in the first speech of the *Thebaid*, calls on the: *Di...Tartara.../ qui regitis*, *Theb.*1.56-7, and, by contrast, Aeneas, arrives in Italy: *vi superum*, *V.A.*1.4. Mulder (1954:44) considers the strong locational sense of *superi*, which is here emphasized by the enjambed contrast, *Theb.*6.118-19: *hanc tristibus umbris/ ast illam superis*.

119. **aequus labor**: *aequus*: *OLD* 4: equally balanced. The phrase also occurs at *V.G.*3.118. This is a third phrase which establishes parity between the two sets of gods. In Statius' programmatic statement, at *Theb.*1.33-45, the synonyms *geminis*, *Theb.*6.34, and *alternis*, *Theb.*1.118-20, are prominent.

labor: *OLD* 1: "work" provides the basic idea. However *labor* is often used of the labours of Hercules, as at *Cat.*55.13, *Prop.*2.23.7, [*Sen.*] *Her.O.*1929 and elsewhere.

119. **auxerat**: *augeo*: *OLD* 1: increase in size. Statius focuses on the size of pyres/ altars, again in contrasting the size of the child Opheltes' body with that of the snake – and with the size of the funeral more generally.

120: The verse contains a series of seven "u" sounds which reflect the sound of the pipe and the lament. Norden (1916:414-7) considers use of onomatopoea in epic. At *V.E.*1.1-2: *Tityre, tu patulae recubans sub tegmine fagi/ silvestrem tenui musam meditaris avena*, the onomatopoeia indicates also a plaintive, sorrowful mood to the music.

120-1. **cum signum luctus cornu grave mugit adunco/ tibia:** These verses are quoted by [Servius] on V.A.5.138 for the use of the *tibia* at a funeral.

cum: The altars were constructed, and “then” the signal was given. This sequence of events is heralded by the pluperfect *auxerat* in the previous verse.

signum...grave: signum: *OLD* 8: sign for action. See *Theb.*6.115n. for the significance of *signum*. It is primarily an “indication”, as at *Enn.Ann.*84 (Skutsch). This signal recalls the simile at *Theb.*6.114-17, in which the commander signals – *dux...signa* – permission for plunder of a city. *OLD* gives a wide range of meanings and contexts for *signum*. Roche (2009:180) discusses *signum*.

grave: *grave* either agrees with *signum* or is adverbial. It has musical connotations. See *OLD* 9: a low sound, as at *Sen.Thy.*574, and *Sil.Ital.*2.545. By virtue of its position next to “*luctus*”, and on account of its overall context, it also has connotations of “serious, earnest”, as at *OLD* 12. The use of a neuter adjective as an adverb is often found in Virgil, as at *A.*11.621, 11.732 and 12.398. Statius also uses *grave* in an adverbial manner at *Theb.*4.213 and 6.667. Alternatively *signum* and *grave* could agree, as at *Cic.Arat.*88-90 (Soubiran), where it is the sign of someone/thing approaching.

luctus: luctus: *OLD* 1: the expression of grieving. A similar phrase, though it uses a cognate of *luctus*, occurs at *Theb.*3.36: *signum lugubre malorum*. By metonymy *luctus* means “war”. The phrase *signum luctus*, “sign of grief”, is the object of *cornu mugit*.

It seems that Statius exploits the word order in *Theb.*6.120 to two separate effects, both critical of the “actors” here. First, he uses the expression *cum signum* to link the sacrilege of cutting down the grove, expressed through the *direptio* simile, to the sacrilege of the funeral more generally. Then the close proximity of *cornu* to *cum signum*, in this same verse, once again forges a link with the simile and suggests that the music signals violence to come. This time, it is sacred custom and decency, rather than a sacred grove, which will be violated. Statius then employs the whole expression in order to suggest that what is happening is merely a “semblance of mourning”.

mugit: The same sound of lament, as at *Theb.*6.28. The low sound of the instrument is noted at Eur.*Hel.*1351: βαρύβρομον αὐλόν. The sound of funeral music became a source of both complaint and humour. Petron.*Sat.*78 describes a whole neighbourhood being woken by the noise: *consonuere cornicines funebri strepitu*.

cornu grave mugit is found in P and Ω but Barth has: *grave cornu inmugit*. The compound verb *inmugit*, meaning “lowed at”, is found at V.A.3.674 and 11.38, and seven times throughout Silius in military contexts. *mugit* connects with *Theb.*6.28 and 667. See *Theb.*6.28n for *mugit*. The translation of *HRE* is clear: “the pipe with its curving horn gave a deep blare in token of lamentation”.

cornu...adunco: *cornu*: *OLD* 1: an animal’s horn. However because the material is used in trumpets and bugles it becomes by metonymy, *OLD* 4, a “trumpet”, as at

Cat.64.263: *raucisonos efflabant cornua bombos*, and Liv.24.46.3: *cornu signum dare*.

adunco: ThLL.1.887.16-888.7: curved, as at Tib.2.1.86, V.A.11.737, Ov.*Met.*3.353, 4.492 and Pont.1.1.39-40: *cornu tibicen adunco*. Sen.*Oed.*732-4: *sonuit reflexo classicum cornu/ lituusque adunco stridulos cantus elisit*, has all the aspects of the expression of Statius. The general meaning seems to be “rounded” and is applied to a variety of technical instruments. The adjective, *aduncus*, is used in desperate and deadly circumstances, as at V.A.6.360 where Palinurus tries to scramble onto the rugged shore with “clenched” hands. See also V.G.2.365, Val.Flac.7.312 and Sil. Ital.14.322 for a similar collocation. By use of the *cornu...adunco*, an instrumental ablative, the focus is on the ivory of the *tibia*.

tibia: The Phrygian αὐλός/*tibia*, is an instrument made mainly from a long, curved cow horn. West (1992:91) supplies details of this instrument. The curvature, which creates the greater length, in turn creates a lower pitch, rendering it suitable for use at Greek funerals. See Ar.*Nub.*313, Eur.*Bac.*127-8 and Arist.*Pol.*134a21. The *tibia* is most often associated with Eastern rites, though frequently found at Roman funerals. Juv.3. 63-4 mentions such an instrument: *cum tibicine chordas/ obliquas* and shares Statius’ contempt for “Eastern” music.

According to Tib.2.1.55-86 and Hor.*Carm.*3.19.18, the *tibia* is used in the rites of Magna Mater. The *tibicines*, the musicians, are part of the funeral procession. Hope (2009: 74-7 and plate 6) discusses a marble relief of a Roman funeral procession from first-century Amiternum. The *tibia* is present at the funeral of Pertinax, at

Cass.Dio75.4.2-5.5. Such Oriental theatricality is decried at Juv.3.62-5. Here in Statius, the presence of Eastern musical instruments and exotic music is part of the same discourse of excess that permeates the funeral. At Ov.*Fast.*4.737 the phrase: *inflexo Berecynthia tibia cornu* supports the idea of a strong Oriental flavour to the text. Landels (1999: 172-206) and Moore (2012:1-32) discuss the *tibia*/αὐλός and its use.

121. **cui...suetum**: *suetus*: OLD 1b: accustomed, as at Stat.*Theb.*4.271: *trepidus suetum praevertere cervos*, also at Sil.Ital.12.20. These are the only examples of *suetum* as an impersonal verb in the *Thebaid*. However Statius uses a similar pattern of language: adjective + ellipsis of *esse* + infinitive, at *Theb.*1.442 with *triste* and at 4.351 with *dulce*. The usage with *suetus* is also found at V.A.5.414: *his ego suetus. est* is understood. Unlike elsewhere, the ellipsis does not have the clear effect of producing speed. Here the adjective reinforces the ritual use of the *tibia*. Just as Statius uses *fertur* and the αἴτια of the games, so here he explains, and gives justification for, the actions and the ritual. It is the same formula in another guise. See *Theb.*6.144n for details of a similar ellipsis, and Winter (1907).

121. **teneros...manes**: *tener*: OLD 2: of immature age, as at Ov.*Fast.*4.512: *tener in cunis filius*. Opheltes dies whilst still an *infans* and the image connects with *Theb.*6.54: *teneraque cupresso*.

manes are the spirits of the Dead/chthonic. August.*De civ.De.*9.11 gives an account of the *manes*. If he is followed, the choice of *manes* rather than *lares* implies that, even at such a young age, the spirits are of indeterminate rectitude.

121. **producere:** *produco*: *OLD* 2c: to bring on the stage/ trial, as at *Cic.Sest.33* or *Sen.Nat.1.161.1*: *obscenitatis in scaenam usque productae*. This is the equivalent of the Greek προπέμπειν. *Stat.Silv.2.1.20* has: *puerile feretrum/ produxi*. Hope (2009:74-7) discusses Roman funeral processions. See Introduction 3 for discussion of the “meta-dramatic” nature of the funeral. The norm for a child as young as Opheltes would have been a nocturnal procession if there had been one at all.

122. **lege Phrygum maesta:** *lex* suggests “law”; see *OLD* 1-13. *Tac.Ann.3.26* provides a Roman survey of the development of law from human origins onwards. Here, though, Statius seems to be using the word as the equivalent of νόμος; that is in the sense of usage, custom, rather than legislation. He is thus using a Latin word in a Greek sense. In literary criticism *lex* is found at *Hor.AP.133*: *operis lex*. Brink (1971:211-2) therefore argues that *lex* is the law of the genre. So the rules and conventions of the genre of music for a funeral, a θρήνος, are established here. A similar use of *lex* is found at *Juv.6.635*: *legemque priorum*. This use of *lex* by Statius connects with the concept of *suetum* in the previous verse. Gibson (2006:369), on *Silv.5.3.276*, discusses *lex*.

Phrygum: Phrygia is a region in west central Asia, closely related to Troy, as at *Theb.1.161*, 548 and 700. It is Pelops’ place of origin; see below. The lack of geographical exactitude corresponds to the names used for the Greek mainland by Statius. Both are used for their associations more than their location. The idea that law and Phrygia should be together is an oxymoron. Phrygia is barbarian, as at *Soph.Aj.1292*: Πέλοπα βάρβαρον Φρύγα. Yet it is also possible that *Phrygius*

denotes “Roman”; Romans are, by origin, Phrygian, through the blood of Aeneas. See Gibson (2006:339). The description of the funeral contains much that is Roman. It seems that Statius is being ironic here by playing on notions of “disorder” and “Roman”, and “eastern” and Roman, in the same word. Eur.*Hyps.Frag.*752.10-11 (Sommerstein) has the phrase: Λήμνια/ Μοῦσα which, in describing the nature of the music made by Hypsipyle, uses location to describe its nature. Phrygia is a geographical entity of vague limits but it encompasses the area of what is traditionally accepted as Troy. There is also a reference within the word “Phrygia” to the funeral pyre. φρύγω means: roast or parch. Accordingly, there is a “sad roasting” of Opheltes on the pyre. The procedure of the funeral has already been described as *Graium ex more decus* at *Theb.*6.5. Here, Trojan/Eastern aspects of the rite are emphasised.

maesta: maestus: OLD 1: sad; the word is often used in connection with grieving. [Servius] on V.A.6.455, relying on its “affect”, argues that it is the equivalent of στύγνη. However, Phrygian-style music is not necessarily sad. West (1992:330-1) demonstrates the range of Phrygian and Greek music. Eur.*Bac.*126-8 describes it as: συντόνωι/ κέρασαν ἄδυβόαι Φρυγίων/ ἀύλων πνεύματι. *SB* on *Theb.*6.335, describes such music as “passionate and exciting” though the fact that the pipe “booms low in sign of mourning”, *SB* on *Theb.*6.121, seems to contradict this assertion.

Olympus was supposed to have introduced the αὔλος to Greece, as is recorded at [Plut.]*DeMus.*1132d and 1133c. In the *Thebaid*, Statius makes Pelops, founder of Olympia, the introducer. It seems that he equates Pelops with Olympus.

122. **Pelopem:** Pelops also is mentioned at *Theb.*2.436, 4.590, 6.6, 6.284, 7.95, 7.207, and 7.248. His transgressive nature, geographical location and dysfunctional dynasty account for his frequent mentions. Pelops is said to have come from Phrygia, according to *Soph.Aj.*129: οὐκ οἶσθα σοῦ πατρὸς μὲν ὅς προῦ φυ πατὴρ ἀρχαῖον ὄντα Πέλοπα βαρβάρων Φρύγα. More commonly, though, he is deemed to have come from Lydia, as at *Pin.Ol.*1.24.

122. **monstrasse:** *monstro:* *OLD* 3: expound, as at *Stat.Achil.*1.118: *monstrare lyra veteres heroas alumno*. This is the shortened form of *monstravisse*. *monstro* seems to be the Latin equivalent of εὐρίσκω and a *monstrator* is an εὐρετής. *monstro* is used as if it were the Greek εὐρίσκω at *V.G.*1.18-9: *oleaeque Minerva/ inventrix, unifique puer monstrator aratri*. Examples of *monstro* can also be found at *Hor.Ars.*74 and *Sat.*2.8.51. Gibson (2006:318) discusses *monstro*. In this case Pelops is not inventor of the musical form but is the founder of the rites and of monuments at Olympia.

According to Pausanias, Pelops erected two monuments; one to the dead in the Altis, the sacred wood of Olympia, *Paus.*6.27.9, and the other to Myrtilos, *Paus.*6.20.17. Pausanias, following *Pin.Ol.*1.90-3, considers Pelops to be the founder of the Olympic games, *Paus.*5.82.3, as does Statius at *Theb.*6.6. There is a clear parallel with the funeral of Opheltes: two altars and a foundation myth for games. See Pache (2004:1-8) for the similarities between the foundation myth of games in central Greece and the prominence of child heroes only within that region.

122. **ferabant**: *fero*: OLD 32, and 33: claim. A connection is made between the rite now being undertaken and the myth of Pelops and Niobe. The use of the verb is, as Feeney (1991:131) notes, “the language of authority and tradition”. A similar use of “claim” is found at V.A.1.15-16: *quam Iuno fertur terris magis omnibus unam/ posthabita coluisse Samo*. See *Theb.*6.95n for comments on “assertions” and levels of veracity.

123. **exsequiale sacrum**: *exsequialis*: OLD 1= *ThLL*5.2.1849.5-15: belonging to a funeral. The word occurs at *Theb.*7.90 and 11.610. *Ov.Met.*14.430 reads: *carmina iam moriens canit exsequialia Cygnus*. At *Theb.*7.90, the games in honour of Archemorus are called: *honor exsequialis*.

sacrum: OLD 3: a religious observance, as at *Prop.*3.1.1: *Callimachi Manes et Coi sacra Philitae*. Heyworth and Morwood (2011: 98) discuss the metapoetic associations of *sacrum*.

123-4. **carmen.../ utile**: *carmen*: The core meaning is “song”. OLD 1 emphasises the ritual aspects of the noun. The song is useful in the sense that it escorts the young souls from their dead bodies to Hades. The same phrase is used at *Apul.Fl.*17.10 of a “swan song”.

utile: “useful”. The adjective operates as at V.G.2.442: *dant utile lignum, navigiis pinus* and G.2.323: *ver adeo frondi nemorum, ver utile silvis*. *Hor.AP.*343 extols the combination of pleasure and utility: *omne tulit punctum qui miscuit utile dulci*. Lacey (1948: 241-71) connects *utile* with Stoic ideas of poetry. Plutarch in his *De*

audiendis poetis advocates the selection of poetry which has utility for the ethical instruction of the young. Plutarch uses the adjective *χρήσιμον* which is the Greek equivalent of *utile* at 14f. Hunter and Russell (2011:2-17) consider the “utility” of poetry.

It is hard to be precise about the nature of this “song”. No such songs are extant. In the Greek context, Alexiou (1974:29-31) talks of apotropaic songs that direct the soul towards the light. Such “useful” songs as these would fit in with Statius’ account here.

123. **minoribus umbris**: This refers to the “souls of infants”. *minores*: smaller. There is a contrast made with *Theb.*6.91: *largae... umbrae*. The same collocation occurs at *Sen.Troad.*33.

umbris: The juxtaposition of *minoribus umbris* plays with idea that a shade is already insubstantial. The phrase is an inversion of *V.E.*1.83: *maiores que cadunt altis de montibus umbrae*. At *Il.*23.100, when Achilles tries to embrace the shade of Patroclus, it is ἦύτε καπνὸς. Equally, at *V.A.*6.293: *ni docta comes tenuis sine corpore vitas/admoneat volitare cava sub imagine formae* shows the insubstantial nature of shades to Aeneas.

124. **quo geminis ...pharetris**: *quo*: “with which [song]”.

geminis: twin. It is a further instance of the “twin theme”. Here, the “twin” subjects are the “quivers”, a hyperbolic expansion for arrows, of Apollo and Diana.

pharetris: quiver. See *Theb.*6.9n and 74n for the associations of this noun.

124. **Niobe consumpta.../ squalida**: Niobe offended Apollo and Diana by saying that she had many fine children while their mother, Leto, had only two. They punished her by destroying all her children. She wept so much that the gods transformed her into a rock on Mount Sipylos in Lydia which continued to shed tears. Her story is found at *Theb.*3.191-200, 4.575-8 and 9.680-2 and is told fully at *Ov.Met.*6.146-312. It is alluded to as early as *Il.*24.602-18, where Niobe is represented as the archetypal grieving parent. There, Achilles reminds Priam that even Niobe ate. The story of Niobe parallels that of Eurydice since it, too, is about a mother consumed by grief. Rosati (2009:271-5) considers the development of the myth and the canonical status of the version by Ovid. Bernstein (2008:222), and Loraux (1998) discuss use of the Niobe myth. Parkes (2012:263-4) gives an account of Niobe in Statius.

consumpta: *consumo*: *OLD* 3: weaken severely, wear down. Here, Niobe is worn down by the loss of her children yet must continue with her torture.

Discussing Niobe in the *Thebaid*, Coffee (2009:220-26) emphasises the consumption of her life and that of her children. He contrasts Niobe's fertility with that of Eurydice and considers the waste of Hypsipyle's life. The caricature of Niobe, at *Juv.*6.176-9, shows that she has indeed become the archetypal grieving mother. Plato, at *Rep.*380a, considers Niobe's story as propagating an unacceptable belief in divine malevolence.

squalida: OLD 2: coated with dirt, filthy. Likewise, Charon is described as having *terribilis squalor*, V.A.6.299 and [V.]Cul.353 contains the phrase: *squalida Tartara*. Niobe's unkempt and filthy appearance is typical of a female lamenting a deceased relative. Alexiou (1974:122-5) discusses female behaviour at funerals. The adjective recalls *Theb*.6.31: ...*squalentiaque ora*. In both cases the deathly appearance and the deathly context are apparent. This lack of cleanliness also brings to mind the soiled clothing defendants wore in order to gain sympathy in court. Babitz (2007: 84-7) considers this ploy in trials.

125. **bissenas...urnas**: The adjective *bissenus* is used in hexameter for metrical reasons, as at *Enn.Ann.frag*.88 (Skutsch). Gibson (2006:188), on *Stat.Silv*.5.2.12-13, discusses the number of children Niobe lost. There is no agreement amongst the classical authors. *Il*.24.603 and V.E.1.43 state that Niobe had six children; *Ov.Met*.6.181 says there were seven. *Apollod*.3.5.6 and *Ael.V.H*.12.36 have further variations on the number. These numbers are inconsistent with *Theb*.3.191-8, where she is described as having had fourteen children. *Gel.Noc*.20.7 observes that the number of Niobe's children varies.

Although there is no agreement as the number of children Niobe had, here a specific number is chosen. Such ἀκριβεία reflects personal memory and gives significance to the loss. A similar use of numbers is found at *Il*.24.495-7 for the lost sons of Priam. *Thuc*.7.85 creates the same effect with “four” shields filled with silver. *Arist.Rhet*.1365a10 gives a theoretical context to this use of numbers.

urnas: *urna* is used specifically of a cinerary urn. See *OLD* 2c, especially *Tac. Ann.*3.1.4: *feralem urnam tenens* (of Germanicus), and at *Prop.*3.12.13, and *Ov. Met.*14.441.

Such urns are used in Greek tragedy to symbolize the reality of grieving. Accordingly, Euripides has Electra carry the ashes of her father in an urn. In Roman tragedy, it is an *urna* in which the ashes of Hercules are carried by Alcmene at *Sen. Herc. Oet.*1762-3: *ecce vix totam Hercules complevit urnam*.

125. **Sipylos**: Sipylos is a mountain in Lydia, not Phrygia. As with many regional terms, there is no definite boundary. This mountain is on the edge of the Greek world. Its strangeness is enhanced by its remoteness, its associations with Cybele and by its Greek accusative ending: *-on*. Pelops and Niobe are the children of Tantalus, king of Sipylos in Lydia. See *Theb.*6.25n, section on Graecism. The rock is identified with Niobe as she becomes a *flebile saxum*, at *Sen. Agam.*377. *Sen. Herc. Oet.*185, *Il.*24.615 and *Ov. Met.*6.149 associate Sipylos with Niobe. Gibson (2006:91), on *Stat. Silv.*5.1, discusses the mythological associations of Sipylos. Hypsipyle has already been connected with Niobe's mountain at *Theb.*5.723.

125. **deduxerat**: *deduco*: *OLD* 8b: escort, as at *Theb.*2.46: *in portum deducit equos*, and *Theb.*6.851. *Hor. Sat.*1.9.59 has: *occuram in triviiiis, deducam*; see also Hinds (1987:21-2). *HRE* translates this as: "had escorted her twelve urns to Sipylos". The action is therefore proleptic of the funeral cortege of Opheltis. *deduco* is used of a marriage ceremony at *Cat.*68.143: *nec tamen illa mihi dextra deducta paterna*, and

Stat.*Theb.*8.235: *deducere vult filiam pauperis*. Here, Niobe can only lead the funerary urns of her children.

The metapoetic meaning of *deduco*, OLD 4: draw out thread, as at Cat.64.312-3: *dextera tum leviter deducens fila supinis/ formabat digitis*, is a metaphor for the creation of poetry. Its Greek equivalent, ὕφαινω, is used in the same way and is found at *Il.*3.212: μύθους καὶ μήδεα ὕφαινειν. For the use of *deducere* in the metaphorical sense of “literary composition”, especially in terms of Callimachean refinement, λεπταλέην, see Call.*Aet.*frag.1.24 (Pfeiffer). Barchiesi, Hardie and Hinds (1999: 240-53) discuss this metaphor. See *Theb.*6.64n for the use of weaving as a metapoetic image. Here, Niobe’s funeral laments are described but they are proleptic of the immediate cortege and laments of Eurydice. Gowers (2012:66), on Hor.*Sat.*1.1.14-15, considers the polyvalent nature of *deduco*.

126-134: The funeral cortège proceeds. The key figures in the procession are described. The funeral cortege is a feature of both Greek and Roman ceremonies but becomes more common as a Roman expression of status and wealth. *Il.*23.128-37 has all the Myrmidons form the funeral cortege of Patroclus. The Myrmidons are his ἑταῖροι and therefore take the part of family in his ritual. Likewise, all the followers of Aeneas lament Misenus at V.A.6.175. The making of speeches does not form the greater part of the ritual for Statius; nor can the leaders really be called the *primi/ Graecorum*, *Theb.*6.126-7. Statius is closer to the spirit of the Homeric procession than to that described by Polyb.6.53-4 which is a “Roman funeral”, with all its restraint. Other examples of funeral processions are found at: Prop.2.13b.1-8, App. BC.1.105-6, Sen.*Apoc.*12, Plin.*Nat.*10.121 and Suet.*Jul.*84. Hope (2009:74-8)

provides a general account of Roman funeral processions. Kurtz and Boardman (1971:144-8) collate Greek references to funerary ritual and discuss such rituals in relation to Statius' account of Opheltes' funeral procession.

Introduction 3 explores the meta-theatrical aspects of the funeral. The procession, in particular, is very definitely part of the spectacle and therefore the theatricality of the event. Such theatricality is central to the description of historical funerals.

Cas.Dio56.42.1-4, describing the funeral of Augustus, emphasises the use of space, the buildings of Rome and theatrical devices such as the release of an eagle from the funeral pyre. The same could be said for other imperial funerals.

126. **portant inferias:** *portant*: Kurtz and Boardman (1971:200-17) show that Greek funerary offerings were generally portable and, in the main, useful or significant in the life of the deceased. The Roman practice fits in with this general pattern; see Hope (2009: 74-7). In Roman terms, a *pompa* is being described.

inferiae: These are “offerings to the dead”. [Servius], on V.A.10.519, says of such offerings: *inferiae sunt sacra mortuorum, quod inferis solvuntur*. Here, they are gifts to the dead Opheltes. *inferiae* is used of offerings by human beings to the shades at V.A. 11.82-3: *quos mitteret umbris/ inferias*.

126. **arsuraque fercula:** *ardeo*: burn. Both the offerings and the litter on which they are carried will burn on the pyre. As with the other future participles in the description of the funeral, at *Theb*.6.58 and 78, the emotions of pity and sorrow are

invoked. The use of this same future participle in order to elicit pity from the reader occurs at *Silv.*3.3.37-8: *nos non arsura/feremus munera*.

ferculum: a litter, made from cloth and two long poles; a stretcher. See *Theb.*6.32n. See also *ThLL.*6.491.19-52 where the ceremonial aspect of the litter is emphasised. *Suet.**Jul.*76.1 uses this term to describe a means of conveying images of the gods and *Suet.**Cal.*15.1 to denote a conveyance for cinerary urns. Here, the litter is for *imagines* and *inferiae*. Norden (1916:186), on *V.A.*6.177, discusses offerings and related funerary rituals.

Three words in this verse put across the idea of carrying: *portant*, *inferias* and *fercula* and therefore emphasise the movement of the procession.

126-7. **primi/ Graecorum**: The heroes assembled are supposed to be the greatest in Greece. This repeats the phrasing of *Theb.*6.15: *eximii regum*, and echoes such phrasing as *Eur.**Supp.*118: ἄνδρας ἄριστων ἄκρους. The phrase should denote “the best”, according to the conventions of epic/tragedy. Here, Statius plays with the idea of “first” being the last word in the verse. See Introduction 4 for the idea of playing with names and beginning/endings.

127. **titulisque**: *titulus*: *OLD* 2: a commemorative inscription giving details of a person’s ancestors. This is a Roman, not a Greek, custom. Flower (1996:180-4) explains that *tituli* were labels on portraits which were displayed in public parts of the house, and provides a collection of citations for the term *titulus*. Here, Statius is mixing the display of *imagines*, that is, masks of the ancestors (which appears at

*Theb.*6.268-95) with the *pompa*. Statius' use of *tituli* is anachronistic as the commemorative ritual is Roman.

127. **pios...honores**: *SB*: “in piety to his family honours”. *pius* as a descriptor is rarely found in the *Thebaid*. In this sense, the latter is an inversion of the *Aeneid*. There are eight instances of *pius* in the *Thebaid* and over thirty in the *Aeneid*. The same argument could be applied to cognates of *pius*. See also notes on *Theb.*6.135, 153, 154 and 164 for comments on *pius* and cognates. The combination *pios...honores* does not occur in Virgil, but *V.A.*1.253 has: *hic pietatis honos*.

honores here stands for *inferias*, as at *V.A.*3.118, *Sil.Ital.*3.217, and *Val.Flac.*6.152.

128. **gentis**: *gens*. This is another Roman idea in the midst of a *Graium e more decus*; *Theb.*6.5. *gens* refers to a Roman clan sharing the same *nomen* and ancestor. Smith (2009) examines the anthropology and history of the *gens*. The importance of breeding has already been emphasized by the mention of the horses, *nota...de gente*, at *Theb.*6.76. *Cic.Tusc.*1.25.85 and *Val.Max.*7.1 both confirm that it was an honour for sons, relatives and heirs to carry the dead.

128. **longo post tempore**: *SB* translates this as “after a long interval”. The phrase itself is “formulaic”. It can be found at *Theb.*3.501, 11.394 and 11.605; also at *V.A.*6.409, and [V.]*Ciris* 74. The procession, with its musicians and its many placards detailing the family honours of the mourners, is so long (as is emphasized through *longo*), that that the bier-carriers have to wait for it to assemble. The music announces the presence of the corpse.

129. **colla super**: The bier is carried on the shoulders. A bier is carried in a similar way at *Theb.*10.786. *Sil.Ital.*11.243 has: *super ardua colla*. *Eur.Alc.*607-8: νέκυν μὲν ἤδη πάντ' ἔχοντα πρόσπολοι φέρουσιν ἄρδην πρὸς τάφον τε καὶ πυράν shows same process. This level of respect suggests that he is being treated as though he were a Roman leader. *App.B.Civ.*1.106 describes how this class of people showed respect for one of their own circle: τὸ δὲ λέχος ὑποδύντες ἀπὸ της βουλῆς ἄνδρες εὐροστῶι διεκόμεζον ἐς τὸ πεδῖον τὸ Ἄρειον.

colla super is anastrophe. See *Quint.Inst.*8.6.55 for anastrophe; also Meyer in *AM* (1999:159). Anastrophe is a Graecism. The earliest extant example in Latin is *Cic.Ar.*201: *parte ex Aquilonis*.

129. **iuvenes**: “Young men”, the potential *eximii regum*, *Theb.*6.15, have been chosen to carry the bier. The carriers are *iuvenes*, as is appropriate both for the funeral of the child and for the games to follow. Hope (2009:75 and plate 6) cites the relief from Amiternum as an example of a specially selected few carrying the litter bearing the corpse. *Juv.*10.259-60 depicts Hector and his brothers carrying the dead Priam: *Hectore funus/ portante ac reliquis fratribus cervicibus*.

129. **dux**: *Ulp.*11.7.12.2-4 says that somebody was usually designated to oversee the funeral proceedings. The *dux* is unnamed but, by context, it is clear that this is Adrastus. Adrastus is explicitly called *dux* at *Theb.*7.104. *dux* is usually used of a military leader, as in the simile of the sacking of the city, at *Theb.*6.115. This second

echo of wording in the *direptio* simile once again emphasises the sacrilegious nature of the proceedings.

Dickey (2002:108 and 323) argues that *dux* is a complimentary term, denoting high status, but that it does not necessarily imply the subordination of others. This matches the situation of the *dux* here: he has an *ad hoc* function based on status rather than a truly hierarchical role. Suet.*Tib.*21.4, depicts Augustus addressing Tiberius as: *iucundissime...vir fortissime et dux nominate*.

129. **legerat**: *lego*: OLD 6d: recruit, enlist (soldiers). The verb is used as an alternative for *elegerat*. *lego* is also used for the ritual of *ossilegium*, as at Prop.2.24.50: *extremo qui legat ossa die*. See also Prop.4.1.127. The ambiguity is intentional. Heyworth (2007:506) considers use of *lego* in a funerary context.

129. **numero...omni**: *SB* translates this as: “from all the host”. This means that none of Opheltes’ family is amongst them. Normally, sons and close male relatives were bier carriers, though Suet.*Aug.*100 has senators carrying the emperor’s bier.

numerus, here, has a Roman military meaning: unit, or corps. It is used in this context at Tac.*Ag.*18.3: *sparsi per provinciam numeri* and *Hist.*1.1.6: *multi numeri e Germania ac Britannia*.

130: **fero clamore**: *HRE*: “amid wild outcry”. That is, the raising of the bier provokes wild cries.

fero: *OLD* 4: not amenable to restraint, as at *Theb.*6.7n. The occurrence of *ferus* and its cognates in the *Thebaid* is ubiquitous (more than thirty times); see Klecka (1983:178-81). The use of the adjective implies that the cry is animalistic. It is used in this sense of the unrestrained behaviour of those sacking a city at *Theb.*6.116 and of Hippomedon at *Theb.*9.54.

clamor is chosen, because its cognate, *conclamatio*, is used in funerary contexts. *Theb.*6.13n considers the connections between *clamor* and *conclamatio*. *clamor* suggests both lack of organization and irreverence; a shouting rabble, there for the show – there to enjoy the spectacle/drama – rather than mourn a child who has died tragically young.

130. **torus**: See *Theb.*6.54n. The image of the *torus* will be taken up again at *Theb.* 6.181.

130. **cinxere**: *cingo*: *OLD* 1: surround. The verb is also used with this meaning at *Theb.*2.227, 4.556 and 11.351. This is the first of three synonyms which describe the idea of surrounding: *cinxere*, *ambit*, and *vallant*, *Theb.*6.130-3. The highest-ranking participants in the rites form a procession and are then surrounded by their subordinates or by appropriate retinues. Visiting dignitaries surround Lycurgus; women surround Eurydice. Statius seems to comment on circles of influence here. Lycurgus is surrounded by politicians; Eurydice by sympathizers; and Hypsipyle by guards/family.

130. **Lernaei proceres:** This is the first direct reference to Lerna in *Thebaid* 6, although it is alluded to at *Theb.*6.8, 19 and 57. Lerna is the marsh in the Argolid where Hercules fought with the Hydra. It is not strictly part of Argos but the notable men of Argos are clearly referred to here. Statius exhibits little precision in geographical terminology but uses such terms to make associations. At *Theb.*1.38, 3.461, 8.112, 9.124 and 12.117, *Lernaeus* and *Argivus* are interchangeable. Statius manipulates reality to make mythical associations. The hyperreal geography here associates the visitors with the serpent at Nemea and with the hydra at Lerna. Lapses of geography such as Allecto coming from Taenarum to Argos via Malea, at *Theb.*1.100, are immaterial. Malea is appropriate because of its notoriously dangerous passage.

proceres: procer: OLD 1: the leading men of the country. At *Juv.*4.73-4 this noun is used to describe the advisors of Domitian: *vocantur/ ergo in consilium proceres*. Cairns (1989:1-29) examines the Roman concept of the ideal king, who should rule in conjunction with a council. Likewise, Statius seems to use the term in a specific rather than a generic sense to refer to the elite of “Lerna”. Powell in *AM* (1999:333-4) claims that the word is “dignified” but it is also used for metrical purposes in hexameters.

131. **genetricem:** *genetrix:* “[birth-]mother”, referring to Eurydice. *Theb.*6.66n, 134n and 166n discuss the differences between *genetrix* and *mater*. *genetrix* is used primarily of sons formally addressing their mothers, as at *V.A.*9.94 and *Sen.Phaed.* 115. *Theb.*6.166n. Dickey (2002:328-9) discuss the resonances of *genetrix*. At *Lucret.*1.1, *genetrix* signifies the ultimate mother of the Roman nation: Venus. These

roles stand in contrast to the role of an inadequate surrogate, as with the nurse/wet-nurse Hypsipyle.

132-4: The re-introduction of Hypsipyle is treated in language which evokes military images, terms including: surround, chiefs, encircle, high gates, rabble, line of an army and guard. The effect is to change the mood from the funereal to the overtly confrontational. Her silence here, in marked contrast to her verbosity in *Thebaid* 5, emphasises her ostracism.

Hypsipyle stands in contrast to Caieta, the nurse memorialized at V.A.7.1-4. There, the verbal tribute paid to the simple women ascribes to her a glory and an honour which will be perpetuated through the port that bears her name. Hypsipyle's arrival at this point will provoke a tirade of anger from Eurydice rather than an honorable accolade. Moreover, in contrast to Caieta's success in bringing Aeneas to pious manhood, the advent of Hypsipyle heralds the impossibility of Opheltes attaining manhood at all.

131-2. **mollior...turba:** *mollis*; OLD 15b: feminine. SB translates this as "gentler" but the crowd is not gentle. The word is often used in a comparative way, *mollis* as opposed to *durus*, or *severus*, as at Prop.3.1.19-20 and Ov.Am.2.1.3-4. A contrast is made between the women and the men. Statius may be seen to use both the elevated *genetricem* and the stereotypically-gendered *mollior* ironically. The same use of *mollior* can be found at Ov.Ars.1.535, Sen.Ag.686 and *Phaed.*111 and Tac.Hist.3.40. Coleman in AM (1999:51-2) assesses poetic and metapoetic use of *mollis*.

turba: OLD 2: a disorderly mass of people. The women are in disarray when compared to any male, in particular military, group. The role of women at both Greek and Roman funerals was to provide outward expression of the grief of the family as well to articulate their own feelings. Here, the women's actions are disorderly. [Servius] on V.A.11.782: *femineo: inrationabili, ut femineae ardentem iraeque curaeque coquebant* where *femineo* is a synonym for *mollis turba*. Servius' description could be applied here. Keith (2000:36-65) examines the representation of women in epic. Millar (1998) discusses "the crowd" in the late republic.

132-38: **turba...Inachidae...coetu**: These collective nouns correspond to the crowd of women. The terms contrast with militaristic terms for the men in the previous verses: *dux...proceres...agmine*. These terms reflect the differing roles and behaviour of the two sexes at funerals. In the corresponding scene in the *Iliad* when the body of Hector is received there is an ὄμιλος at *Il.24.712*, γυναῖκες at *Il.24.722* and 746, and δῆμος at *Il.24.776*.

Haubold (2000:95-7) emphasises the unregimented way in which people cluster around Hector's body, *Il.24.789*. By comparison, Statius groups the women present into separate factions: those with Hypsipyle, Eurydice and her supporters, and those in the crowd involved in the funeral.

132. **nec... raro...agmine**: *rarus*: OLD 2: thinly spaced. *nec* negates the meaning of the adjective; *nec raro* therefore means "dense". See *Theb.6.106n* on: *nec inhospita*.

agmen: OLD 5: a military column. Hypsipyle clearly needs protection at this point; the bodyguard is provided for her security. Eurydice will deliver a speech of anger

against her, *Theb.*6.138-84. Statius uses *agmen* metaphorically at *Silv.*5.5.20-1: *sed praecedente tuorum/ agmine*.

132. **Hypsipyle**: This is her first appearance in *Thebaid* 6, though she has been part of the narrative from *Theb.*4.739. A contrast is made between this woman, flanked by her sons, Euneus and Thoas, with the now-childless Eurydice. Hypsipyle was reunited with her children at *Theb.*5.727-30 very shortly after death had deprived Eurydice of her child. These sons will participate in the funeral games. The subject of motherhood will dominate the argument until *Theb.*6.185. Elsewhere, at *Silv.*2.1.88-05, Statius describes a range of mythological characters whose foster fathers, *Silv.*2.1.86-96, and foster mothers, *Silv.*2.1.97-100, have been as effective as biological parents. In *Thebaid* 6, though, it is questioned whether it is Eurydice (biological mother) or Hypsipyle (nurse and slave) who has the right to express motherly emotion.

132. **subit**: *subeo*, meaning “approach”, is found often in Virgil and in Statius. *OLD* 6b lists its military uses, including those at *V.A.*9.570 and *Liv.*6.33.11. This military connection is reinforced by surrounding details. See *Theb.*6.130n.

132. **vallant**: *vallo*: *OLD* 1: fortify a camp with a palisade, as at *Tac.Hist.*4.26 and [Caes.] *B.Alex.*30.2. Here, metaphorical use of *vallant* implies “protect”. Gibson (2006:132) on *Silv.*5.1.156, citing *Liv.*9.41.15 and *Tac.Hist.*2.19.1, discusses metaphorical usage of *vallant*. A person of dubious status and in need of such protection is Catiline at *Cic.Mur.*49: *Catilinam ... vallatum indicibus atque sicariis*. As Opheltes’ nurse, Hypsipyle is justifiably part of the funeral procession but she

requires the equivalent of a military guard. Her innocence of Opheltes' death is clear from the narrative of *Theb.5.505-750* and her horror at the child's death is displayed at *Theb.5.605-37*. Nonetheless she is accused of murder or culpable negligence by Eurydice and Lycurgus, at *Theb.5.650-79*, and intervention to protect her is required at *Theb.5.661-79*. Unlike the nymphs who are complicit in the child's death, she is innocent. See *Theb.6.113n*.

Eurydice's escort and that of Hypsipyle are very different: a feminine crowd accompanies one and a protective escort the other. By comparison again, Lycurgus has an escort reflecting his status and gender.

133. **Inachides memores**: Inachides is a patronymic: sons of Inachus, a river in Argos, and therefore Argives. Their behaviour is commensurate with other anachronistic behavioural terms with Roman associations: *agmine* and *vallant*, at *Theb.6.132*. Gale (1997:176-96) discusses the negative associations of the name Inachus.

memores: *memor*: *OLD* 1: mindful, as at *Theb.10.446*: *memores superabitis annos*. The sons of Inachus are mindful of what has happened and of the history of Hypsipyle. They are mindful of the need to protect Hypsipyle from the anger of Eurydice and her family.

133. **sustentant**: *sustento*: *OLD* 1: hold up, as at *Theb.7.481*: *sceptra capaci sustentare manu*. The sons invert the usual role. A mother normally supports/sustains her children. Here they echo the behaviour of Hypsipyle towards

her own father, at *Theb.*5.283. Hypsipyle laments a child who is not her own aided by children who are her own.

*Theb.*6.115n discusses use of forms such as *sustento* rather than *sustineo*.

133. **livida**: *lividus*: *OLD* 1: dull or grayish blue (discoloured by bruising),. The adjective is also used of the River Styx at *Theb.*1.57; V.A.6.632 reads: *vada livida*. Self-harm occurs frequently in mourning rituals, although it is more often associated with women than men. The colour of their arms may reflect the effort of the sons to hold her up. *Stat.Silv.*5.12 employs the cognate *livens*: *liventesque genas*. Similar bruising is described at *Luc.*2.37: *planctu liventes atra lacertos*. *Cels.*5.26.27 considers a *lividus* wound to be dangerous. Bradley (2009:139) and Gowers (2012:173), on *Hor.Sat.*1.6.93, discuss the use of *lividus*.

In his description of Opheltes' funeral Statius is careful to avoid the use of terms of colour except for particular effect. So *superstitio* is *nigra*, at *Theb.*6.11; the *deae* (Aurora) is *pallentis*, at *Theb.*6.26; and even the exotic saffron, *croco* is *pallenti* at *Theb.*6.210. The event, with its pageantry, could have been colourful but the lack of colour reinforces the general gloom. A similar technique is observable in Virgil's account of the funeral of Pallas. There, colour adjectives are equally rare. Only Pallas has a colour, which is pale: *caput nivei fultum Pallantis et ora*, V.A.11.39.

133. **nati**: Thoas and Euneos are twins, offspring of Hypsipyle and Jason, as is stated at *Theb.*5.710. Later, in the chariot race, their unity will be described, *Theb.*6.434-5, and strongly contrasted to the disunity of sons of Oedipus.

134. **inventae...matri**: “found mother”. Hypsipyle had been separated from her children and brought to Argos by pirates, so she is “newly found”. This is the first in a series of “recognition” moments, reminiscent of tragedy or comedy. *Theb.*5.712-3 makes Bacchus the agent of their reunion.

matri: Hypsipyle is *mater* and Eurydice is *genetrix*. *Theb.*6.66n and 131n discuss use of *mater*. Both the masculine of this noun, *genitor*, and the feminine, *genetrix*, say more about lineage and inheritance than about personal relationships. Being *genetrix* gives Eurydice a place within the *gens* of Lycurgus.

134. **concedunt**: *concedo*: *OLD* 9: allow, as at *Hor.Ep.*1.5.12. Statius often places an infinitive after *concedere*, as at *Silv.*1.1.78, 1.2.68 and 3.1.175 and *Theb.*5.329 and 7.243.

134. **plangere**: *plango*: *OLD* 2: beat the breast, as a sign of sorrow. This is customary behaviour for women during a lament. Here, *SB* translates this active verb figuratively as the more abstract “laments”. The action is observed again at *Theb.* 6.137.

135-192: The “lament” of Eurydice. Hypsipyle, the nurse, has voiced her lament at *Theb.*5.608-35; it is now the turn of the birth-mother. The former laments the loss of the child and affirms the relationship between that child and herself. By comparison, the birth-mother’s speech contains unconcealed anger and calls for revenge.

Eschewing mention of the child's lost potential as warrior and heir to his father, Eurydice's speech jealously plays with the difference between birth-mother and wet-nurse. It also expresses the guilt she feels for abandoning Opheltes. In fictional terms, she justifies the criticism made by Messalla, at Tac.*Dial.*28.4, that elite mothers no longer looked after their own children: *cuius praecipua laus erat tueri domum et inservire liberis*. The later Favorinus, as cited in Gell.12.1, claimed that wet-nurses were harmful to both morality and family unity. Elite practice made the use of wet-nurses common but, as Tac.*Dial.*29 argued, total responsibility lay with the birth-mother and not her surrogate. Bradley (1991:31-7) assesses use of wet-nurses in imperial society. Here, the purportedly-Greek Eurydice is acting as – and is judged by her implied reader as – a Roman woman who has given over her duty of childrearing to slaves. It is inevitable that her child never knew her: *ignarus mei*, *Theb.*6.163. Accordingly, Eurydice may be condemned even whilst she is condemning another: her lack of involvement with Opheltes, now Archemorus, has led to his death. Newlands (2006:204) considers mothers in Statius. Introduction 10 discusses the implied reader.

Eurydice's is the first sustained direct speech of *Thebaid* 6 and it contrasts sharply with the reported and summarised speech of Adrastus at *Theb.*6.46-50. Here, direct speech enhances the force and immediacy of Eurydice's words. Laird (1999:94-110) discusses the implications of direct and indirect speech. Other laments by women in the *Thebaid* are those by Ide at *Theb.*3.151-68, Hypsipyle at *Theb.*5.608-35, Eurydice, mother of Menoeceus, at *Theb.*10.793-814 and Argia, at *Theb.*12.322-48.

Eurydice's speech falls into four sections:

- *Theb.*6.135-7: Eurydice comes out of the palace and into the public courtyard/open space, the “stage” of the action. She pauses, thereby creating a dramaturgical effect. The narrator claims that she begins to speak immediately but three lines of description intervene, creating a pause between her appearance and her first words. She then declaims as if to a theatre audience. It is as if Eurydice has emerged, not from the palace, but from the *πίναξ* or *σκηνή* in a Greek theatre. The subject matter, family life and loss, likewise lends itself as much to tragedy as to epic. Introduction 10 discusses the hyperreality of time and place.
- *Theb.*6.138-176: Eurydice delivers her speech. Addressed to the dead Opheltes and the Inacheans, it is largely about Hypsipyle. Eurydice demands that the latter be killed and placed on the pyre, along with herself. This tirade is interrupted twice by the narrator, first at *Theb.*6.173, to give brief “stage directions”, then at *Theb.*6.177-9 to observe that Eurydice has seen Hypsipyle *de parte...longe*. This sighting of Hypsipyle alters the course of Eurydice’s speech.
- *Theb.*6.180-184: Eurydice delivers the remainder of her speech. Having failed to secure Hypsipyle’s death, this consists of the lesser demand that Hypsipyle be removed from the ritual space. Hypsipyle is never directly addressed even though she is present.
- *Theb.*6.184-197: The narrator intervenes once more, to inform the reader that Eurydice has collapsed and, ostensibly, to gloss the event with a long, open

simile. The simile is ironic if, as is suggested by the linking phrase *non secus*, *Theb.*6.186, it alludes to Eurydice herself. For it concerns a nurturant cow and her lost calf. Eurydice, though a bereft mother, had neither milk nor nurture to give.

No comment at all is made about Eurydice's collapse – there are no further “stage directions” and no response from the assembled mourners is recorded.

The (Roman) “implied reader” would probably find the wild comportment and vituperative speech of Eurydice unacceptable female behaviour, even allowing for the licence permitted to female mourners. Such behaviour is particularly unbecoming in a *matrona*. Treggiari (1991:183-322) details the expected comportment for a Roman matron. Carson in Porter (2005: 77-10) and Konstan (2008:22-4) summarise attitudes towards female anger, which is characterized as excessive and irrational. Loraux (1998:9-29) assesses supposed excesses of feminine emotion and measures taken to deal with it. Lefkowitz (1981:12-26) examines female emotion verging on madness and, (1981:32-40), surveys invective against women.

Anxiety about the inordinate anger of women is discernible across genre and time, from the writings of iambist Simonides of Amorgos frag.7.27-42 (West) through to the philosophical works of Philodemus, *On Anger*, and Seneca's similarly-named *de Ira*, for example at 1.20.3.

Yet few episodes in epic justify such male paranoia. Only Virgil's Dido abandoned, who seethes in "silent" rage at V.A.6.450-74, may be deemed comparable. Hecuba at *Il.*24.212-4 may threaten to eat Achilles "raw" in revenge but her initial outburst of anger soon subsides. The latter's ensuing lament, as well as the laments of Helen and Andromache at *Il.*24.691-784, are expressed within accepted bounds for female lament and with a greater semblance of sorrow than that displayed by Eurydice.

However, Greek tragedies tell a different story. Medea, Clytemnestra and Electra are embodiments of female revenge, as personified/deified in the Erinyes; Foley (2001:esp. 201-42 and 243-78) explores this association. Eurydice shares their tragic anger though she has not their power to exact revenge. She also shares characteristics with the angry women found in later Roman writings: her wild anger is reminiscent of the speech of Ariadne at *Cat.*64.132-201 and with that of Juno, at V.A.10.62-95 (though goddesses cannot be judged by the same standards as mortals). Eurydice compares with Amata, in her tirade against Latinus, at V.A.7.342-405, and, more nearly, with the unnamed mother of Euralyus at V.A.9.473-502. Eurydice and the likewise unnamed *matrona* mentioned at *Luc.*1.672-95 are comparable in that both work themselves into a frenzy which leads to collapse. Yet though her speech suggests comparison with these unnamed "Everywoman" figures, Eurydice cannot be construed as one of them. Rather, comparison makes clear that she is an inversion of their noble qualities – and that she more nearly resembles the wholly-negatively-rendered virago of the iambic and philosophical traditions.

The paucity of near comparisons is due to the fact that Eurydice's language and behaviour contain elements that are outside the elevated constraints of epic. Statius takes her anger beyond stereotype and into caricature. She thus falls into the lower-status idiom of parody. Accordingly, she is reminiscent of Herodas' *Mime* 3 and *Mime* 5 in which female anger and sexuality are parodied through the characters Bittana and Metrotime respectively. The anger depicted in this less serious genre does, though, lack the force of repetitive rhetorical questions found in Eurydice's speech.

In none of the examples above is a demand for anyone's blood part of a lament, though historically, in epic, there is a quantitative progression in terms of female anger and remonstrance. More transgressive female emotion is found in Virgil than in Homer; more in Lucan than in Virgil; and, finally, there are the extremes found in Ovid and Statius. Thus Hecuba's lament for Polyxena, as described in *Ov.Met.*13.399-575, is very different from the Hecuba lament in the *Iliad*. The purportedly Greek Eurydice is as at home amongst her Ovidian sisters as she is amongst the doyennes of tragedy.

Structurally, the tone and rhetoric of Eurydice's lament are similar to that of the mother of Euralyus, at V.A.9.473-502. The latter speech, beginning at V.A.9.481, opens with a manifestation of madness and frenzy along with sorrow. The common features of structure and style can be summarized as follows:

- An introduction describes her behaviour before she speaks.
- She comes out from the private space of the home into the public arena.
- Dual address is made: to her dead son and to those assembled.

- She reproaches the dead with her shattered expectations.
- She expresses a desire for her own death.
- The speech ends abruptly in an excess of emotion.
- The narrative continues and she is not referred to again.

However, the two speeches receive very different treatment in terms of how they are tied into their respective narratives. The Virgilian mother more profoundly affects her auditors, but is ignored and carried off. The troops are demoralized: *hoc fletu concussi, maestusque per omnis/ it gemitus*, V.A.9.498-9. Eurydice's speech has no impact on anyone; no reaction is reported at all. Ultimately, her ranting is as ineffective as the consolation of Adrastus, *Theb.*6.46-50. The simile that follows her speech diffuses the venom without providing direct comment on the greater context.

The bereaved mother in Virgil is far more coherent than Eurydice in spite of her frenzy. Eurydice's speech has an abrupt and staccato quality and progressively degenerates in clarity. It resembles iambic in terms of its invective though its register is still appropriate for epic. Any invective found in Homeric epic is considered to be iambic; see Steiner (2010:152-5) on *Od.*18.1-110.

Typical Roman attitudes to extreme behaviour, such as frenzy, are documented by Liv.39.13.12, relating to the *Senatus Consultum de Bacchanalibus*, or Messalina's behaviour at Tac.*Ann.*11.31.10. In short, Eurydice's behaviour and speech suggest the ἠθoς of a maenad and are more appropriate to mime than tragedy or epic.

Eurydice begins her speech in a coherent and orthodox manner but, after normative references to defeated hopes for her child, she launches into a series of venomous rhetorical questions and soon descends into uncontrolled vituperation. This same technique, of rhetorical questions towards the end of speech or action in a story, is found at *Ov.Met.*6.286-312, where Niobe laments her children. Significant characteristics, of Eurydice's speech are:

- Strong deictic use of demonstrative adjectives and frequent use of pronouns. Bakker (2005:71-91) considers the poetic implications of “deixis”.
- βραχυλογία, as described at *Quint.Inst.*8.3.83, that is short groupings of words reflecting her distraught state,
- Ellipsis of verbs.
- Shortened forms of verbs.
- Irony.
- Rhetorical questions.
- Imperatives and verbs of supplication/petitioning.
- Elongated and interrupted language structures; numerous parenthetical clauses.
- Multiple addressees – including Opheltes himself. (Addressing the deceased is appropriate but hurling accusations at everyone else is not.)

This list corresponds closely with the seven characteristics of “colloquial language”, described by Chahoud (2010:42-64): expressions of contact, loose syntax, brevity, redundancy, irony, imagery, and diminutives. Stevens (1976) supplies a similar list

relating to colloquial language in Greek tragedy. That changes in style can occur in epic is confirmed by [Cic.]*Rhet.Her.*4.16, Cic.*Orat.*99-111 and Quint.*Inst.*12.10.69-72. Eurydice's choice of words is commensurate with elsewhere in epic but there is a dislocation of structure and vocabulary which heightens her unheroic and unseemly behaviour. In this sense the language/content correlation of her speeches can be compared with the extant fragments of Hipponax and Archilochus. It is comparable in venom with passages such as Drances' speech in V.A.11.340-75; also the dialogue of Argia and Antigone at *Theb.*12.349-408. Examples of parenthetical language structures feature throughout Eurydice's speech, at *Theb.*6.139, 145, 147, 152, 157, and 162 among others. These conform to the concept of *interpositio* as described at Quint.*Inst.*9.3.23 and give a "colloquial" tone to the speech which contrasts with the context within the poem and within the specific narrative.

Whether judged by epic narrative conventions or Roman social *mores*, this venom-filled "lament" is wrong. It is both a pastiche of social behaviour and a trivialization of the elevated emotions expected from epic.

135. **illic...ut primum**: *illic*: here. This supplies the spatialised connection with the previous narrative. Statius "here" introduces the birth-mother of Opheltes. Her arrival externalizes the grief of the palace. *SB* glosses over the locational and temporal distinction of *illic* and *ut primum*, with "no sooner had". He also changes tense, from the past "no sooner had" to the historic present "speech breaks" and "she begins". Though not in the original Latin, this use of the historic present makes plain the "staged" effect of the passage.

Having stated that Eurydice “at this point” began to speak, the narrator then says that this speech was preceded by blows and “long-drawn-out” keenings. It must be assumed, therefore, that Eurydice rants her way to the pyre rather than performing the traditional lament whilst stationary. If this is the case, she is really offensive about the women who have come along to support her and who now surround her, calling them *coetu*, *Theb.*6.133, that is, “milling crowd” or even “rabble”.

Where is Hypsipyle? She is in the procession, which is for family and invited dignitaries. We are told that she “arrives” but she is not singled out as being in the procession – which presumably assembles outside the palace. At a late point in the speech, Eurydice sees Hypsipyle “far off”. Is she by this stage somewhere near the pyre? Or en route to it? Again the hyperreality of the text emerges. Space and time seem to be manipulated for the convenience of the moment. See Introduction 11 for such manipulations of reality.

In a manner reminiscent of Greek tragedy, as if it were a stage direction, two of the verbs are in the present tense: a member of the household appears from the palace and delivers “here” a mixture of lament and tirade. The entrance of Medea at *Eur.Med.*214: ἐξῆλθον δόμων and the entrance of the nurse at *Eur.Hip.*170: ἦδε τροφὸς... πρὸ θυρῶν provide parallels.

ut primum: as soon as. This is the temporal connection: as soon as she appears she delivers her speech.

135. **egressa**: *egredior*: come out. Eurydice emerges as if onto a stage. See Introduction 3 for the conflation of the narrative with drama. It is as if the next scene is beginning. See *Theb.*6.33n, where *egredior* means “excessive”. It is hard not to view the “stepping out” here as “overstepping the mark”.

135. **Infaustos...penates**: The startling near positioning is predicated on the more usual pairing of *penates* and a positive adjective such as *patrii* as at *Cic.Domo Sua*.144.7, *di* as at *Cic.De Nat. deorum*.2.68.3 or *fidi* as at *V.A.*7.121, and [*V.*] *Ciris*.49. However *Calp.Sic*.1.87 unusually has: *defunctos...Penates*. Instead of piously aligning the household gods with good fortune, the narrator calls the *penates* “ill-starred” (*SB*).

infaustos: *infaustus*: *OLD* 2: cursed, inauspicious. Statius uses the negative *infaustos* in other unexpected juxtapositions – at *Theb.*3.178: *concilium infaustum* and at 4.742: *proles infausta*.

penates: The term is Roman and anachronistic. According to *Cic.Nat.*2.68 the *penates* are the presiding spirits of the innermost part of the home. Description of the *penates* as *infaustos* inverts ideas such as that of *pious* Aeneas carrying the *penates* from Troy, as at *V.A.*1.6 and elsewhere. Allusions are made to the *penates* and their treatment from the beginning of the *Thebaid*. At *Theb.*1.49-50: *imaeque recessu/ sedis inaspectos caelo radiisque penates/ servantem*, where Oedipus abuses them. The phrase *infaustos...penates* continues the theme of the cursed house which is present from the beginning of the poem.

Here, *penates* is synecdoche for “home”/*regia*. See Quint.*Inst.*8.6.23-7 for such use of metonymy. For *penates* used thus, see Stat.*Theb.*1.643; also V.A.1.704 and 8.123, and Hor.*Carm.*3.14.3. Val.Flac.1.721 likewise conflates home and household gods: *o domus, o freti nequiquam prole penates*. Maltby (1991:462) examines ancient etymologies of *penates*. This metonymy emphasises the sacred nature of the home. BNP (1998:323-4, vol.1) surveys ritual use of *penates*.

136. **nudo...de pectore:** *nudo*: OLD: make naked. The tearing of clothes and exposure of breasts by women at laments is a commonplace. Hecuba exposes her breast before Hector goes to his fatal fight against Achilles, at *Il.*22.80. Other instances of ritual baring of breasts occur at *Theb.*1.593 and 11.418, *Ach.*1.77, Prop.2.13.37, Ov.*Fast.*3.863-4 and 4.454 and *Tr.*1.3.78.

de pectore: The use of *de* is unusual. It normally means “down from”, as at OLD 1 and 2. Here, though, because of the position of the chest/breast it indicates the idea of the pain coming “out of” her emotions, as at OLD 7. The addition of *de* is hyperbolic. The phrase has a Greek origin: ἔρρηξε δ’ αὐδὴν, as at Eur.*Supp.*710. The phrase also occurs at Hdt.1.85. Apollo’s soft address to the Muses at *Theb.*6.355-6, where his song is *mulcens*, provides a contrast. The similar Greek phrases do not have the hyperbolic *de pectore*.

pectore: *pectus*: OLD 1: chest. However *pectus* is also used as the location of emotion, OLD 2a. Nudity and location work together to show the force of the emotion.

136. **vocem...rumpit**: “bursts the voice”. *vox*: *OLD* 1: human voice. The voice here is treated as a physical object which bursts from the chest. Sounds have already been treated as concrete at *Theb.*6.29-30: *acceptos longe nemora avia frangunt/multiplicantque sonos*. The image is reinforced by use of the historic present.

rumpo: *OLD* 2a: rupture an organ as a result of strain. *Cels.*6.6.1d: *intus oculum febricula iuvat* shows both the medical context and the violence envisaged.

*Theb.*11.676 reads: *tumido vocem de pectore rumpit*; *V.A.*2.129 has: *rumpit vocem*, as does *A.* 3.246, which has *pectore* alone rather than *de pectore*. [Servius] on *V.A.*2.129 makes a parallel with the phrase *silentium rumpere*, to break the silence.

The transitivity of *vocem...rumpit* throws the emphasis onto the voice, which becomes a solid object. The whole of this phrase is used as an example of ordinary words in “bold and difficult combination”, as described in *CH* (2011:224).

*Arist.Poet.*1458a argues that diction becomes distinguished and non-prosaic by the use of strange words, metaphors, lengthened forms, and everything that deviates from the ordinary modes of speech.

137. **praefata...infit**: *HRE*: “prefacing her words...she begins:...”. This ritual demonstration of grief is performed before the formal speech of lament begins. To use an adapted narratological term, her actions act as an “internal paratext” to the speech. Genette (1987) and Laird (1999:1-44 and 153-209) give accounts of how prefatory material determines the nature of the subsequent narrative, and partially programmes reader-response.

In this prefatory section, the exact sequence of events is obscured by the semantic oxymoron, “she began to speak immediately... but first she beat her breast and wailed for a long time”. This illogicality reinforces the idea of the “internal paratext”: her wailings and the speech merge. Here, the speech seems to take place outside the palace, whereas at *Theb.*6.126-31, she seems to be already moving with the procession.

The speech can be placed within the model of ἠθοποιία or set speeches of a character type or situation. Russell (1983:87-105) discusses characters in declamation. Here, the “frantic-and-deranged-woman” “type” is recreated. Hawley in Innes, Hine and Pelling (1995:255-67) considers frantic female heroines. It is normal in these circumstances to have a prelude description to the scene, known as the προαγών. Russell (1983:77-9) examines the structure and setting of declamatory rhetoric. Here, Statius has a preface, “stage” directions and deixis. All are used to provide the semi-staging of the “declamation”. Such a sequence also occurs at *Il.*24.722-3, where Andromache performs the lament/γόος.

praefata: praefor: preface. The word is used more frequently in prose than in verse. It only occurs once in Virgil, at *A.*11.30, and once at Ovid at *Fast.*6.304. It appears twice in Statius: here and at *Ach.*1.727.

Thus the language is reinforced by both non-verbal actions and quasi-verbal gestures. Statius makes particular use of demonstrative adjectives. Lowrie (2006:115-132) discusses the strong use of deictic demonstrative adjectives. The frequent use of non-verbal gestures, before and during the speech, indicates strong

emotion, irrationality and lack of dignity. This use of deixis is commensurate with the dramatic features of the text. This total communication of anger and lament is apparent throughout the speech. Such behaviour finds disfavour as far back as Thuc.3.36, where Cleon and other demagogues are criticised for excessive use of non-verbal gestures. Bakker (2005:71-91) argues for use of deixis as integral to the performance of Homeric epic and the same could be argued for Statius here.

infit: she says. This defective verb is found almost exclusively in the poetic context, as at Enn.*Ann.frag.*394 (Skutsch) and V.A.10.860. It occurs also at *Theb.*9.789. The same linkage of *praefatus* and *infit* occurs at V.A.11.301: *praefatus divos solio rex infit ab alto*, where the archaic and formulaic language reinforces the idea of a god speaking. Horsfall (2003:170), on *infit* at V.A.11.242, argues for the archaic and poetic nature of the verb.

137. **planctuque et longis...ululatibus**: See *Theb.*6.28n for *planctus*.

longis: OLD: “of a long time”. The adjective emphasises the protracted nature of the laments. Fortgens makes *longis* agree with *planctu* and *ululatibus* but in this formulation *longis* would have to mean “continuous” and then “long” to make sense, as is made specific at V.A.4.667-8: *lamentis gemituque femineo ululatu/ tecta fremunt*. The combination also occurs at Ov.*Met.*3.706 and 14.405. Zissos (2007:230-1), on Val.Flac.1.318-19, examines this form of lament. By contrast, V.A.11.90 has the noun but it is performed by men. A similar proximity of *planctu* and *ululatibus* occurs at Val.Flac.1.317-8 and Sil.Ital.8.150-1.

138. **non hoc Argolidum coetu...matrum**: *non* here has a pathetic force: “not with this”. A similar juxtaposition occurs at V.A.11.152: *non haec, o Palla, dederas promissa parenti*.

hoc, “here”, is deictic. Eurydice thereby distances herself from the other mothers and mourning women who are present. Such deictic use is common in epic. Steiner (2010:76) and Chantraine (1973:164, vol.2) demonstrate that deictic use of adjectives and pronouns permits speakers to deindividuate and objectify others.

coetu: *coetus*: OLD 3, 4, and 5: gathering, or crowd, as at *Theb.*2.214-5: *fremida regalia turba/ atria complentur* and 12.105: *flebilis...comitatus*. Cat.64.31-3: *oppletur laetanti regia coetu* proves a strong emotional contrast. Mulder (1954:163) collects parallels for *coetus*. It may not always denote organization. The women are not organized in a military manner. Women take on a conspicuous and unusual prominence at funerals though their presence is represented ambivalently in literature and notably so here. None are named or personalized; rather they are put into a grouping: “women of Argos”. This meaningful use of an inexact geographical reference anticipates the role of Argive women in *Thebaid* 12 and reflects the Homeric use of Ἄργεῖοι.

ululatibus: “keenings”. See *Theb.*6.13n.

Nonetheless, *coetus* is used at *Ach.*1.518 of the gathering of the gods: *superum magnos...coetus*. Meanwhile, at *Theb.*7.91, spectators and contestants are collectively described as a *coetus*. The same word is used when Aeneas calls

everyone together at V.A.5.43. Here, at *Theb.*6.138, the implication is that groups of women have arrived to view the spectacle of the funeral. *coetus* suggests the common insult that these women have been hired to swell the ranks of professional mourners and other legitimate parties at the funeral. The *Digest*, at 11.7.12.2-4 and 11.7.14.6, details state restrictions on permissible expenditure for funerals, designed to curtail excessive use of hired mourners. Dutsch in Suter (2008:258-81) describes the use of hired mourners in Roman funeral processions. Statius' funeral procession is intentionally anachronistic.

Argolidum matrum: Just as at *Theb.*5.130 utilizes the generic: *Lernaei proceres*, so here *Argolidum matrum* means “women of Nemea”. For discussion of geographical terms relating to Nemea, Lerna and Argos, see Introduction 11.

138: **circumdata**: *circumdo*: OLD 4: surround, especially in military context, as at *Caes.B.Gall.*1.51.2 and *Tac.Hist.*1.36. The verb is used with this meaning at *Theb.*2.227, 4.556 and 11.351. Eurydice is surrounded – even trapped – by the gathering of women as she follows the funeral. This is a fourth word meaning “surround” in less than ten verses. The others are: *cinxere* (6.130), *ambit* (6.132), and *vallant* (6. 133). See *Theb.*6.130n. The women of Nemea are not favourably described by anyone: the narrator describes them as “rabble” – *turba* – at *Theb.*6.132 and here Eurydice implies that they are trapping her or, at least, hemming her in.

139. **speravi**: A metaphor for *expectavi*. Here, “hope” is being used as a metaphor for “expect/wait for”. *spero* in this sense is found at V.A.4.291-2: *quando optima Dido/ nesciat et tantos rumpi non speret amores*. Similar use of *spero* is found at

*Theb.*4.292 and *Val.Flac.*3.295. The bitterness of this exclamation can be compared to that of Aeneas at *V.A.*11.45 and Evander at *V.A.*11.152.

139. **sequi**: *OLD* 39: “follow”. The mother had expected “to follow” in Opheltes’ marriage procession. Instead, she follows his dead body in a funeral cortège. Similar use of the verb is found at *Silv.*3.2.100, and 5.2.6, and *Theb.*4.29-30; also *V.A.*6.476. Hope (2009:100 and plate) includes a plate of a bas relief from Aquila which depicts such a cortège. It includes women, professional mourners and musicians. *Plin.HN.*10.121 and *Suet.Iul.*84 describe such processions.

139. **te, nate**: The addressee is made explicit by this juxtaposition of personal pronoun and vocative.

natus: *OLD* 6: son. *natus* also functions as a participle. Here, the implied meaning is “born from me, Eurydice”. Dickey (2002:112-3) discusses the associations of *natus*.

This brief address to the dead Opheltes (formally apostrophe) merely prefaces a tirade against Hypsipyle. Georgacopoulou (2005) details the use of apostrophe in Statius. In structure, the address and the questioning may be compared to speeches such as that of Teucer in *Soph.Aj.*992-1037, over the dead body of Ajax. Having directly addressed Opheltes, Eurydice then addresses the dignitaries present and reviles Hypsipyle. In each case both sorrow and anger are present. Similarly, the mother of Euryalus starts her lament with the words *te, Euryale*, at *V.A.*9.481.

The use of address/apostrophe implies a supposed natural and close relationship between child and mother, which in this case is diminished by the reality of employing a wet-nurse. However that closeness is also denied by his death and her sorrow is strengthened by the fact that Opheltes was so young that he could not have replied lucidly had he been alive. According to Quint.*Inst.*9.2.40 funerary apostrophe is designed to “bring before the eyes” the person addressed. Here, Statius foregrounds this oratorical technique by its very impossibility. There is no “person” to memorialize. In corresponding speeches in *Iliad* 24, Andomache addresses Hector as ἄνερ, *Il.*24.725; Hecuba and Helen hail him by name at *Il.*24.748 and 762. The primacy of the appellation establishes the relationship. By contrast, Eurydice’s speech focuses on her own feelings and expectations and expresses contempt for those around her. Statius both recalls the Iliadic topos and subverts its emotional aims.

139. **demens**: *OLD*: out of one’s mind. The word implies madness and lack of rationality, or even stupidity. The Homeric equivalent is νήπιος. At *V.A.*12.601 Amata is *demens* when she thinks Turnus is dead. She is, effectively, mad and commits suicide. Similarly, *insanos gemitus* is found at *Stat.Silv.*2.1.12. The implication here is that the groans lack rational control. However, at *Theb.*6.139, Eurydice is not really saying that she has been “mad to think it”; rather she suggests that she has been tempting fate. It is difficult to distinguish between *amens*, “out of one’s senses” and *demens*, “insane”. Maltby (1991:181) quotes *Isid.Orig.*10.79 to the effect that the two adjectives have the same meaning. Virgil uses *amens* at *A.*2.314: *arma amens capio*, when Aeneas returns to Troy.

Citing Hor.*Carm.* 1.37.7, NH (1970:413) argues that this strong adjective: belongs to political invective, in which context it asserts that the condemned act is “mad”. Thus Eurydice’s own behaviour, due to its wildness and lack of dignity, might be described as ‘*demens*’ by an enemy or political opponent.

It also occurs at *Theb.* 2.319, 7.580. *dementia* occurs only once, at *Theb.* 3.667. Hershkowitz (1998) argues that the *Thebaid* is built on a poetics of madness. Continuous anger produces madness. This accords with Stoic views on the relationship between anger and madness.

140. **fingebam**: *fingo*: OLD 3: make a likeness of (in a material), as at V.A. 8.726 and Cic.*De orat.* 2.70. Eurydice herself would have created the *elementa*, that is, the very beginnings. The imperfect is conative, implying that Eurydice “was trying to...”; it is an unfulfilled action.

140. **annorum elementa tuorum**: “the beginning of your life”.

annorum...tuorum: OLD 6: Here “years” is used synecdochically for “age”, as at Ov.*Ars.* 2.669: *dum vires et anni sinunt*.

tuorum is an emotional connection. Opheltes does not have years. In this part of the speech the use of second-person pronouns and adjectives (*te...tuorum tibi...tua*, *Theb.* 6.139-44) is prominent as befits an address to a dead son; but in every case that connection is subverted by contextual detail about Eurydice.

elementum: OLD 4: the first beginnings. *ThLL*5.2.342.82-343.28 quotes Lucret.2.393, 2.411 and 3.374, to describe the smallest part, the *corpusculum minutum*. There is, therefore, an Epicurean flavour to the word. *Stat.Ach.*2.87-8 reads: *elementaque primae/indolis*, where the rudiments of education are described. *Sil.Ital.*3.77 has: *atque irarum elementa mearum*. The periphrastic locution means “the beginning of your life”. The philosophical and educational flavour of the phrase shows how his life has been reduced to the very beginnings and smallest parts and the use of *annorum* adds the sense of time cut too short.

*Stat.Ach.*2.165-6 has: *hactenus annorum, comites, elementa meorum/ memini et meminisse iuvat*. There, the *elementa* are the letters of the alphabet, the foundations of all language/communication. This use of *elementa* is also found at *Hor.Sat.*1.1.26-7: *ut pueris olim dant crustula blandi/ doctores, elementa velint ut discere prima* and *Hor.Ep.*1.20.17: *pueros elementa docentem*. This latter is, in turn, similar to *Arat.HE.*767: *παῖσι βῆτα καὶ ἄλφα λέγων*. The word therefore has appropriate educational associations for a child.

Eurydice’s speech and its occasion echo those of Evander at *V.A.*11.156-7: *primitiae iuvenis miserae bellique propinqui dura rudimenta*. *Sil.Ital.*3.77 employs similar phrasing: *atque irarum elementa mearum*. For both Pallas and Opheltis, the beginning is all that they have and is all that their parents are able to give them. The noun and the idea of a neonate (Opheltis) are similar; they are both about origins. Yet again the significance of the name Archemorus is hinted at: “the beginning of...”. The importance of his age is taken up by the following verse: *his in finibus aevi*.

Lipka (2001:19) on *incrementum* at V.E.4.49, argues that the termination *-entum* is technical and prosaic, though used in neoteric texts. Sil.Ital.16.11-12: *si cetera Marti/ adiuventa forent* demonstrates this register. The use of *elementa* is explanatory of the age of Opheltes and emphasises, metaphorically, his short life.

141. **nil saevum reputans**: *nil*: This is the contracted form of *ne+hilum*, meaning “not the least”. *hilum*: OLD: a minimal quantity. Ernout (1953:27) explains this contraction. Most uses of *nil* are poetic, as at Hor.*Epod.*2.1 and Ov.*Met.*13.266. Housman at DG (1972:1000-3.vol.3) examines both the emphatic use of *nil* at the beginning of a verse and the less forceful *nihil*.

saevus: OLD 1: cruel. *saevus* and its cognates are ubiquitous, appearing more than forty times in the *Thebaid*; see Klecka (1983:479-80). In this case the cruelty is unexpected because Eurydice is innocent of the world in which the *Thebaid* works.

reputo: OLD 2: [not] thinking over and over. Eurydice has hitherto thought nothing of these matters. The repetitive nature of her [un]concern has already been indicated by the iterative use of the imperfect tense, *Theb.*6.140. The concept of “not thinking over and over” seems odd when expressed in English. It might be loosely translated as “consistently ignoring” or “failing to consider”. Thus the phrase may be read as self-accusatory. *reputo* itself is not found in Virgil, Lucan or Silius Italicus though it is found at Val.Flac.2.139, 7.226, and 8.385. Thus the negative is all the more unusual.

141-9: After a short initial statement Eurydice switches to a series of rhetorical questions. These questions, as Alexiou (1974:125-30) has shown, interrogate the nature of human suffering. Rhetorical questions are common in the *exordium* of invective and lament. Cic.*Cat.*1.1 illustrates this rhetorical device. In an ironic parallel with Statius, Cicero hurls rhetorical question after rhetorical question against a silent Catiline for, although the latter is present, convention dictates that he should not reply. Similarly, Cat.8.15-8 includes seven questions at the point where the tone of the poem turns to anger rather than self-reflection.

In Virgil, the most notable passage in which invective-laden rhetorical questions are found is V.A.10.63-95. There, Juno delivers a speech which includes sixteen in total. Eurydice utters just four in the first part of her speech, with comparable effect. In a similar way, though with fewer rhetorical questions, Drances opens his speech of invective at V.A.11.124-31. Cic.*Orat.*1.38 and Quint.*Inst.*9.2.20-4 call this rhetorical technique a *communicatio*/ ἀνακοίνωσις, which is “a sharing of whatever the speaker wishes”. Juno’s speech, at V.A.10.63-95, is, however, of a different order to that of Eurydice; it is made at a *concilium deorum* and the gods can reply. Harrison (1991:75) discusses V.A.10.63. Eurydice’s rhetorical questions are neither directed at, nor about, any of the addressees at this point. Only one has a degree of direction expressed through the vocative within it. It can be translated as: “Why bring ye these gifts, ye chieftains?” Even the questions involving Hypsipyle are in the third person. It is this lack of direct address to those reprehended that stops Eurydice’s speech from being invective.

141. **His in finibus aevi:** *SB* translates this as: “at your time of life”. *his* is deictic as she points to Opheltes’ body.

finis: *OLD* 9: the terminal point. The conjunction *finibus aevi* also occurs at *Silv.*5.1.260, and *Val.Flac.*7.361.

aevi: aevum: *OLD* 5: lifetime. The phrase means “while you were young”. Here, Statius phrases it in such a way that what is the beginning of his life is also the end, *finibus*. See *Theb.*6.142n and Introduction 4 for discussion of words denoting beginnings and endings. There is an inversion of the name Archemorus here. His name means “the beginning of death” rather than what is said here, “the ends of time”.

142. **unde...bella...Thebasque:** *unde:* *OLD* 6b: from which; whence. Similar use is made of *unde* at *Val.Flac.*1.327: *ei mihi, Colchos/ unde ego et avecti timuissem vellera Phrixi?* Both Eurydice and the grand narrative of the epic pose questions about where a narrative should begin. Other examples that embody this reflexivity include: *Il.*1.6: ἔξ οὗ, *Od.*1.10: τῶν ἀμόθεν and *V.A.*1.8: *mihi causas memora*. See Introduction 4 for a discussion about beginnings in narrative.

unde is used twice in the introduction to the *Thebaid*, at 1.3 and 1.11. The question has an historiographical tone. At the beginning of their respective narratives Herodotus and Thucydides each strive to explain the causes of the conflicts they describe. Eurydice similarly asks from what point she should have feared the

expedition. The register of her words, *bella...Thebas*, reinforces the annalistic flavour of the passage. She asks where the disaster had its origins, *bella tibi Thebasque?* This is hendiadys for “the war against Thebes”.

142. **ego...ignara timerem?**: *HRE* : “for why should I, in my ignorance, fear war and Thebes?”. The use of *ego* is emphatic. In English such emphasis is expressed by a repetition of the pronoun.

ignara: *OLD* 1: having no knowledge. See *Theb.6.84n* for use of *ignarus*.

The reader is required to construct Eurydice’s ignorance according to the parallel action of the narrative. The events immediately leading to the death of Opheltes are introduced with *interea*, *Theb.5.505*, a connecting word which implies that a second, and parallel, strand of narrative is about to commence. That second narrative strand will only gain significance when the two separate strands meet. Thus Eurydice’s initial ignorance is understandable. Eurydice asks how she could have feared this outcome: the unexpected reversal of fortune; the impossibility of changing its results. The concept of περιπέτεια is evoked. The emphatic use of the pronoun, and the juxtaposition of *ignara* with *timere*, emphasise both her initial ignorance and the horror that ensues when that ignorance is dispelled.

timerem: That war is to be feared is a commonplace. However *V.A.2.49: timeo Danaos et dona ferentis*, is inverted here. The idea of always fearing war is changed to “why should I have fear of war”, using a deliberative subjunctive.

143-4. **cui superum...dulce**: “To which of the gods above” has a contemptuous tone. *Theb.*6.119n discusses the “gods above”. *superi* is not confined to epic.

Lucretius, at *Lucr.*1.127-8, in a diatribe on the evils of religion, urges a correct attitude to “things above”: *quapropter bene cum superis de rebus habenda / nobis est ratio*. Eurydice does not show that appropriate attitude.

dulce: Fowler (2002:33-5) on *Lucr.*2.1 shows that *dulcis* is used in a wider sense than simply “sweet tasting”. *SB* does not paraphrase the adjective but has: “did it please?”. It is used to describe children at *Theb.*5.608 and *Cat.*45.12. Moreover, it is employed in all stylistic registers. Here, *dulce* with a dative is used in the same sense as in *Silv.*1.2.74: *tibi dulce*. Use of the neuter adjective occurs at *Theb.*2.730, 4.30, 4.351, 5.48, 6.264, 6.691, 8.38 and 10.480. Vollmer (1898:245) examines use of expressions with *dulce*. There may be memory here of *Hor.Carm.* 3.2.13: *dulce et decorum est pro patria mori*.

Statius combines the first word of the verse, *dulce*, with an unusual sentence ending to reinforce that this death is far from sweet. For a similar ellipsis of *est* see *Theb.*6.121n.

Lucretius, at 2.646 and 5.83, and Horace, at *Sat.*1.5.101, both voice this same commonplace that the gods do not care.

143. **nostro committere sanguine**: *committo*: *OLD* 8: to engage the enemy in battle, as at *Sal.Cat.*60.2 and *Caes.B.Gall.*1.15.2. Again the language alludes to the

beginning of the campaign and the payment of blood. Both of these ideas are inherent in the names Archemorus and Opheltes.

nostro...sanguine: Reference to blood as synecdochical of family relationships is common from Homer onwards, as at *Il.*19.111 and *Od.*4.611. The phrase carries the notion of bloodshed as well as kinship. Here, *nostro* creates this very cognitive dissonance, emphasizing both unity and disunity within the family and between gods and men. *V.G.*1.491-2 has similar connotations: *bis sanguine nostro/ Emathiam et latos Haemi pinguescere campos*, as does *G.*1.501: *satis iam pridem sanguine nostro/ Laomedontae luimus periuria Troiae*. *V.A.*12.79: *nostro dirimamus sanguine bellum* connects the settlement of the war, inevitably, with the spilling of blood.

nostro sanguine is elliptical: it is not “our blood” directly but the blood of her son; by metonymy “blood of our house”. In this sense its usage is similar to that in the speech of Clytemnestra when she expresses her anger at the sacrificial slaughter of her daughter Iphigenia; see *Aesch.Ag.*218-49.

144. **quis hoc armis vovit scelus?**: *quis* implies “who [of the gods] could have pledged this?” Lycurgus “pledges” quite the opposite: the unshorn locks of his hair and other offerings to Jupiter when (we might say “if”) Opheltes reaches manhood. He will shortly rescind that pledge – as he believes the gods to have done on him.

hoc...scelus: *scelus*: *OLD* 1: a misfortune resulting from the ill-will of the gods, as at *Silv.*5.84-9 and *Theb.*1.52. *hoc* requires that Eurydice point to the remains of Opheltes.

armis is synecdochical for the expedition against Thebes and emphasises the martial nature of the enterprise. It is a dative of advantage: “for the expedition”

144-5. **at tua nondum,/ Cadme, domus:** *at*, the particle is an adversative signifier: “but”.

A comparison is now made between Eurydice’s household and that of Cadmus. For *domus* meaning household, as at V.A.5.121: *domus tenet a quo Sergia nomen Domus*, see OLD 6a.

nondum: OLD: not yet. The word is proleptic: the house of Thebes will suffer, too, especially in *Thebaid* 12. Henderson (1998:216) discusses use of *nondum* in Statius and uses the phrase “evasive deferral” to assess its impact. Here, *nondum* looks forward but is not precise. Bernstein (2008:65) argues that a central theme is the “evitability” of ancestral stigma. Here, the “yet”/*nondum* is proleptic. However the use of *nondum* is not found significantly more in *Thebaid* 1-7 than elsewhere. See Klecka (1983:357).

Cadme: The apostrophe to Cadmus changes the focus from Nemea to Thebes. Rosati (2007:125-46), discussing Ov.*Met.*3.1-137, provides an account of Cadmus’ role in the foundation of Thebes. Cadmus is named because he is the founder of the city of Thebes and not because he is the actual opponent of the expedition. Metonymically, Cadmus, stands for Thebes itself. The juxtaposition *nondum,/ Cadme, domus* is

appropriate. The alliteration, the assonance of the dentals and proximity of the phrasing draw attention to the close association between the founder and the city.

The concept of the *domus* divided is at the root of the twin motif that pervades the whole of the *Thebaid*. Henderson (1998) and McNelis (2007) discuss this theme. *domus* first occurs at *Theb.*1.17: *Oedipodae confusa domus* and last occurs at *Theb.*12.785: *dignarique domos*. The epic will constantly play with ideas of family, race, and relationships, in both positive and negative ways.

145. **Tyrio grege**: For discussion of *Tyrio* see *Theb.*6.62n. The origins of Thebes are Phoenician. The appellation, *Tyrius*, through its eastern associations, may automatically have pejorative connotations.

See *Theb.*6.96n on the collective noun *grex*: herd. Here *grege* also implies the mindless following of the ruler, as if sheep. Horace explicitly employs *grex* to condemn Cleopatra's followers at *Carm.*1.37.9-10: *cum grege turpium/ morbo virorum*. Similarly pejorative use of *grex* can be found at *Hor.Ep.*16.38 and *Tac.Ann.*15.37.8. The concept of *grex* is picked up again at *Theb.*12.146: *femineumque gregem*. In this case it is an Argive *grex*, where a collective response is given. The use of another collective noun meaning "herd", *pecus*, is discussed at *Theb.*6.112n.

At *Theb.*6.140-5 a collection of words is used to describe the unity of a grouping/state: *sanguis, grex, domus*. The speech itself is about the nature of familial connection. The poem begins with concepts such as *fraternas* and *gentisne*,

*Theb.*1.1, and 1.4. Statius thus explores social groupings and especially their dysfunction. At this point Eurydice's speech emphasises the collective loss as well as the personal but there is no such thing as a unified state to be found anywhere in the *Thebaid*.

145. **plangitur**: The verb goes with *domus*, and *infans*, ἀπὸ κοινοῦ, The house is animated and behaves as if in a ritual lament. See *Theb.*6.28n. Klecka (1983:409) records that the verb and its cognates are used thirty-nine times in the *Thebaid*. The use of the present passive and *nondum* indicates that the children of Thebes will be lamented, as Opheltes is being lamented at Nemea. See *Theb.*6.137n on the cognate *planctuque*.

145. **infans**: The word means both “infant” and “not able to speak”: *in-*, “not” and *for*, “speak”. The word functions just as the Greek νήπιος, that is νη- + ἔπος. Both ideas are combined at *Od.*4.32: πάις ὡς νήπια βάζεις and, at *Eur.Hyp.frag.*745.3 (Sommerstein), Opheltes is described as having: τὸ νήπιον ἄπληστον. In the few extant Greek inscriptions for neonates this same adjective, νήπιος, is used. See, for example, *IG.XIV.461*: ἐνθάδε κεῖτε Ἀστέρις νήπιος. Such dual-language play is common in Statius.

146. **primitias**: *primitiae*: *ThLL.*10.2.8.1251.36-48 defines the word as “the first offerings”. So far as is known, Opheltes is Eurydice's first and only child. Originally connoting the first fruits of a harvest, as at *Liv.*26.11.9, *primitiae* then came to mean, transfiguratively: “the beginnings of”, as at *V.A.*11.156. *Val.Flac.*3.515 uses it in its metaphorical sense: *iustae dolorum primitiae*.

Here in Statius, *primitias* is emphatically placed at the beginning of the verse, even before the emphatic pronoun *egomet*. Lactantius, on Stat.*Theb.* 11.285, confirms that it is the equivalent of ἀπαρχαι, the beginning of a sacrifice, the primal offering, as well as having the above basic meaning. Similar usage is found in the prologue to Eur.*Meleager*.TGF5.1.516.2 and Plut.*DeE.apud.Delphos*384E.

Along with *elementa*, at *Theb.* 6.140, *primitiae* intensifies the idea that the end of Opheltes is the beginning of something else. He is Archemorus, ἄρχη being Greek for “beginning” and μόρος, meaning “death”; see Introduction 4.

146. **egomet**: *-met*: *OLD*: a particle attached to pronouns in order to give those pronouns more emphasis. Fletcher (1961) discusses the suffix *-met*. Norden (1907:264), on V.A.6.505, regards *-met* as archaizing but it is difficult to see that effect here. Norden considers use of *-met* in Seneca’s tragedies, Silius Italicus and Statius. Pronouns compounded with *-met* and having *-met* as a suffix are commonly placed at the beginning of a phrase or sentence, as at Ter.*Hau.* 347: *tumet mirabere*.

146. **lacrimarum**: Arguably statements, such as that at Cic.*Tusc.* 1.93, interdicting weeping for a dead child are acts of emotional self-protection. A contrast is provided by Quint.*Inst.* 6.Preface, where the deaths of his two children have clearly affected him considerably. Such is the Roman context. Eurydice shows little sign of genuine sorrow. She has shouted, wailed and beat her breast but it seems more in anger and for theatrical show than in genuine grief.

146. **caedis acerbae**: The expedition will result in “slaughter”: *caedes*. The word is common in the *Thebaid*, occurring more than forty times; see Klecka (1983:65). Usage elsewhere is predominantly among historians chronicling slaughter on a grand scale and is used poetically to denote violent excess, as at Hor.*Carm.*2.1.34-5: *quod mare Dauniael non decoloravere caedes?* This is the case at *Theb.*1.43. Even in the programmatic introduction to the poem, the slaughter is so great that the flow of the river is altered.

Dewar (1991:98) argues that *caedes*, at *Theb.*9.200, serves the same purpose as φόνος at *Il.*10.298 and 24.610. Harrison (1991:202), on V.A.10.514-5, asserts that *caedes* means “gore”, which can only be the case by metonymy. Opheltes’ death was not in combat but is nevertheless proleptic of the slaughter to come.

acerbae: OLD 2: immature. This describes the status of Opheltes; he is “immature slaughter”.

The horror of that slaughter, *caedis*, is reinforced by the adjective through alliteration of the *c*- sound. The words almost echo each other. A similar proximity of noun and adjective occurs at V.A.12.500: *Quis mihi nunc tot acerba deus, quis carmine caedes diversa*.

147. **ante tubas ferrumque**: SB: “before trumpet and sword”. By synecdoche, these are the symbols of military action. V.A.8.1-2 explains: *belli signum...rauco strepuerunt cornua cantu*, when Turnus starts the martial conflict proper in the *Aeneid*. V.A.11.425, Juv.1.169, Sil.Ital.9.52 and *Theb.*10.827 exploit this same idea.

Hill and *SB* read *ante* which makes more sense than *post*, as in Ker. The sequencing is clear: Opheltes is offered as a first sacrifice, before the beginning of the war, not after.

147. **deside cura: deses:** *OLD*: idle, as at *Silv.*3.1.2: *desidis anni*, *Silv.*3.5.85: *desidis otia vitae* and *Theb.*10.87: *desidis atria Somni*.

cura: *OLD* 1: care. The phrasing can be considered antithetical: “idle care”. A similar moral use of the word is found at *Val.Flac.*3.660: *quid deside terra haerimus?* *cura* can also mean an attendant or carer, as at *Ov.Her.*1.104: *tertius immundae cura fidelis harae*, referring to the swine herd Eumæus. See also *Ov.Tr.*4.6.45.

147-8: There are the alliterative groupings: *dum deside cura/ credo* In addition there are dental sounds in *tuli* and *tubas*. The effect of this alliteration is hard to assess. Skutsch’s comment on on Ennius, frag.104 (Skutch), that alliteration is the “natural concomitant of emotive utterance”, does not help. How the sound adds to the emotion often remains unclear. Ancient ideas on alliteration are variable. [Cic.]*AdHer.*4.10.49 condemns repetition of the same letter. Here, seemingly the dental sounds reinforce Eurydice’s anger and contempt for both herself and Hypsipyle.

148. **credo...mando:** “I believe[d] that the nurse’s bosom was trustworthy and hand[ed] him over”. The vivid historic present is designed both to provoke a reaction

of surprise and to show the consequence of believing/being deceived. Hypsipyle's credibility should have been undermined by her origins and by the extraordinary nature of her [long] tales but the claim is that she was believed.

credo: Here the verb is followed by an indirect statement: "that the breasts...were faithful". *credo* is often used parenthetically and in an exclamatory manner, as at Hor.*Carm.*2.19.2: *credite posteri* and V.A.6.847: *credo equidem*; here the compressed indirect statement creates an effect somewhere between exclamation and assertion.

mando: has both the connotation of "handing over" Opheltes, *OLD* 1, and mandating Hypsipyle, *OLD* 5b, as at Plin.*Ep.*10.30.1: *secundum mandata*, and 10.75.1: *ministerium mandavit*.

148. **sinus fidos**: *sinus*: *OLD* 2b: embrace, as at Cat.37.11: *puella...quae meo sinu fugit*. This meaning in Catullus distinguishes between the embraces and the breasts. Here Eurydice refers to the embraces of Hypsipyle.

Here, Eurydice tries to resurrect her maternal role and to justify her trust in Hypsipyle as a nurse. The breast is a potent signifier of both Eurydice's maternal instinct and its supposedly-inferior substitute in Hypsipyle. Oliensis (2009:57-61) discusses Freudian connections between breast-feeding and maternal identity in Latin poetry. See also *uber* at *Theb.*6.187n for a biological determination of maternity. Adams (1990:90-1) discusses *sinus*.

fidus: “faithful”. This adjective is semantically reinforced by *credo* in the previous verse. It has resonances with phrases such as *fidus Achates*, as at V.A.6.158, 8.521, 9.307 and 12.384. Here in Statius, use of *fidus* is ironic.

148. **altriciis**: *altrix*: OLD 1: wet-nurse. Use of nurses is an ancient practice, as is demonstrated at Exodus 2.1-10, where there is a wet-nurse for Moses. *Pap.Oxy.vol.2* contains contracts for wet-nurses dating back to the first or second century AD. See also *Theb.6.139-92n*. Texts utilize a range of terms for wet-/nurse such as: τίτη and τροφή, *educatores*, *magistri nutricii*, and *nutritores*. Bradley (1991:13-75) discusses these terms. The terms may originally have been specific to the wet-nurse function but, over time, seem to have become synonyms for “nurse”

In Imperial Rome the role of nurse was frequently undertaken by a slave or low-status women, but could be supplied by a poor free/-d woman, as Dio Chryst.7.114 argues. Thus, in terms of her current status at least, it is not unusual that Hypsipyle should be a wet-nurse. The use of a wet-nurse in the narrative creates two sorts of “maternal” relationship: the birth mother and the “ersatz-mother”, the wet-nurse. Herein lies the conflict between Hypsipyle and Eurydice. Inevitably it is exacerbated by the death/murder of Opheltes.

The intimate bond between wet-nurse and child is a commonplace though Cic.*De amic.20.74* argues that the friendship of a nurse should not be privileged above that of friends made in adult life. Meanwhile Publilius Syrus *Sententiae* 600 argues that the grief of a wet-nurse following the death of a child is second only to that of a mother. The wealth of material on wet-nurses in Soranus’ *Gynecology* 2.1-6

(Burguière, Gourevitch and Malinas 1986-) attests to the care families took to find suitable wet-nurses. However her low status combined with her close proximity to the private affairs of the family made the wet-nurse a mixed blessing. The intimacy of the wet-nurse's position is depicted from the *Odyssey* onwards. At *Od.*1.439- 44 Eurycleia escorts Telemachos to bed, a role which emphasizes their continuing intimacy, and at *Od.*19.349-502 Eurycleia the wet-/nurse of Telemachus and Odysseus is first to recognize the beggar-Odysseus. Even the wet-/nurses of Nero and Domitian were with their charges to the end and helped with their burials when everybody else had departed, according to *Suet.**Nero.*50 and *Dom.*37.

Persons in this intimate and ambiguous position could be notorious. In Euripides' *Hippolytus* and Seneca's *Phaedra* the intimacy of the "nurse", is used to questionable ends. Each provides a paradigm for the nurse who has the potential to do harm. That the wet-nurse may be interpreted in this way in Statius is commensurate with the distorted family relations of the house of Oedipus described at the beginning of the epic: *profanis...odiis*, *Theb.*1.1-2. A similar point about untrustworthy female domestics is made at *Stat.**Ach.*1.669-70: *unam placet addere furtis/ altricem sociam*. Here, the house-slave becomes a conspirator with Deidamia.

Elsewhere, Statius is willing to argue a positive case for the *altrix*. At *Silv.*2.1.96 he asks: *quid referam altricum victas pietate parentes?*, and then offers the examples of Ino, Ilia and Acca. This latter is, though, a consolation poem about the loss of a foster son. A foster-mother is mentioned at *Silv.*3.5.108 though this character is represented in a more neutral way.

The term *altrix* is confined to high poetry. An older word, and one which continued to be used, was *nutrix*. Greek equivalents are θρεπτεῖρα and τίτθη, the latter being the title of a Menander comedy. Bradley (1991:13-37) establishes that the two words have the same function. Dickey (2002:346) shows that the appellations *nutrix* and *altrix* have an affectionate tone. Any such connotations are absent here.

Using inscriptions, Bradley (1991:13-37) also demonstrates that employment of wet-nurses was common, especially in higher social circles. He observes that the role, although one primarily of feeding (etymologically, *nutri-* and *al-* show this function), went beyond that. Greek and Roman inscriptions show a remarkable range of geographical origins and levels of social status for the *nutrix*. However, there is no evidence that someone from a background such as that of Hypsipyle would perform the rôle. Menander's comedy shows by its title the clichés and the comic possibilities which may be associated with the rôle.

Use of the term *altrix* is one of a series of linguistic techniques which depersonalize Hypsipyle. Here, her function within the household defines her. From the beginning, at Nemea she has been the *Lemnias*, *Theb.*5.291 and 500, just as Medea at Corinth was the Colchian, *Eur.Med.*123.

The doubling of *altrix* with *sinus* supplies extra emphasis: “breasts of a wet-nurse” is saying “wet-nurse” twice. The betrayal of Opheltes is construed as more heinous because that betrayal is by a supposedly-nurturant woman. This nurse fails in her duty but is also deemed to harbour malice in “the breast” or seat of the emotions.

Eurydice represents the culpability of all Roman women who hand over their children to strangers. Introduction 7 discusses contemporary anxieties about the use of wet-nurses. Her own negligence is evident in her initial choice of nurse.

Hypsipyle's age, royal status and her recent proximity to a massacre of men, make her an unusual choice of *altrix* for a male child.

Soranus's *Gynecology* 88-9 Burguière, Gourevitch, and Malinas (1996-2009), is the fullest account of a wet-nurse to survive. Post-dating Statius, it nevertheless represents traditional and empirical aspects of the role. Soranus states that a wetnurse should be Greek, literate, aged at least twenty-four, have had two children, have suitable breasts and be tall. Hypsipyle fits most of Soranus' specifications: she is from a Greek island, has demonstrated her rhetorical/literary ability, at *Theb.*5.49-498, has given birth to twins, Euneus and Thoas, and the expedition compares her stature to that of a goddess, at *Theb.*5.17-48. The same physical characteristics are visible in Kephisodotus' allegorical sculpture, Eirene and Ploutos, as in Stuart (1990: plate 485-6), where Eirene acts as the wet-/nurse of Ploutos.

149-59: Eurydice's speech recalls Hypsipyle's own narrative about saving her father, *Theb.*5.236-95, and the pact at *Theb.*5.90-163. The initial account appears at *Theb.*4.768-96 and 5.518-87.

149. **quidni ego:** This could be presented as: *quid ni ego?* The expression does not occur elsewhere in Statius or in Virgil. It is, though, found at *Cat.*89.1: *Gellius est tenuis: quid ni?*; also at *Pl. Cur.*423, *Ter. Eu.*674 and *Cat.*79.1. Its iambic and colloquial flavour is appropriate for Eurydice's speech. The rhetorical question

echoes, and contrasts with, the beginning of Ariadne's speech at Cat.64.116: *sed quid ego*.

149. **narrabat**: "kept on telling". The iterative imperfect denotes that Hypsipyle repeatedly told Eurydice of her dutifulness on Lemnos. Indeed, according to *Theb*.5.516-8 she used to tell Opheltis her story in order to make him sleep. See Gibson in Gale (2004:149-80) and Augoustakis (2010:40). Here, Eurydice suggests that Hypsipyle has lied repeatedly. Eur.*Hyp*.frag.757.32 (Sommerstein): κομπῶς ἀντιλάζουσαι λόγων, also implies that Hypsipyle is too clever in her speech. The implication here is that Hypsipyle has behaved as a lying narrator, such as Odysseus at *Od*.13.256-86. Nugent (1996:46-71) supplies details. The problem of false narrators is discussed in Plat.*Rep*.614b, Juv.15.117-8 and DioChrys.11.34. In addition, Hypsipyle is construed as an *aretologus* or teller of marvelous tales, as described by Suet.*Aug*.74 and Juv.15.13-6. That is to say, her story is exotic, transgressive, incredible and erotic. Above all, it is entertaining and lacking in morality; her story is more like a Greek novel than history. In effect, Eurydice is denying Hypsipyle's credibility. Augoustakis (2011:40-1) suggests that "Eurydice constructs the Lemnian nurse into the other". She thereby rejects one who had been, until the death of Opheltis, a member of her household.

Hypsipyle lies to Eurydice; Eteocles lies to Polyneices; Jocasta lies to Oedipus; Amphiaras deceives the expedition. Deception is a constant theme in the *Thebaid*.

149. **servatum fraude parentem**: Even if Hypsipyle has saved her father she did so by deception, and so she is likely to deceive again. This same point is made at

Ap.Rhod.Arg.1.620-6. There is, here, a gender differential: women who lie are immoral; men (such as Odysseus) are merely clever.

Deception, Eurydice implies, was inherent in her relationship with her father and is also apparent in her relationship with the child Opheltes and his birth-mother.

servatum fraude: The phrasing is ambiguous. It could mean “saved from deception” or “saved because of the deception”. Arguably, this intentional ambiguity matches the deceptive nature of the action. The first makes Hypsipyle’s action noble; the second makes it at best ambiguous.

fraude: fraus: The ambiguity above depends on the range of meanings of *fraus*. *OLD* 3 connotes “crime”, as at Hor.*Carm.*1.28.31 and V.E.4.31, and *OLD* 4: “guile”, or “deceit”, as at V.A.5.851. Hypsipyle deceives the female conspirators and they deceive their men-folk.

parentem: The father of Hypsipyle, king Thoas.

150. **insontesque manus**: *insons*: *OLD* 1: innocent; guiltless. These images of innocence continue the theme of *Theb.*6.75: *insontesque sagittas*. The juxtaposed assertions that her father was saved by deception, *Theb.*6.149, and that her hands were innocent throw doubt onto Hypsipyle’s account. The image of haptic guilt is established early in the *Thebaid* with description of the hand that blinded Oedipus, *Theb.*6.46-7.

The motif of hands is common in epic and tragedy. See, for example, *Il.*24.488-90: χερσὶν ἄχιλληῶς λάβε γούνατα καὶ κύσε χεῖρας/ δεινὰς ἀνδροφονους, one of many haptic images in *Iliad* 24, and *Luc.*2.113-4. Horace plays with the motif at *Sat.*2.1.54: *nil faciet sceleris pia dextra* and provides a parallel for the ironic use of hands. Here, Statius plays with both literal and metaphorical ideas about hands. Opheltes' death was at her hands – or at least while her hands carried him and his birth-mother will not kiss those hands that have held her son. Doubtless, gestures with hands should be imagined here. The irony of the expression “innocent hands” is reinforced by the sentence terminating with *manu*.

150. **en quam:** *en:* *OLD* 2: “See! Behold!” calling attention to a thing/somebody. *SB* translates this as: “Look at her”. It is an exclamatory particle, commensurate with the gesticulatory and deictic nature of her speech. The subsequent phrasing is comparable to *Cic. Verr.*2.1.93, and *Theb.*12.690. Housman, in *DG* (1972:1205, vol.3), citing *V.A.*6.346 and 9.52, shows that *en* also has a strong deictic nature.

150-1. **ferale.../...sacrum:** *feralis:* *OLD* 1: associated with death, as at *Theb.*6.32: *ferali pulvere*. *sacrum:* *SB* translates this as: “covenant”. Following *OLD* 3: a religious observance. See also *Theb.*6.122n for *sacrum*. *Ap.Rhod.Arg.*1.609-913 mentions no sacred oath in the account of the Argo at Lemnos. However, at *Stat.Theb.*5.148, there is *sacramentum ferale*. Such a description may be due to the notorious oath taken by Catiline and his conspirators, as described at *Sall.Cat.*22. Thus Statius re-writes the plan to murder the Lemnian men as a conspiracy sworn before the gods, elevating the deadly oath sworn by the Lemnian women into a

religious oath. Sommerstein and Fletcher (2007) consider the oath, and attitudes towards it.

151. **abiurasse**: *abiuro*: *OLD* 2: to repudiate. Hypsipyle participated in the conspiracy but saved her father. Clare and Gibson in Gale (2004:1-80 and 125-148) discuss Hypsipyle's action in the Lemnian affair.

151-2. **Lemni gentilibus.../...furiis**: *Lemni*: Hypsipyle is from the island of Lemnos. *Ap.Rhod.Arg.*1.559-909 gives an account of the Argonauts on Lemnos. The island has several apt associations beyond it being Hypsipyle's home. The name of the island denotes "separation", λέμμα, "that which is peeled off". The men are removed from the island. The same could be said for Philoctetes who was abandoned there and then forcibly removed and taken back to Troy. The juxtaposition of *Lemni* and *gentilibus* makes a semantic oxymoron of separation and grouping. The strong association between Hephaistos and Lemnos is appropriate for the funeral pyres to come. Burkert (2001:64-84) discusses etymologies associated with Lemnos and the ritual performed on the island.

gentilibus: *gentilis*: *OLD*: belonging to the *gens*. The *gens*, that is family or clan, is the quintessential Roman grouping. The cognate *gentilis* denotes "belonging" in the familial sense and it is to be expected that somebody will behave in a manner typical of the *gens* to which she or he belongs. The corresponding idea at *Ap.Rhod.Arg.*1.620-1 emphasises the daughter-father relationship. Anachronistic reference to the purely Roman concept of *gens* carries, for the Roman implied reader, resonances of [recent] civil war[s] and intrafamilial conflicts in Rome

alongside the strife between brothers Eteocles and Polyneices. At *Theb.*1.4 the narrator asks: *gentisne canam primordia dirae?* At *Theb.*1.125 Statius describes family characteristics as: *gentilisque animos*. The family of Oedipus is a “dire folk” (*SB*). Eurydice accuses Hypsipyle of belonging to a *gens* destined to commit evil. Her former denials must have been false. Smith (2006:168-84) examines the concept of *gens*. Ironically, the display of *imagines* that will follow, at *Theb.*6.268-94, reveals the the perverted nature and unfounded pretensions to nobility of each member of the *gens* of Opheltes. Bernstein (2008:64-104) shows how descent is one of the “destructive and corrupting forces” within the epic.

151-2. unam/ immunem: *HRE* has: “one...exempt”. *unam*: The singularity of Hypsipyle is contrasted with words which can depict groupings: *manus*, *Theb.*6.150 and *gentilibus*, *Theb.*6.151. The phrasing is similar to *Ap.Rhod.Arg.*1.620: οἴη δ' ἐκ πασέων, where the behaviour of Hypsipyle is contrasted with that of the other Lemnian women. *immunem*: *OLD* 4: having no part, as at *Theb.*5.123: *nec vos immunis scelerum securave cogo*, where Hypsipyle herself claims her innocence.

152: The verse has three breaks: after *furiis*, *illa* and *creditis*. The caesura proper is after *furiis*. The three together produce a “broken” effect to the verse and reflect the breathless anger of Eurydice.

152-3. haec illa...ausa,/ haec: There is strong use of demonstrative adjectives here. *illa* refers to Hypsipyle’s long tale, told at *Theb.*5.49-498, and *haec* to Hypsipyle herself. The same adjective/pronoun will be repeated in the next verse. The

non-verbal gesture of pointing to Hypsipyle is absolutely clear. The account, even in this speech, is disproportionate in length and detail.

ausa: “dared”. Q has *ausa*; Hill *ausae*. The latter would make the phrase mean “and you believe her [who did this !]”. Hill’s punctuation reinforces this meaning. *SB*, following Q, translates “she dared this and you believed her”. In either reading, because of the sarcasm with which it is uttered, this statement becomes a rhetorical question denoting scorn for those men who take what an attractive woman says at face value. Both readings should be recorded; no conclusion is possible.

Hill follows Housman’s punctuation of *Theb.*6.150-5 and this punctuation is commented upon here. See Housman in *DG* (1972:1206, vol.3). The unorthodox punctuation is an attempt to make sense of text which is disjointed because of the strong emotions expressed.

152. **et creditis**: The phrase is parenthetic. *et* is a conjunction of surprise, consequent to the incredible facts believed by the audience. The claim for belief automatically provokes the opposite response. *Quint.Decl.*260.19 shows this ironic/sarcastic inversion of meaning to be a familiar rhetorical trope.

This parenthetic apostrophe, to a grieving audience, reduces Hypsipyle’s credibility. She is less credible than *Hor.Carm.*2.19.1-2: *Bacchum in remotis carmina rupibus/ vidi docentem - credite posteris*. He at least has autopsy. A similar call to belief is made at *Hor.Carm.*2.4.17-18: *crede non illam tibi de scelestis/ plebe dilectam*.

Juvenal makes this same kind of inversion in satire, at 6.1 by making *credo* his opening word.

153-4. **pietate potens.../...impia**: The force is enhanced by the alliteration. The *pietas* here contrasts strongly with the *impia* of the next verse. Antithetical ideas are applied to Hypsipyle: she piously abandoned the child.

This phrase stands in ironic opposition to *impia*, the first word after the prologue, at *Theb.* 1.46. However, *impia* is the leitmotif for the whole poem and verse 153 of *Thebaid* 6 is no exception. Impious herself, Eurydice condemns Hypsipyle's impiety: the latter is not *potens* and her *pietas* is doubtful. The word *pietas* or one of its cognates is once again applied in strong contrast to usage in the *Aeneid*. See *Theb.*6.127n for discussion of *pietas* as used in the *Thebaid*; also *Theb.*6.135n. See 6.164n for usage of *impia*.

There is a paradox here: the piety of her devotion to her father is irreconcilable with the impiety of her neglect of the child Opheltes. Latin more concisely expresses this polarization through the negative of the adjective and the substantive. Wills (1996:457-8) explains the concept of "partial repetition".

153. **solis abiecit in arvis**: *HRE*: "who has cast aside in lonely fields". This echoes the location of the death, as described at *Theb.*4.785.

solis: *OLD* 2: having no protector. By transferring the aloneness/loneliness from the child to the fields, the desolation of the area and the separation of the wet-nurse and

child is emphasised. The adjective, though, is equally applicable to Opheltes himself: an infant's place is with a nurse or mother. His abandonment is evoked by both location and actual desertion. Here Statius plays with one word that can mean two ideas: "alone", *solus*, and "earth", *solum*. He is abandoned in/on the earth twice. The different scansion does not preclude the connection. Vowel quantities are often ignored in the etymology and associations of words, as is illustrated throughout Plato's *Cratylus* and Varro's *De Lingua Latina*.

in arvis: The preposition *in* is ambiguous. Did Hypsipyle leave Opheltes on the field or [buried] in the field [metaphorically or literally]?. Whatever the meaning, *in* implies his death.

arvum: *OLD* 1: territory. *arvum* also refers specifically to the topography of the underworld, as at V.A.6.744. Statius would have been conscious of this connotation. [Servius] on V.A.2.209: *arva sunt quae Graecis ἄρουραι sunt dicta* and Isid.*Orig.*14.11: *arva ab arando et colendo vocata* require *arvis* to imply that Opheltes has been left in a cultivated field. Maltby (1991:56) discusses the etymology. There is a notable discrepancy between the location implied here and that given, a short time later in the speech, at *Theb.*6.155: *silvaeque infamis tramite liquit*.

This dual location parallels the description of the snake in *Thebaid* 5. *Theb.*5.504 gives the specific detail: *prensa manus haeret in herba*, implying that the snake finds Opheltes in a meadow. At *Theb.*5.505 the snake is described more generally as: *nemoris sacer horror Achaei*. A possible reconciliation of locations in *Thebaid* 6 can

be found in that Eurydice, in her distraught state, is casting out accusations without troubling to be specific. The focus of her tirade is her anger against Hypsipyle and not the gathering of forensic evidence against her. As elsewhere, and as argued in Introduction 11, the reality changes to meet the circumstances of the moment. The expanse of the field magnifies the loneliness of Opheltes and makes his death more pathetic; the danger lurking in the woods highlights his vulnerability. The same intensification applies to the verb *abiecit*. See below.

abiecit: abicio: “thrown away” in lonely fields. The verb *abicio* is hyperbolic in its basic meaning. It is emotive exaggeration. However the verb has other associations, notably *OLD 7*: leave a child unburied or exposed, as at *Cic.Mil. 33: cadaver eiecisti domo, tu in publicum abiecisti*. Bennett (1923:341-51) discusses the exposure of children in Rome. The verb therefore accuses Hypsipyle of exposing an only child and heir. The exposed Opheltes is an example of Kristeva’s concept of abjection and space of abjection. See Introduction 5 for an account of how abjection, as described by Kristeva, applies to Opheltes.

Figuratively, *abiecit* also means *OLD 5*: to degrade or humble, as at *Cic.Ver.3.95*, and *Cat.24.9*. This reading is suggested by *non regem dominumque* at *Theb.6.154* below. The context demands more than the usual translation: “neglect”, as is found at *Suet.Tib.41: curamque adeo abiecit*. Eurydice draws attention to Opheltes’ class by detracting from it. The two meanings are not mutually exclusive. To expose or to degrade a wanted child from the ruling classes is an outrage.

154. non regem dominumque: *non*: By its position and meaning, “not”, an emphatic denial of what follows is made. Both Virgil and Statius frequently employ *non*, and variant phrases, at this position within the verse. See Wacht (1996: 821-86).

regem dominumque: The terms “king” and “master” represent the two power relationships under which Hypsipyle would have served Opheltes had he grown to manhood. Eurydice’s phrasing turns a common trope in consolation into an accusation against Hypsipyle. St. Basil Letter 5 (Deferrari) employs the trope in a more conventional fashion when describing the dead son of Nectarius as: οἴκου λαμπροῦ διαδοχή, ἔρεισμα γένους, πατρίδος ἐλπίς. The terms represent Hypsipyle’s position as a slave in the royal household and as a subject in a foreign land. She has herself been cast away, in the same way as Eurydice accuses her of doing to Opheltes. Eurydice implies that Hypsipyle is contemptuous of such hierarchical relationships even though the latter is from the ruling classes herself. For *dominus* as “master of a household”, see Cic. *Off.* 1.139: *nec domo dominus se domino domus honestanda*, where the connection of house and master is made explicit. Cairns (1989:1-28) explores the resonances of the word *rex*, including that of “overall ruler of home and land”. These terms of authority, “king” and “master”, extend to the key power relationships in the *Thebaid*: state and home.

154. alienos impia partus: Hill and *SB* print this without punctuation. The word order, though, creates an asyndeton. More coherent punctuation would be: *non regem dominumque, alienos – impia! – partus*, as Fortgens suggests. The asyndeton, that is, fragmented language, demonstrates Eurydice’s anger. Hill unusually prints a dash also before *alienos*, and *HRE* nothing. Punctuation is unnecessary but the sense

requires some sort of pause between the words. All such punctuation is for the benefit of the modern reader and anachronistic.

alienos...partus is metonymy for “child of another woman”. This throws emphasis onto the idea of somebody/something else, with *alienus*, *OLD* 1: “belonging to another”. The word is often used in legal texts, as in [Justinian] *Digest*.

partus: *OLD* 2: offspring. The plural also carries connotations of general disregard. In focusing attention on the child as a pregnancy and a birth, Statius sharply contrasts the social capability of “a king or master”, both of which Opheltes would have had the potential to be, with the weakness and helplessness of the baby Opheltes. A range of words is used about birth and parenting in this section. Each has a specific meaning. Here the act of giving birth is brought to the fore.

impia: Hypsipyle is accused of not being *pius*. This is in opposition to – though an extension of – the ironic use of *pietate* in the previous verse. The accusation is easy to make because of the murders that took place on Lemnos. The juxtaposition of *alienos* and *impia* suggests she is an easy target for anyone’s wrath: she is not from Argos – she is a foreigner.

155. **hoc tantum**: *hoc* is internally deictic on this occasion. Rather than making a physical gesture, Eurydice signals what is to come in her speech. The phrase occurs also at *Theb.*10.614 and *V.A.*2.290 and 9.63.

tantum: *OLD* 2: so much and no more, as at *Cic.Brut.333: nihil dico amplius, tantum dico*. Literally, it means “only this” though a sarcastic tone may be inferred. The word will be repeated again at *Theb.6.156*. *SB* and *HRE* both make the parenthetic translation “just that”.

155. **silvaeque infamis**: *SB* and *HRE* have *silvaeque* which then has the adjective *infamis*. *SB* translates this as: “on a track in an ill-famed wood”. Hill’s *silvaeque* makes little sense.

infamis: *OLD* 1: having a bad name; this echoes *Theb.6.1: fama*. The events, as described should produce “fame”, and games known throughout the Greek world. Eurydice rejects such a claim and concentrates on the suffering behind the events.

155. **tramite**: *trames*: *OLD* 1: footpath, an ablative of location. The noun has not been used before for the location of where Hypsipyle left Opheltes, though it has occurred at *Theb.2.49* and will be used again at *Theb.6.258*.

At the time of his death, Opheltes was in a meadow, *Theb.5.548: prata*. Meadows are uncultivated ground. Later the snake is killed, at *Theb.5.565: nemorumque per avia densi/...nexus*. The location of the event seems to change according to the focus of the description: meadows have flowers and Opheltes is a flower that has been cut down. The situation is complicated by Eurydice’s immediate descriptions of Opheltes’ death: they, too, lack specificity. See *Theb.6.153n*. In all cases, the location of the “crime-scene” varies according to the focalization of the character or

narrator. Introduction 11 discusses the hypereality of the setting in *Thebaid* 6 and how Statius changes this reality to suit needs.

155. **liquit**: *linquo*: *OLD* 2: abandon. The verb, positioned at the end of the verse, and the phrasing, emphasize the magnitude of Hypsipyle's crime.

156. **quem non anguis atrox**: “whom, not a deadly snake...” *quem* refers to Opheltes.

anguis: *OLD* 1: snake. See *Theb.*6.86n for discussion of *anguis*, and *Theb.*6.1n on *perlabitur* for how Statius exploits snake imagery.

atrox: *SB* translates this as “frightful” and *HRE* as: “deadly”. Both translations illustrate the difficulty in giving a precise meaning. Surprisingly, this is the only time in the *Thebaid* where the adjective is applied to an *anguis*. The snake at *Theb.*2.597 is described as *torvae* and that at *Theb.*10.612 as *saeva* and *avidus*. The alliterative conjuncture, and sibilants -s ,and -x, reinforce the effect but the meaning is fluid. See also *atrox* at *Theb.*6.72n.

156-7. **quid enim hac opus...leti/ mole fuit?**: “What need could there be for this mass of death?” This question is ironic. It compares the size of snake to the size of Opheltes – and a lesser snake could have killed him.

For discussion of *opus*, see *Theb.*6.65n.

leti: letum: OLD 1: death. Introduction 10 discusses the dual language of the text. Here *letum* has connections with the Greek λήθη, forgetfulness. With either spelling it also has an archaic tone. Varr.*Ling.*7.42 quotes an ancient formula: *ollus leto datus est*. See *CH* (2011:184-198) for the use of Greek within Latin, and how *t-* can represent θ-.

mole: moles: OLD 1: mass, bulk. A sense of futility is conveyed in the description of such “a mass of death”. The series of lexical comparisons is now turned into a metapoetic comment on the whole narrative, where *opus* can refer to the work of poetry as well as the scale of the description, by *leti/mole*. A similar metapoetic comment is made at V.A.1.3: *tantae molis erat Romanam condere gentem*. Ironically, Statius poses the same question as that of the reader regarding the correlation between the actual death and the effort and size of the description. The terms which best correspond to those ideas are *opus* and *moles*. Zissos (208:303) discusses these nouns in relation to Val.Flac.1.498-500.

156. **ei mihi:** “Alas for me”. This is a dative of interjection, used similarly at *Theb.*3.710, 4. 644, 8.111, 11.624 and 12.340 and also found at Tib.2.1.70 and V.A.2.274. It is very frequent in Ovid. It is the Latin equivalent of the Greek οἱ μοῖ. The use of the personal pronoun reinforces the egocentric nature of the emotions described. This is another example of how Eurydice’s informal speech patterns break up the verse structure. As with the instances cited above, such breaks are more than mere caesurae. Her anger threatens not only Hypsipyle but also the formal poetic metre in which it is expressed. That is to say, the natural breaks in Eurydice’s speech destabilize the underlying hexametric structure.

157. **tantum caeli violentior aura**: *tantum*: *OLD* 8: merely. The *OLD* 8 definition is appropriate to context but Statius also plays with the more frequent meaning, “so great”. This “mere” breeze or sound of rustling leaves would have had “so great” an effect as abandoning Opheltes to the snake. Eurydice’s comments about the ease with which Opheltes could have been removed are reminiscent of descriptions of nympholeptic abduction. Plat.*Phaedr.*229c-d has the story of Oreithyia being taken by Boreas, the north wind, which provides a similar motif as here. See Yunis (2011:91) for a list of “wind” abductions. See Pache (2011) for an account of abductions/nympholepsy.

caeli...aura: The expression is used synecdochically for “breeze”, as *SB* translates it. By avoiding the direct phrasing, the hint of *caelum*, as at *OLD* 3: the abode of the gods, is obscured. It is no more than a hint as the smallness of any causation is being asserted. *caeli violentior aura*, is synecdoche for “a breeze from the sky”. The whole phrase is an asyndeton.

aura: *OLD* 1: air in gentle motion, as at Lucr.3.196: *aura...suspensa levisque* and Apul.*Met.*4.35: *mitis aura molliter spirantis Zephyri*, where Psyche is gently elevated. This noun is chosen rather than *ventus* to describe the gentleness. The Greek ἀὺρα functions in the same way, as at *Od.*5.469. Mulder (1954:55), on *Theb.*3.55 discusses *aura* in the *Thebaid*.

violentior: *OLD* 1: acting with force against. The comparative implies “rather violently” or “a bit more violently”. The phrase is tantamount to an oxymoron. See

Introduction 11 for Statius and reality. Here the reality changes with the view point. This is another show of incoherence and contradiction – like the field/wood contradiction previously. A possible translation would be: “merely a strong breeze”. It points, once again, to the frailty of this dead “hero” if, to use the English idiom, “a puff of wind would blow him over”. The other potential causes of a child’s death – rustling leaves or just a baseless fright – carry this same sense.

158. **impulsaeque Noto frondes:** *impulsae: impello: OLD 2:* impart motion. The phrase *impulsae mentes* is found at *Theb.2.250*. The lightest of objects is given motion by the soft South Wind.

Noto: The South Wind. This is the gentlest and least dangerous of the winds. See *Theb.6.109n* for discussion about *Notus*. Here, Eurydice refers to the gentleness of Notus, in contrast to *Theb.6.109* where the South Wind enables forest fires to spread quickly.

frons: *OLD 1b:* the leafy part of a tree; the “foliage” rather than the heavier branches, as at *V.G.2.13: glauca canentia fronde salicta*.

158-9. **cassusque...timor:** *cassus: OLD 4a:* insubstantial, as at *Theb.4.503: cassusne sacerdos audior*. At *Lucr.3.981* the fear of punishment such as that inflicted on Tantalus is described as: *cassa...formidine*, where *formido* is a synonym for *timor*. The phrase is repeated at *Lucr.3.1049*. Fowler (2002:124-5) considers use of *timor* in Lucretius. Here, the similarity to the Lucretian phrase is

ironic. In these two references Lucretius is trying to show that Death need not be feared.

timor: OLD 1: *fear*. The noun, is used at Lucr.1.105: *fortunasque tuas turbare timore*, to describe the futility of fearing religion. Here the same concept of “empty fears” is used for what could have killed Opheltes.

158-9. **valeret/ exanimare**: *valeret: valeo*: OLD 1: have the strength. This is the first of two closely juxtaposed, though different, expressions that denote enabling; the other, *habeo*, is found at *Theb*.6.160. Close juxtaposition of two or more synonyms for reinforcement is common in Statius. Rather than exact repetition, the principle of *variatio* applies. At *Theb*.6.130-33 the repeated idea is “surrounding”. See discussion at *Theb*.6.130n.

exanimare: OLD 2: deprive of life. An inconsequential fear can take the *anima* out of Opheltes.

159. **nec...habeo**: *habeo*: OLD 12: have the means. Housman, in *DG* (1972:1206, vol.3), claims that the verb *habeo* with an infinitive is a Graecism in the manner of ἔχω with infinitive, as at Hdt.8.87 οὐκ ἔχω...εἰπεῖν. The construction is also common in Latin. See Cic.*Nat*.1.63 and *Sex.Rosc*.100, Hor.*Ep*.16.23 and Ov.*Ex Pont*.3.1.82 for examples of this construction.

Mueller proposes *aveo* rather than *habeo*. If the parallel between *habeo* and ἔχω + infinitive is accepted then there is no need for change. The argument for *habeo* is strengthened in that it is also found in P. *habeo* should be retained.

159. **vos incessere luctu**: *vos* refers to those around the funeral pyre.

incesso: *OLD* 2: reproach, abuse, as at *Ov.Met.*13.232. The verb is also found at *Silv.* 5.3.64: *incessere superos*, in an indignant rhetorical question, and at *Theb.*7.209: *superos incessere*.

luctu: *luctus*: *OLD* 1: expression of grief. Eurydice mentions her grief, which is the object of her speech, but the dominant emotion is anger.

160. **orba**: See *Theb.*6.35n for a discussion of Eurydice as *orba*.

161-6: This is one of the few points at which the *Hypsipyle* of Euripides can be recognized in Statius. These verses recall the speech of Hypsipyle to Eurydice at *Eur.Hyp.*840-3 (Sommerstein):

εἰ δὲ κτανεῖν τὸ τέκνον οὐκ ὀρθῶς δοκῶ,
 τοῦμόν τιθήνημ', ὃν ἐπ' ἐμαῖσιν ἀγκάλαις
 πλὴν οὐ τέκουσα τ' ἄλλα γ' ὡς ἐμὸν τέκνον
 στέργους' ἔφερβον, ὠφέλημ' ἐμὸν μέγα

This “original” source of Eurydice’s speech make the opposite point. Statius’ attribution to Eurydice of a speech recalling Hypsipyle’s speech in Euripides undermines Eurydice’s position as a mother.

Introduction 3 discusses connections between Statius’ epic and tragedy, especially in terms of performance. Panoussi (2009:esp.115-76) provides the fullest discussion of the relationship between epic and tragedy to date. Heslin in *DSN* (2008:111-128) discusses the end of the *Thebaid* and its relation to Euripides’ *Phoenissae* and the *Suppliant Women*. Vessey (1973:195) makes tentative links between the *Thebaid* and Euripides’ *Hypsipyle* but to date there has been no systematic and detailed comparison.

160-1. **fixum matri immotumque manebat/...nefas**: *HRE* translates these verses as: “inexorable and unmoved stood this doom upon his mother at the hands of the nurse”. This is a clear echo of Dido’s speech at *V.A.4.15*: *si mihi non animo fixum immotumque sederet*. The broken oath of Dido not to marry is recalled. Here, the death of Opheltes is treated as a *nefas*, “contrary to divine law”. *SB* avoids any explicitly-stated notion of sin or wrong-doing, instead using the word “tragedy”. He thereby engages with the “staged” and “tragic” style of the speech/funeral. He will use the word “tragedy” again, as a translation of *ruinis* at verse 183. The death of Opheltes is called a *nefas* at *Theb.5.590*.

matri: The word is used in contrast with *altrice*. The proximity of *matri*, and the juxtaposition of *altrice nefas* is startling. The certitude of the statement is reinforced by the incantatory alliteration and assonance of *matri immotumque manebat*.

161. **hac altrice**: The deictic use of *hac* and reduction of Hypsipyle to her deficient function, *altrix*, are damning. See *Theb.*6.148n for discussion of the term *altrix*. This is part of the *actio* of the speech. Use of the ablative absolute here is similar to the authorative phrases *me consule*, as at *Cic.frag.*7.1 (Soubiran): *o fortunatam natam me consule Romam*.

161. **atquin**: *OLD* 2b: “and what is more”, without the more common adversative effect, *OLD* 1. This is the sole occurrence in Statius. In effect, *at* and *quin* reinforce each other and combine into one word. Eurydice is strongly contrasting the warmth that Opheltes showed his foster-mother with the neglect that Hypsipyle showed towards him by way of return. Again there are numerous sound breaks, producing a staccato effect, which reflect Eurydice’s distraught state.

161. **et blandus**: *et*, “even” you, Opheltes, were well disposed to Hypsipyle – though she proved negligent.

blandus is not precise. It can mean, *OLD* 2, 3, 4, and 5: gentle, or Opheltes may be construed as “endearing”. These meanings are appropriate for a small child. At *Ach.*1.251, Thetis addresses Achilles: *blande affata paventem*. Newlands (2011:88 and 176-7), on *Silv.*2.1.88 and 2.365, discusses use of *blandus*.

Hall’s conjecture of *tu* for *et* is understandable but unnecessary. The Latin is explicable without change. Hill posits *et*, and should be followed.

161. **illam**: Again there is deictic use of *illam*, “this woman”. Once again, Eurydice cannot bring herself to name her negligent slave. Earlier, *Theb.*6.152-3, the deictic *haec* – “that” woman – was used to identify Hypsipyle from a distance. Here the same applies but the location is nearer: “here” as opposed to “there”.

162. **nate**: An apostrophe: Eurydice addresses her dead son but does not talk directly to Hypsipyle. Through this term she emphasizes the physical connection between mother and son and attempts to separate son and nurse. She establishes a hierarchy in which biology rates more highly than the supposedly-functional relationship with a hireling.

162. **magis**: “more”. It is applied to adjectives and verbs, as at *Theb.*1.653, 4.834 and 11.435 to create a comparison. It is difficult to offer a precise meaning. See also *Cic.Ver.*2.3.1: *ut quadam magis necessaria ratione recte sit vivendum*, *Plaut.Stich.*5: *magis est dulcius* and *Plaut.Men.*55: *pro magis majores nugae*. Greater frequency in Plautus may signify more common usage in spoken language. The incongruously-paired terms *ad illam...magis* and *ignarusque mei* reflect an awkward reality. The two terms are not comparative: it is not that Opheltes loved his nurse “more” than his mother; rather he could not love his mother at all: “he never knew [her]”.

162. **solam nosse atque audire vocantem**: *SB* translates this as: “her only you knew and heard when she called”.

nosse: The shortened form of the infinitive, *nosse* rather than *novisse*, reflects not only Eurydice's anger but also the shortness of the experience. The infinitives are in historic present and perfect tenses. Use of contracted/shortened infinitives is discussed at *Theb.*6.75n, 109n, 122n, 158n and 241n.

audire: "hear". *Theb.*6.162 plays with various types of cognition: hearing, calling, listening, knowledge and ignorance are all described.

vocantem: "calling". The verb illustrates the caring maternal figure.

163. **ignarusque mei**: *ignarus*: *OLD* 1: having no knowledge of. *HRE* translates: "and did not know me". Physical connection between high-status mothers and their children was minimal. However an innate and a strong sense of duty remained. There is clearly female envy in these words. Bradley (1991:13-37) collects evidence relating to the dynamics of the *mater/natus/altrix* relationship. See *Theb.*6.162n for comment on knowing, seeing, and hearing.

163. **nulla ex te gaudia matri**: *SB*: "your mother had no joy of you". This sentence, like the last, has no verb. It has an iambic quality in its recrimination and elliptical language. The tone, as she becomes more hysterical, recalls Medea at *Eur.Med.*230-4: γυναῖκες ἔσμεν ἀθλιώτατον φυτόν.

nulla...gaudia: "no joys". The same phrase is used at *Ov.Pont.*4.4.6.

Eurydice focuses on how she has been deprived of the pleasures of motherhood, and not on the pain experienced by her now-dead child. So far, nothing has been said about Opheltes in his own right. The use of the ethic dative reinforces the possession/*deprivatio* of such pleasures.

164. **illa**: Again deictic language is used to indicate the unnamed Hysipyle. See *Theb.*6.143n.

164. **tuos questus**: *tuos* refers to Opheltes.

questus: OLD 2: any plaintive sound. OLD 1b, citing *Ov.Met.*15.489 and *Siv.*3.3.8, argues that it carries connotations of indignation. Not specific to children, at *V.G.*4.515 it is used of the archetypal lamenting bird, the nightingale: *maestis late loca questibus implet*. At *Theb.*6.189, *questu* will be used to describe the distress of a cow on losing her calf.

164. **lacrimososque...risus**: An oxymoron: laughter mixed with tears. The termination *-osos*, implying “filled with tears”, emphasizes the intermingling. It is the mixture of sorrow and laughter that distresses Eurydice. The phrase is similar in linguistic structure to *Theb.*6.72: *miseranda voluptas*, 12.426: *flebile gavisae* and 12.793: *gaudent lacrimae*. Earlier examples of semantic oxymora are found; *Cat.*64.273 speaks of: *leviterque sonant plangore cachinni* and the earliest, *Il.*6.484, depicts Andromache δακρυόεν γελάσσασα. See also *Silv.*2.1.47: *mixtae risu lacrimae*. Newlands (2011:78-9) and Gibson (2006:419), on *Silv.*5.5.56, examine oxymora in Statius.

164. **impia**: “undutiful [woman]”. *impia* is repeated here at the same position in the verse, *and* within the same structure, as at *Theb.*6.154: *alienos impia partus*. The concept of “woman” is only implicit in the gender of the adjective. Again this objectifies Hypsipyle. The same technique of reducing the person to the adjective, that is objectifying him or her, is found at *Silv.*1.2.60: *Lemnia deprenso repserunt vincula lecto*. In representing Hypsipyle synecdochically by a negative and abstract quality, Eurydice renders her less than an object. Hypsipyle’s supposed lack of proper respect for family relationships is emphasized by the repetition as well as by the word itself. See notes on *Theb.*6.127, 135, 153 and 154 for discussion of *pious* and its cognates.

165. **audiit**: The sense of hearing picks up the phrasing at *Theb.*6.162: *audire*.

165. **decerpsit**: *decerpo*: cull [flowers], as at *Silv.*5.3.43: *decerpsit aristas* and *Lucr.*4.3: *iuvat... novos decerpere flores*. The metaphorical use of the verb is less usual, though *Cat.*64.315: *atque ita decerpens aequabat semper opus dens* is a rare example. That short-lived beautiful objects are being killed/plucked is a metaphor for the short life of Opheltes. See *Theb.*6.58n.

165. **vocis...murmura primae**: *SB* translates this as: “the murmurs of your earliest speech”. *Stat.Silv.*5.5.86: *vox prima*, is the same phrase and illustrates a similar fascination with the earliest moment of child-language acquisition. This periphrasis highlights that Opheltes was only just learning to speak at the time of his death. See Introduction 8 for discussion of Opheltes’ formal position in society as an *infans* or

non-speaker. Heath (2005) examines language-acquisition in infants, as conceived in antiquity. Throughout Eurydice's speech, there are a number of words and phrases denoting beginnings: at *Theb.*6.140 *elementa*; at 6.146 *primitiae*; and at 6.171 *primordia*. Here, it is the first signs of language: *vocis...primae*. The mother concentrates on the beginning of Opheltes' life but ironically it is also its end. He is now Archemorus, the beginning of death. This passage intensifies the argument that *Thebaid* 6 is a fresh beginning in the *Thebaid* as a whole: it is the beginning of the games and the beginning of the real combat. See Introduction 4 for names and their significance in *Thebaid* 6.

vocis: *vox*: *OLD* 9: language, as at *Ov.Tr.*3.12.40: *Latina voce loqui*. This is the first semblance of language voiced by the child.

murmur is used of the sounds made by a child, as at *Silv.*2.1.104, 2.7.3 and *Theb.*5.613. *V.E.*9.58 employs the phrase: *ventosi ceciderunt murmuris aerae*. *Silv.*5.5.82 details a comparable situation. The phrase: *murmura caeca resolvens*, implies that the sounds made by a child need to be interpreted. *Ov.Met.*12.49: *sed parvae murmura vocis* could be choed here. Onomatopoeically it corresponds to murmurings and mutterings. "Babbling" would be nearer to the idea of a child's proto-speech. Wittgenstein (1953:2) suggests that this moment in a child's development is the moment where only truth in language can exist. Gibson (2006:430-1), on *Silv.*5.5.82, discusses *murmura*.

166. **illa tibi genetrix semper**: Again the full force of the deictic meaning of *illa* is used. For discussion of *genetrix* see *Theb.*6.66n. Use at this point is contemptuous:

“That fine mother over there!”. The irony is obvious. *genetrix* is the term for “birth-mother” and perpetuator of the *gens*. This may also be read as “look at the one whom I myself put in the place of his rightful mother”. Eurydice suggests that Hypsipyle has supplanted her to the extent that the womb that carried the child is insignificant. At the same time, she castigates herself for allowing Hypsipyle to take on the rôle of mother that she has cast aside.

semper: “always”. The term emphasises the closeness between Hypsipyle and Opheltes – and the sense of exclusion experienced by Eurydice.

“To be” has to be supplemented. The central position of the word, followed by the brief explanation, adds to its force. Winter (1907) considers the ellipsis of *esse*.

dum vita manebat: “while life remained”. The phrase is also found V.A.5.724, 6.608 and 6.662. Statius appropriates the phrase and applies it ironically to Hypsipyle’s treatment of Opheltes.

167. **nunc ego. sed**: *nunc ego* contrasts strongly with *illa tibi genetrix* of the previous verse. The implication is: “what a pair of fine mothers we make. And now I have regained my motherhood, I have no living child”.

genetrix sum should be understood. Once more there are ellipses of *esse* but the past tense is changed into the present here and reinforced by *nunc*. Eurydice may be now *genetrix*, but as *orbis* she is powerless. See *Theb.*6.35n.

sed is adversative.

167. **sed...nec...potestas**: “but I have no power”. Eurydice certainly does not have any power. First she demands Hypsipyle’s life; then she begs; finally she bargains for less. The stages in her degradation are:

- *nil poscunt amplius umbrae*, 169.
- *oro*, 170.
- *precando*, 173.
- *reddite....vocate*, 174.
- *impellamur*, 176.
- *hoc saltem.../...prohibete*, 180.

The speech ends with the collapse of Eurydice. Her “lament” has been no more effective than the speech of consolation at *Theb.*6.46-52. She is as ineffectual as the mother of Euryalus in *Aeneid* 9. After her collapse the funeral continues and she plays no further role in the narrative. The implicit authorial comment is that lament and consolation are of no consequence and that the role of women in the rites is negligible.

167. **miseræ mihi nec punire potestas**: *miseræ mihi*: “for wretched me”. This nearly repeats the tragic phrase: *ei mihi*, at *Theb.*6.156. It functions as a variation of the common interjection, *me miserum*, where both words are transferred into the dative. Hinds (1998:29-34) and Gibson (2006:393-4) examine this phrase. *miser* and its cognates are ubiquitous in the *Thebaid*, appearing more than thirty times; see Klecka (1983:331). Cognates of *miser* have already appeared at *Theb.*6.72 and 96.

The alliterative *miserae mihi* is followed, after the connecting *nec*, by another alliterative pairing: *punire potestas*: Though a slave, Hypsipyle's royal status seems to give her diplomatic immunity. She has not been tortured before telling her story and she is still at liberty. However, Eurydice's language denotes the power relationship of master/mistress over a slave.

potestas: "power" followed by an infinitive occurs at *Theb.*3.296, 311, 4.249 and 8.262. Again the verb "to be" is elided.

168. **sic meritam**: *puniri* must be understood here. This is another example of elliptic language.

sic: an affirmative particle, *OLD* 1.

meritam: *meritus*: *OLD* 1: deserved, just, as at *Theb.*6.625: *ungue secat meritamque comam, furit undique clamor*.

168-9. **quid dona, duces, quid inania fertis /iusta rogis**: "Leaders, why do you bring gifts, why these vain rites?".

Alliteration and a technical epanalepsis combine with a staccato phrasing here. For repeated questions see Wills (1996:85-8), who argues that such gemination is rare in poetry. However see *V.G.*3.525-6, *V.A.*10.825-6 and *Sil.Ital.*5.6334 for *quid...quid* gemination. Wills is surely correct that the repetition "reinforces the pathos".

dona: gifts. The noun is less specific than *inferias* at *Theb.*6.126n.

duces: “leaders”. *Theb.*6.115n examines the significance of *dux*.

inania...iusta: iustum: OLD 3: due ceremonies. The implication is that the functions are being performed but they have no emotional/sincere content, *inania, OLD 1*.

169-70 **illam (nil poscunt amplius umbrae), illam**: *SB* translates the interjection as “the shades demand no more”. In the Latin text, Hill and *SB* place the interjection in parentheses and in his translation *SB* uses dashes. The unusual grammatical construction, another epanalepsis, here reflects the emotional and fragmented nature of the speech.

nil: *Theb.*6.141n discusses the contracted form of *nihil*.

poscunt: posco: OLD 1: ask for insistently. The solemnity of the verb is illustrated at *V.A.*4.614: *et sic fata Iovis poscunt*. The present tense adds immediacy to Eurydice’s indignation.

amplius: OLD 3: more. *nil amplius* is a more frequent combination, as at *Ter.Hau.*717 and *Cic.Ver.*4.56, and in Flavian epic at *Val.Flac.*3.339 and *Sil.Ital.*16.83.

umbrae: OLD 7a: The plural implies a shade of the underworld. For the use of *umbrae* as shades or of shadows for ghosts, see *Theb.*6.91n. The shade of Opheltes is to be understood as demanding. *Theb.*6.118n discusses appeasing the shades.

169-70. **illam.../ illam**: The demonstrative adjective is used: “that woman”. Eurydice, makes Hypsipyle, “that woman”, a gift for the pyre. See *Theb.*6.162 for a similar use. Statius uses the same repetition, though in the masculine and without a lengthy interjection between the two, at *Theb.*4.630, 4.677-8, 8.694. Cat. 58.1-2: *Caeli, Lesbia nostra, Lesbia illa/ illa Lesbia* also uses this repetition. Wills (1994:76-9) examines the repetition of demonstrative pronouns, and notes that such repetition meets the needs of “a tradition which points to props and people on stage”.

170. **cineri...excisaeque parenti**: “to the ash[es] and the parent she destroyed”. This is proleptic metonymy for the ashes of the dead boy to be cremated. The parent is Eurydice. A cognate has already been used at *Theb.*6.97.

cineri: *cinis*: ash/ashes. See *Theb.*6.73n. At *Theb.*6.243 the monument built for Opheltes will be described as a place for his ashes.

excisae: *excido*: OLD 5: “destroyed”. *excido* is also used in this way at *Theb.*3.74 and 5.308. Its cognate, *excidium*, is used to denote destruction of towns, as Aug.*De civ.D.*1.34: *De clementia Dei quae Urbis excidium temperavit*. At *Theb.*6.170, there may be an echo of Eur. *SB* translates it as “destroyed”, rather than “killed”, thereby acknowledging that Eurydice’s words are metaphorical. Eurydice is still alive, but is dead because of her loss.

170. **simul**: *OLD* 1: together. The temporal conjunction links ashes and destroyed parent. It is appropriately positioned between the two.

171-2: **oro.../ reddite, quaeso**: Eurydice desires that Hypsipyle be sacrificed on the pyre, in atonement and as part of the rites for Opheltes. Hypsipyle would thus be sacrificed as Achilles sacrifices Trojan captives on the funeral pyre of Patroclus, at *Il.*23.175-7, and as Aeneas offers victims the the funeral of Pallas, *V.A.*11.80-4. The same could be said for Polyxena in Euripides' *Hecuba*. However, the sacrifice of prisoners by Achilles is clearly condemned, at *Il.*23.175-6.

This same combination of *oro* and *quaeso* is found in Plaut.*Curc.*43, *Mil.*1228, *Rud.*629 and Cic.*Phil.*7.8.6. The phrasing occurs at *Theb.*5.809: *ite, oro, socii- ite*, and Sen.*Dial.*6.6.5: *deinde oro atque obsecro* and indicates a search for effective words to express a request which is problematic. These synonyms can be construed as Eurydice demeaning herself by excessive and undignified pleading rather than issuing a royal command. The example from Plautus illustrates the register of Eurydice's speech. Vollmer (1898:301), on *Silv.*1.5.63, lists *Silv.*2.1.83 and 4.8.23 as examples of parenthetical use of *oro*.

reddite: reddo: *OLD* 9: give back, as at *Theb.*4.466-7: *semineces fibras et adhuc spirantia reddit/ viscera*. Similar usage is found at Tib.1.13.34 and *V.G.*2.194. Sen.*Thy.*1099 has *reddi*.

171. **duces**: *Theb.*6.115n discusses usage of *dux*.

171. **per ego haec primordia belli:** *primordia: primordium: OLD 1: beginnings.* The phrasing recalls the beginning of the poem, *Theb.1.4: gentisne canam primordia dirae*, and the equally pejorative, *Theb.3.237: turpis primordia belli*. Lucretius often uses *primordium* as “fundamental origin”, as at 1.55: *disserrere incipiam et rerum primordia pandam*. More prosaically, the word can be translated as “beginning”, as at *Curt.9.2.11: Alexander sibi visus est adhuc in operum suorum primordia stare*. The phrasing also echoes the language of history: *semina belli*, as *Tac.Ann.16.7.11* and *Hist.4.80.2*. The etymology of the name Archemorus is being played with: *primordia belli*. See Introduction 4 for Archemorus and beginnings. There are scientific associations to *primordium*, which is used at *Lucret.1.55: et rerum primordia pandam*, and elsewhere, as one of several phrases describing atoms. Here Statius is seemingly using such philosophical/scientific language to comment on the beginnings of wars.

haec is deictic as Eurydice is presumably pointing to the remains of Opheltes.

ego: The word order is formulaic in swearing an oath, as at *Theb.10.360: per ego haec vaga sidera iuro*; *Theb.10.694: per ego oro*; and *Ach.1.267: per ego hoc decus*. *V.A.4.314* has the formulation: *per ego has lacrimas dextramque tuam*. Other examples include: *Ov.Fast.2.841*, *Met.10.29*, and *Gell.4.17.14*.

172: **cui peperit:** *SB*: “for which I gave birth”. The statement indicates bitterness.

peperi: pario: give birth. The role of Eurydice as birth-mother is emphasized; also the role of Opheltes as a sacrifice. See Introduction 4 on the significance of his name.

172. **sic**: She implies that Theban women will suffer what she has suffered.

Hor.*Carm.*1.3.1: *Sic te diva potens Cypri* uses *sic* in the same way. Nisbet and Hubbard (1970:45) discuss usage of *sic*. *Thebaid* 12 depicts women as prominent in both the lament for those who have died at Thebes and the organization of the proper response to their deaths. Heslin in *SDN* (2008:111-28) assesses the relationship between tragedy and the act of supplication.

172. **aequa gemant mihi funera**: *aequa...funera*: “equal deaths”. The phrase echoes *Theb.*6.119: *aequus labor*. Each suffers the same fate.

funera: funus: The noun means both a “dead body”, *OLD* 2, and “funeral rites”, *OLD* 1. Dewar (1991:133), citing *Theb.*9.391, 634, 646, 778 and 851, argues that *funera* means “death”. All three meanings are present here. The ambiguity is typical of both the insincerity of Eurydice and Statian language in general.

gemant: gemo: *OLD* 1: utter a sound expressing sorrow, as at *Theb.*6.177: *gementem*. The verb also hints at *gem-inus*, twin, that is Eteocles and Polyneices. The iussive subjunctive expresses a wish that Theban mothers suffer as she is suffering.

The alternative reading, *gerant*, found in O and P, describes the performance of the funeral but does not reflect Eurydice’s behaviour: lament mixed with venom.

gemant is preferred.

172-3. **matres/ Ogygiae**: *matres*: *Theb.*6.138n examines the role of mothers at a funeral; *Theb.*12.105-290 describes how they take the lead after the Theban conflict. Heslin in *SDN* (2008:111-128) and Augoustakis (2011: esp.75-91) consider the prominence of women at the end of the *Thebaid*.

Ogygiae is metonymy for Thebes and refers to Ogygos, a legendary founder of Thebes; see *Paus.*9.5.1 and *Var.Rust.*3.1.2 for details. Mulder (1945:85) surveys the use of *Ogygius*, which occurs more than twenty times in the *Thebaid*; see Klecka (1983:371). Here, the word throws emphasis onto the combat at Thebes – the supposed reason for the expedition. The same city gate is recalled at *Theb.*12.54-5: *supremo munere gaudent/ Ogygii manes*. Eurydice’s curse is not fulfilled. For, although many die, Thebes is victorious and the *manes* of the Theban dead even take pleasure in the funeral given to them.

The Ogygian gate was supposedly one of seven entrances into the city of Thebes though there is little archaeological evidence to support this claim. Although aware of the seven-gate tradition, *Paus.*9.8.4-7, describes only three, and does not include the Ogygian. In the “poetic” geography of Aeschylus, Euripides and Statius, this gate, also known as the Oncan Gate, is associated with the attack of Hippomedon. Mastronarde (1994: 647-50) discusses the poetic topography of Thebes. Little is gained from applying historical enquiry to mythological geography. Introduction 11 assesses the correlation between the epic and historic reality. The gate is not important in the Statian narrative, in contrast to the *Seven against Thebes* of Aeschylus.

173. The speech has become histrionic and the language staccato, as is reflected in the stretched structures and addresses. Here, description of the non-verbal gestures accompanying her words reinforces that effect. This is already one of the longest speeches in the *Thebaid*. The pause in the speech reinforces Eurydice's ritual gesture of disordering her hair, *sternit crines*, and then she redoubles her supplication, *iterat precando*. The narrative acts in the same way as stage directions: she tears at her hair and acts as if she were praying. Dominik (1994b) examines the speeches in the *Thebaid*.

173. *sternit crines iteratque precando*: *HRE* translates this as “with hair strewn on the ground”. The verb *sterno* is repeated from *Theb*.6.90. The use of *sterno* for “cutting hair” is generally applied to “laying low” in battle so it both prefigures the rest of the epic, and reflects her own prostrate position. See also *excisae*, at *Theb*.6.170n.

crines: The ritual cutting of hair and placing it on the funeral bier is not referred to here with Eurydice. Rather, she is on the ground; her hair is loosened and is spread out over the ground. The concentration on hair reflects both funeral ritual and a Flavian interest in elaborate hair styles, as displayed by the Fonseca bust.

iterat: itero: OLD 1: perform an action again, as at *Ach*.1.598: *iterat praecepta*, where Lycomedes again forbids male participation in rites for Athena.

Eurydice reiterates her “prayer”. What follows, has little correspondence with any typical prayer. Dominik (1994b: 88-119) discusses this structure relative to a

traditional prayer. Pulleyn (1997) examines prayer in epic. It is, rather, a plea that Hypsipyle be punished by death. If the break in the speech is treated as a stage direction then Eurydice could be supposed, at this point, to be lying as if she were praying, with palms upturned and arms outstretched towards the bystanders. The phrasing echoes V.A.4.413-4: *iterum temptare precando/ cogitur*.

174. **reddite nec vero...vocate**: *reddite*: give back; return. See *Theb.*6.171n. At *Theb.*6.132 Hypsipyle is described as if she were guarded. The military connotations of “surrendering” prisoners are therefore appropriate. However at *Theb.*6.171n *reddite* had the implication of “render ritually”. The repetition of *reddite* reinforces the passion of her demand.

vero: OLD 3: The particle emphasizes the truth of the assertion, and cannot easily be matched with a translated word. It is a shortened form of *ita vero*. The shortening reflects Eurydice’s heightened emotions. This is more a feature of spoken than written language, as at Plaut.*Mos.*156 and Ter.*Eu.*34. Woodcock (1959:129) supplies an account of *vero*, and its affirmative aspects.

vocate needs *me* to be understood.

174-5. **crudellem avidamque...sanguinis**: Eurydice says that she cannot truly be called cruel because she is willing to share the same fate, *occumbam pariter*. This argument foreshadows *Theb.*11.556-9.

crudelis: OLD 1: cruel, as at *Theb.*1.88: *crudelis diva*. The core word *crudus*, or its Greek equivalent ὠμός, has the connotation of “raw”, “unrefined”. Equally, *crudus* is connected with *cruor*, blood from a wound, as at *Ov.Pont.*1.3.16: *vulnera cruda*. Dewar (1991:133) examines the connection between *crudelis* and *cruor*. *Isid.Orig.*20.2.20 asserts: *crudum, quod est cruentum*; see Maltby (1991:162). Eurydice behaves in a manner unbecoming for a woman in her position – and tells her auditors that she does not.

avidus and its cognates occur more than thirty times in the *Thebaid*; see Klecka (1983:55). Its core meaning is “uncontrolled”; by implication “rapacious”. *avidus* can be followed by the genitive – as at *Silv.*5.5.56: *avidusque doloris* and *Sen.Tr.*22: *stat avidus irae victor* – or an infinitive, as at *Theb.*2.663: *avidas scelerare*. The adjective is also used at *Theb.*6.249 when describing the contestants in the funeral games. *Theb.*6.114n discusses *avidus* in relation to a simile describing *direptio*. The adjective occurs seven times in the *Aeneid*.

sanguinis: The desire for blood. This is metonymy for death. There could even be the hint of cannibalism here, as at *Il.*22.351-3.

175. **occumbam pariter**: *occumbo*: OLD: meet with [death]. The phrasing is also found at *V.A.*10.865. Similar are *Enn.frag.*398 (Skutsch): *occumbunt multi letum ferroque lapique* and *V.A.*2.62: *seu certae occumbere morti*. At *Theb.*1.595, 5.693, and 9.609 the verb is associated with death.

pariter: This equates both the women and their fates. This is one of a sequence of terms that refers to pairs. Others are: *simul*, *Theb.*6.170, *aequa*, *Theb.*6.172, and *gemant*, *Theb.*6.172 (*gem-* and *geminus*).

The shared fate of Eteocles and Polyneices, *Theb.*11.387-573, is proleptically compared. The epic tradition of dying together can be found as early as Achilles and Patroclus, *Il.*23.83-92. The motif occurs in the *Thebaid* here, at 6.175, at 10.439-48, and at 12.800-2. Examples of shared death are Nisus and Euryalus at *V.A.*9.176-449, Baucis and Philemon at *Ov.Met.*8.611-724 and Alcyone and Ceyx, at *Ov.Met.*11.410-748. The parents of Jason, Aeson and Alcimede, commit suicide together at *Val.Flac.*1.730-850.

Eurydice fulfils the cliché of feminine emotional excess. There are also examples of historical women who displayed these characteristics: Agrippina, *Tac.Ann.*14.1-9, Paulina, wife of Seneca, *Tac.Ann.*15. 61-4, and Arria, wife of Thrasea Paetus, *Tac.Ann.*16.33-5.

175. **vulnere iusto**: *vulnus*, “wound”, is common in the *Thebaid*, appearing more than thirty times; see Klecka (1983:602). It is nowhere else connected with *iustus*. The concept of a “just wound” is startling. By metonymy, this is another way of saying that death is a just punishment.

iusto: *iustus*: *OLD* 1: recognized as sanctioned by law. The adjective has been used at *Theb.*6.169; see *Theb.*6.168-9n. The conjunction of “just” and “wound” is not found elsewhere in Statius. It does, though, become common in Christian doctrine,

for example at Aug.*De.ci.D.*19.9, and can be connected to the idea of a just war. Cic.*Off.*1.35-40 propagates the concept of a just/justified war within a Roman context. Dyck (1996:133-53) considers notions of “just war”.

176. **exsaturata oculos**: *exsaturo*: OLD: satisfy, as at V.A.7.298: *odiis exsaturata quievi*, which is echoed here. The prefix *ex-* enhances the idea of *saturo*: fill to repletion. The phrasing is hyperbolic: “fill beyond repletion”. *SB* omits the comma after *oculos* in order to to make clear the contrasting number. *HRE* translates this as: “provided my eyes have had their fill of her deserved death”. The unity, *pariter*, expressed at *Theb.*6.175, is reinforced.

176. **impellamur in ignem**: “hurled onto the fire”. *impellor*: OLD 1: hurl. The compound verb, with *in-* reinforcing the core meaning, is found at *Theb.*1.119, 5.559 and 7.581. V.A.12.856: *nervo per nubem sagitta impulsa* uses the verb “to hurl” in the same way. The subjunctive: “let us be...” reinforces the histrionic tone of the speech.

ignem: *ignis*: fire, but, by metonymy, the “pyre”. The use of the word “fire” concentrates on the immediate cognition: the fire and the heat. Examples of *ignis* operating somewhere between metaphor and metonymy are found at *Stat.Theb.*9.103 and *Tac.Ger.*27.2.

exsaturata is singular, but *impellamur* is plural. *Theb.*6.28n discusses the mixing of singular and plural and the rationale for it.

177-85: These verses are omitted in B and K, but are present in other manuscripts. They describe the theatrical non-verbal actions accompanying the speech, a hostile recognition of Hypsipyle and the realization that the latter will not be killed. Introduction 11 considers non-verbal communication.

177-9: At this point Eurydice notices Hypsipyle in the distance, *longe*. The verses provide a break in the speech, as did *Theb.*6.173, detailing Eurydice's non-verbal actions prior to the entry of another character. However, the latter never actually comes onto "the stage". This is the last occasion that Hypsipyle is active in the narrative, though she is recalled at *Theb.*6.245 in the description of the frieze on the monument to Opheltes.

177. **talìa vociferans:** *talìa*: "such things", indicates a narratorial intervention and, because that intervention is heterodiegetic, it adds to the impression that Statius is providing stage directions for the speech.

In Statius such a summary occurs only here and at *Theb.*10.219. The participle alone takes meaning through its constituent parts: *voci-* and *-ferans*. The whole phrase conveys the wild energy of Eurydice's delivery, simultaneously emphasizing the contrast between her high-register language and its ignoble content. *CH* (2011:175 and 187) examines compounds in poetry. The expression is as a variation of *Theb.*6.136: *vocem de pectore rumpit*. *vocifero*: *OLD* 2: utter at the top of one's voice. Turnus, having armed for combat with Aeneas, is *vociferans* when he issues his battle cry, *V.A.*12.95, and Livy 7.12 has: *crescere turba et vociferare ex omnibus*

locis. The physical theatricality of Eurydice's movements is clear. The compound verb connotes both the production of the voice and the hurling of it.

177. **alia de parte**: This phrasing is a variation on *parte alia*, as at *Theb.*6.84n. There, it indicates a locational shift. Here, without changing location, lamentation is heard "from another place", hence the prepositional *de*. It is as if Hypsipyle is heard off-stage.

Normally phrases such as *parte alia* connect two strands of a narrative taking place in different locations. Here Statius is not describing something parallel, "elsewhere" and "meanwhile", but two physical locations that are in sight of each other. This is one scene, not two.

178-9. **gementem/ Hypsipylen**: *gemo*: *OLD* 1: utter a sound of pain, as at *Theb.*5.679 and 12.466. The sequence indicates that the sound is heard before Hypsipyle is recognized. For the connection of *gemo* with *geminus*, see *Theb.*6.172. Here, Hypsipyle and Eurydice, are equated as "twins" in their fate.

178. **neque enim illa comas nec pectora servat**: *neque enim*: "for she also does not care for". This combination of conjunctions is also found seventeen times in the *Thebaid*; see Klecka (1972: 236).

illa is again deictic, and objectifying.

comas...pectora: the tearing of hair and beating or even scratching of the breast is typical female funerary behaviour. See *Theb.*6.90n and 106n. Hypsipyle does not care for her hair either. At *Theb.*6.173, Eurydice: *sternit crines*. Tearing the hair and covering it with dust, or even excrement, was a tradition practised by mourning women. Alexiou (1974:25-6) examines female ritual behaviour at laments.

*Theb.*6.90n discusses *comas*.

servat: *servo*: *OLD* 6: keep in a given condition. Because of past and present status, both women might be expected to tend carefully to their hair and general appearance. Similar uses of *servo* are found at *Theb.*4.173 and 9.849.

179. **agnovit longe**: “recognizes in the distance”. A similar phrase occurs at *V.A.*10.843, and *Ov.Met.*10.719. The last time that the verb was used was at *Theb.*5.590: *agnoscit nefas*. The implication here is that Hypsipyle, seen as Opheltes’ murderer, is a *nefas* (cursed/unholy one) and, as such, an inauspicious presence at the funeral. Her arrival launches Eurydice into a personally-directed tirade.

agnosco: *OLD* 1c: recognize either a person or a thing, as at *Theb.*6.410: *emissos videre atque agnovere Pelasgi*, where the actions of seeing and recognizing are separated. Eurydice’s recognition of Hypsipyle plays with the topos of ἀναγνωρισίς found in tragedy and comedy. This recognition from afar is an inversion of close-up and detailed recognition. The result is not pleasure or surprise, the commonest reactions, but anger. *Theb.*6.162-5 also plays with ideas of recognition and knowledge. The whole speech is concerned with who has known the dead child and to what extent. Most (2005:esp.3-12) discusses “doubting” Thomas

in John 20 and examines the philosophical connections between knowing and seeing.

longe: from afar. The adverb has been used at *Theb.*6.29 of groans in a forest.

179. **socium...dolorem**: *socius*: *OLD* 1: kindred, and *dolorem*: *dolor*: *OLD* 1: physical pain. The same phrasing occurs at *Theb.*3.679. Eurydice is angry that Hypsipyle shares her grief in a way that suggests she is part of the family. Similar discord exists between Argia and Antigone at *Theb.*12.349-408. Here, *socium* plays with the idea of dysfunctional relations within a family, a theme found at *Theb.*1.1: *fraternas acies*. Bernstein (2008:64-104) contends that lack of familial solidarity is a constant theme in the *Thebaid*.

179. **indignata**: *indignor*: *OLD* 1: take offence at. Eurydice is offended that Hypsipyle, too, is lamenting. The same participle is applied to the soul of Turnus at *V.A.*12.952: *vitaque cum gemitu fugit indignata sub umbras*.

180. **hoc saltem...prohibete**: *SB* translates this as: “This at least ... forbid”. Hill suggests that *efficite* should be understood here. There is no need to change *prohibete*.

hoc is neuter “this thing”. This deictic use depersonalizes Hypsipyle further. Eurydice points to Hypsipyle and addresses the assembled dignitaries. “This thing”, to be forbidden, is Hypsipyle’s participation, not Hypsipyle herself. However this is

ambiguous. Eurydice uses a perfectly innocuous phrase – but it can be read differently, to mean “this thing [Hypsipyle]”.

saltem: “at least”, as at *Theb.*9.397. Eurydice moves from a malign and blood-thirsty demand to one more socially sanctionable. If the assembled dignitaries will not sacrifice Hypsipyle on the pyre, at least they should remove her from the ritual arena.

prohibete: keep away, as at *Silv.*2.1.231 and *Theb.*7.663. There may be a religious tone to her command: remove the polluting influence. *prohibete* is used by Myrrha at *Ov.Met.*10.321-2: *hoc prohibete nefas sceleri resiste nostro*. It may be seen as a hyperbolic synonym for *arceo*, as at *Hor.Carm.*3.1.1: *odi profanum vulgus et arceo*.

180. **o proceres... tuque o, cui**: *o* twice in one verse is not common. *Luc.*7.588, has: *o decus imperii, spes o suprema senatus*. The structure is also found at 1 Corinthians 15.55: “O death, where is thy sting? O grave where is thy victory”. Here, too, the second *o* is placed within the vocative phrase. Eurydice’s speech has included direct address before but this is the first use of *o*. Dickey (2002:225-9) discusses usage of *o*. Ostensibly there is epanalepsis here: the apostrophic *o* begins and ends the phrase. However, there are two different addressees so it is not true epanalepsis. Wills (1996:170-3) collects epanalepses in Silver Latin epic. It appears that the higher registers of poetry use *o* more than the lower; and that it is often used in imitation of Attic Greek. The doubling of *o* is more common in Greek than Latin, as at *Soph.Aj.*173: ὦ μέγαν φάτις, ὦ μάτερ and *Eur.Tr.*1081: ὦ φίλος, ὦ πόσι. Hinds (1998:119) demonstrates that this *o* address constitutes a kletic summons as

well as alluding to other apostrophic texts. Here Statius intensifies the emotional impact of that call by simply doubling the *o* itself.

Accordingly, in the lines *tuque o, cui pignora nostri/proturbata tori*, the *o* indicates that the whole of the relative clause is vocative, and *proturbata* duly follows. The elevated register of *o proceres* reinforces the paratragic/tragic nature of the address. *o* occurs three times in quick succession at *Theb.*5.33-4. Other examples of such *o* repetition in Statius are *Silv.*2.7.89- 90, *Theb.*8.239, 9.61, 11.468 and *Ach.*1.42. Examples of *o* followed by a relative pronoun occur at *Theb.*5.20, and 6.916.

Dickey (2002:352) suggests that *proceres* is complimentary rather than the mode of address from a subordinate female to a group of high-status men. Similar use of this mode of address is found at V.A.3.103 but this is its sole use in the *Aeneid*. A further single example is found at *Ov.Met.*3.530. Horsfall (2006:111) argues that the word is archaic and paratragic but this ascription is problematic. For, when Statius provides Latin equivalents for Greek ideas, they suggest a displaced Roman political subtext rather than archaic colour. *Theb.*6.130n and 133n discusses the possible Domitianic significance of *proceres*.

tuque o occurs at *Luc.*9.379 and *Val.Flac.*1.7. Zissos (2008: 82) claims that the phrasing is a “conventional gesture of imperial flattery”. If so, it is ironic here.

tu: the addressee may be construed as Polynices though there is no textual evidence for this reading. *SB* argues that this is “understood”; the addressee could not be Lycurgus because “you for whom” and “our marriage bed” are clearly about

different people. The expedition is in support of Polynices and he is indirectly responsible for Eurydice's loss.

180-1. **pignora.../ proturbata**: For a discussion of *pignora* meaning children see *Theb.* 6.50n.

proturbata: *proturbo*: OLD 1a: drive forward in confusion, as at *Theb.*5.662: *impiger obiecta proturbat pectora parma*. The verb is usually used in a military context, as at Liv.5.47.5: *alii congregati telis...proturbare hostes* and at V.A.9.441. The military metaphor suggests once more that, for all the accusations hurled at Hypsipyle, Opheltes is the first fatality of the war.

180-1. **nostri/...tori**: The use of the possessive adjective reinforces the communality of the marriage bed.

tori: *torus*: OLD 5: a marriage bed. Here, *torus* is synecdoche for marriage though the word *torus* itself recalls the couch for the remains of Opheltes, as at *Theb.*6.55n, where the same noun is used with different connotations. Eurydice once again asserts her status by identifying herself as a dutiful wife – even though proof of that duty, the “pledge” of the marriage bed, the heir – has been taken from her.

181-2. **auferte.../ invisam**: *aufero*: OLD 2: remove (an object). The verb is used as often of an object as of a person. “Take away that...”, indicates the nuance of the verb. Having depersonalised her, now Eurydice re-invests her with significance by

expressing a personal hatred for her, *invisam*. This echoes, in sense, one of the opening themes of *Theb.*1.1-2: *profanes/...odiis*.

ω duplicates *auferte*. Wills (1996:89-95) lists examples of the gemination of imperatives in epic. *Stat.Theb.*5.701 has: *parcite parcite* and 12.378 has the separated imperative: *iunge...iunge*. No example occurs at the end of a verse, though. The choice here is between the emphatic repetition of removal and the adjective which makes her an object of hatred. Both convey a similar message. Both should be recorded.

invisam: *OLD*: odious, it also has connotations of “the evil eye” or “accursed”. *NH* (1978:234), on *Hor.Carm.*2.14.23: *invisas cupressos*, claims that the adjective is used in contexts referring to death. *Hor.Carm.*1.10-11: *invisi horrida Taenari sedes* illustrates the same association by mention of the entrance to the underworld. Here, Hypsipyle is associated with the deaths of Opheltes and the menfolk of Lemnos. She is thus innately odious [cursed].

181-2. **supremis/...exsequiis**: This is tautologous. *suprema* are the last rites, *OLD* 5 and *exsequiae*, *OLD*, is a funeral procession, as at *Silv.*2.1.157 and *V.A.*7.5: *exsequiis...rite solutis*. The phrase indicates that the “final final” stage of the rites is soon to be performed. It is also ambiguous: take her away “from these rites” or “to her last rites”.

182-3. **se.../ miscet**: *misceo* with a reflexive pronoun implies “mingle with” others, *OLD* 6, as at, *Theb.*12.478 and *Tac.Hist.*3.17.15 and *Apul.Met.*4.35: *pompae populi*

prosequentis sese miscuit. V.A.1.440 has: *se.../...miscetque viris*, where Aeneas enters Carthage unannounced, and hence deceptively.

182. **funesta**: *funestus*: *OLD* 2: ceremonially unclean, also at *Theb*.5.745: *casibus, et semper Thebe funesta recedas*. Eurydice considers Hypsipyle to be a polluting influence. Parker (1983:32-48) argues for a tradition of the murderer as a pollutant at a funeral. The term is apt – at least in Eurydice’s own eyes – as *funestus* also means “deadly one”; see *OLD* 4. For, despite Hypsipyle’s protestations of innocence regarding the slaughter of the Lemnian men, and her claim to have saved her father, doubts are inevitable. Eurydice thereby voices these doubts and at the same time connects Hypsipyle with the death of Opheltes.

182. **parenti**: *parens*: parent. *Theb*.6.149n contrasts the roles of birth mother and wet-nurse. Dickey (2002:347) argues that the term *parens* is both polite and affectionate, which is appropriate for Eurydice’s argument.

183. **et in nostris spectatur et ipsa ruinis**: *in nostris... ruinis* is metaphor for the destroyed state of the house. *nostris* emphasizes the distinction between family and outsider Hypsipyle. *Theb*.6.85n examines use of *ruina* and its cognates.

ruina is often used in a figurative sense, as at *Hor.Carm*.2.17.8: *ille dies utramque ducet ruinam*. V.A.2.465-6, and 9.712-3 both use enjambment to emphasise the meaning of *ruina*. Here, its position at the end of the verse reinforces the sense of ending and anticipates Eurydice’s own collapse. *SB* translates this as “in our tragedy”, which fails to reflect this meaning but well explains the theatrical nature of

the scene. West (1969:64-5) collects examples of *ruina* used in this metaphorical sense.

spectatur: “is viewed”. The passive depersonalizes her. *SB* translates this passage as “why is she, too, on view in our tragedy?”.

Though Eurydice specifically relates *spectatur* to Hypsipyle, the verb may be easily transferred to *nostris...ruinis*. The whole funeral has been conducted as if it were a spectacle or performance. The verb *specto* makes the theatricality of the events clear. Eurydice both presents Hypsipyle as an unwelcome spectacle at the funeral and, seemingly unconsciously, offers herself as spectacle. Thus Hypsipyle is a spectacle twice over: once through the prejudiced eyes of Eurydice and once, possibly more accurately, through the eyes of the narrator and hence the spectators.

The verb is used elsewhere to convey the idea of spectacle. In Ovid cognates create this same effect, as *spectator* translates as “observer”, at *Met.*10.575, and *spectaculum* renders as “show” or “sight”, at *Met.*10.668. Such usage suggests an interest in critiquing the gaze of spectators, participants and reader alike. The title of Martial’s *Liber Spectaculorum* similarly illustrates an awareness of the spectacle and theatricality of performance outside the theatre.

184-5[b]: These verses are not found in P. The commentary below shows how they fit into the topos of a woman who collapses with emotion or at bad news. There is a stronger argument for excluding 185[b]: *sic ait abruptisque inmutuit ore querelis*. It is repetition of the material in 185[a]. The verses that follow, a “hanging-simile”,

provide comment on the whole of the previous scene including the collapse. They should be included as Hill asserts.

184. **cui luget complexa suos:** *cui*: for whom...?. Eurydice argues that Hypsipyle cannot be grieving because she is embracing her own (living) sons.

lugeo: OLD: mourn. The word has a strongly Greek flavour, in terms of both its cultural overtones and its etymological similarity to λυγρός.

complector: OLD 1: hold in the arms as a sign of affection, as at V.A.6.786: *centum complexa nepotes* and 12.430: *Ascanium fusis circum complectitur armis*.

Ov.*Her.*16.525 has the phrase: *complexo matrem*. The verb is a synonym for *amplexae* at *Theb.*6.113. *complector* has more affectionate than erotic connotations. The English equivalent is “hug”. Stat.*Theb.*3.504, and 12.337 bear out this interpretation. There are more uses in the *Silvae* than the *Thebaid*. Lyne (1978:135, and 273) discusses *amplector* and *complector*.

suos: *nostris* and *suos* are in opposition here. *suos* refers to her two sons. The maternal embrace is emphasized here and, by her embrace, Hypsipyle highlights the deprivation of Eurydice.

184-5. ait atque repente/ concidit: This is the end of her speech and she does not appear in the epic again; nor do the equivalent figures in Virgil and Lucan. The normative *ait* closure to an epic speech is followed by an event that defies expectation. Typically, at this point, the speaker would fall silent or withdraw.

Instead, excessive emotion causes her collapse. Physical enactment replaces verbal communication in reflecting her emotional state. However, it is not without precedent. These verses echo Luc.1.695, where a Roman matron speaks and then collapses: *haec ait et lasso iacuit deserta furore*. Likewise, the collapse of Lucan's Roman matron is one of many beginnings of the conflict he describes. Statius' treatment of Eurydice contrasts with that of Eur.*Hyps.*757b145-50 (Sommerstein) where Eurydice's anger is assuaged. Statius' manipulation of Euripides' plot sustains the unrelenting anger found throughout the *Thebaid*. Boegehold (1999:126-9) discusses the non-verbal significance of falling silent.

There have been, from the narrator, "stage directions". The frenzy of her speech produces the unexpected collapse. No response is given by anyone; not even by Lycurgus. Yet though dramatic her tirade is without effect, as is ultimately the case with the mother of Euryalus at V.A.9.497-502 and the matron at Luc.xx.xx. In the latter two cases war follows shortly afterwards. By analogy, Eurydice's speech becomes proleptic of the conflict that begins in *Thebaid* 7. In all three cases the ineffectiveness of the speech is emphasized.

Statius' narrative then moves straight into the fourth hanging simile. The reader does not know whether Eurydice has died or merely collapsed; her ultimate fate is unknown. At *Theb.*6.193, the focus moves to Lycurgus. Introduction 10 discusses hanging similes.

ait atque repente: "she spoke and then without warning...". The near simultaneity – *repente*: OLD 1:without warning – of the actions reinforces the frenzy of the speaker.

concidit: concido: OLD 1: fall down, especially dying, as at V.A.5.448-9: graviterque ad terram pondere vasto/ concidit, where Entellus is knocked out in a boxing match. Both funerary and sporting associations are appropriate here. See also Hor.*Carm.*3.16.11-13: *concidit auguris/ Argivi domus ob lucru/ demersa exitio*. The verb is most often used of a house. The enjambment of the verse, following on from the end of line *repente*, reinforces the melo-/dramatic effect.

185. **abruptis...querelis**: *abrumpo: OLD 5: put an end to. HRE* translates this as: “the objections on her lips at an end”. The core word *rumpo* implies a violent action. Violence is required to finish the complaints. Her “plaints”, as *SB* translates *querelis*, are “cut short” – but could have continued had she not reached the point of total exhaustion.

querela: OLD 1: expression of grievance, as at Silv.5.1.22-3: et iniustos rabidis pulsare querelis/ caelicolas. It could be expressed as: “tirade”. The narrator’s choice of word is a comment upon the fact that the speech has been a complaint against Hypsipyle rather than a lament for Opheltes. The word has been used as a plaintive song for lulling children to sleep, as at *Theb.*5.616: *longa somnum suadere querela*, but here this additional connotation is heavily ironic. The neglectful mother of a dead child bellows (rather than sings) that child to (his last) sleep.

185. **obmutuit ore**: Literally: “she becomes silent on her face”. Virgil uses the same phrasal combination at *A.*6.155: *dixit pressoque obmutuit ore*, when the Sibyl describes how Aeneas is to go into the Underworld.

obmutesco: OLD 1: become silent. The *-esco* termination indicates change.

ore: *os*: OLD 1: mouth. Reference to the mouth, rather than the voice, places emphasis on the sheer physicality of her tirade.

185b. **sic ait abruptisque immutuit ore querelis**: This verse adds nothing to *Theb.* 6.185a. Its sense is a repetition of the previous verse. *SB* labels the verse 185b, translating a and b just once. It may be omitted.

186-92: Statius introduces an extended simile about a cow and a calf. Statius generally provides a simile when there is comment to be made on an episode, as at *Theb.* 6.19-24, 52-3, and 114-7. This fourth simile, at *Theb.* 6.193, like the previous three are hanging similes. In each of the four, the simile here has no overt political or militaristic content. Its interpretation is left open: it is not explicitly joined to the subsequent narrative.

Statius' fourth hanging simile is a significant paraphrase of *Lucr.* 2.352-63. There, too, the simile of cow and calf is employed to describe the bond between child and parent and a parent's reaction to loss. Statius commonly uses images of cows/bulls in the *Thebaid*. Such images are found at: *Theb.* 1.131, 2.323, 3.330, 4.69, 4.397, 5.330, 6.864, 7.436, 9.82, 9.115, 10.511, 11.251, 12.169 and 12.601.

Yet though Statius' simile at *Theb.* 6.186-92 describes a rural scene, it is couched in language proleptic of the Theban conflict. Individual words and phrases are martial in flavour: *fraudatum*, *trepidae vires*, *sanguis*, *fera*, *duras*, *pastor*, *spoliata*, *questu*, *maesto...campo*.

Opheltes may be viewed as being in the same position as the calf. He is “cheated” of his rightful “first milk” or colostrum as he is taken from his mother and he is indeed (via the substitute mother) “carried off by a wild beast” (the snake) as well as being, rhetorically speaking, a sacrifice for the “cruel altar” prior to the war at Thebes. However, the language hints at numerous realities: the loss experienced by Hypsipyle, the different kind of loss experienced by Eurydice and the beginning of the war.

The situation and the language recall the literal behaviour and emotions of Hypsipyle when Opheltes is killed. At *Theb.*5.545-49, 588 and 630-2, Hypsipyle, too, wanders disconsolately, not wanting to go home. The “closed” and unambiguous simile that follows at *Theb.*5.600-4 is also about about loss and having milk but no suckling to feed. Such a remembrance subverts both the immediate situation where Eurydice is centrestage and the intertextuality with Lucretius.

186. **non secus ac**: Statius supplies another variant for introducing a simile. It and its further variation, *haud secus non*, are used twelve times in the *Thebaid*; see Klecka (1983:488). *non secus ac* does occur in the *Aeneid*, as at A.10.272 and 12.816, but is less common.

186. **primo...lacte**: literally “first milk”; that is, *colostrum*, the highly nutritious milk produced by mothers immediately after giving birth. Plin.*HN.*11.236 and 28.123, show an awareness of its nutritional properties. [Servius] on V.A.5.78 and

Soranus *Gynaeciorum*.2.40 also comment on *colostrum*. According to *Mart.*13.38.2, it was also served up as an exotic dish at fashionable banquets. Leary (2001: 88-9) supplies details. The latter also discusses the idea that *colostrum* was poisonous to some young animals, especially according to *Colum.*7.3.17. This notion of poisoned milk may be relevant to the construction of Hypsipyle. Dean-Jones (1994:222-3) examines accounts of *colostrum* in ancient medical writers.

186. **fraudatum...iuuencum**: *fraudo*: embezzle a thing from a person, as at *Theb.*4.100: *obuius et primo fraudaverit lacte iuuenicum*. The verb carries connotations of deception. The corollary of *fraudatum* is found in the use of *debeo* at *Hor.Carm.*1.3.5-6: *quae tibi creditum debes Vergilium*. This is the language of finance. Deception and theft are hinted at here.

iuuencus: a young bullock. The reasons for choosing a bull-calf for the simile are clear: it represents both the virility and the future leadership of the herd that have been lost. Ostensibly, the cow represents Eurydice and the bull calf Opheltes.

187. **cui trepidae vires**: *cui*: whose. This is an ethic dative.

trepidus: *OLD* 4: quivering, as at *V.G.*1.296: *foliis undam trepidi despumat aëni*. The adjective and its cognates are frequent in the *Thebaid*, see *PHI*, and are the corollary of the frequently-expressed anger in the poem. The young heifer's lack of strength immediately after birth makes it shake.

vires: “strength”. *sunt* must be supplied. *Theb.*6.18n discusses *vires*. There is a semantic oxymoron here: force and shaking.

187. **solus ab ubere sanguis**: *solus*: alone. In literal terms, the breast is said to provide blood rather than milk but *sanguis* can mean, *OLD* 4: vital force, as at *V.A.*2.638-9: *vos o, quibus integer aevi/ sanguis*. Yet whilst “vital force” is a possible meaning, the horror of blood is also present. *sanguis* is usually used of blood within the body, as at *Tac.Ann.*12.47.3: *ubi sanguis in artus se extremos suffuderit, levi ictu cruorem eliciunt*.

ab ubere: *uber*: *OLD* 1: breast or teat. The phrase, repeated from *Theb.*4.746, has maternal and nurturant, rather than erotic or funerary, associations. Augoustakis (2010:38-9) considers it “the very source of motherhood” and therefore implies the equality of Eurydice and Hypsipyle. *Stat.Theb.*5.483-5 and 519-24 use “breasts” as a biological term for motherhood. *Sen.Oed.*1038-9, and *Phoen.*535-6 use the term similarly. Here, though, there is the startling juxtaposition of “breasts”, not with milk but with blood/life force.

188. **seu fera seu ...pastor**: *seu...seu*: “either...or”. The repetition of *seu* is a prelude to the greater repetition of *nunc* at *Theb.*6.189-91.

fera: a wild beast. *Silv.*2.5.11 has the similar phrase: *sed victus fugiente fera*. See Newlands (2011:196) on *fera* as wild beast. The gender presumes [*bestia*]. The juxtaposition of *fera* and *pastor* creates a contrast. Opheltes, like the tame lion of *Silv.*2.5, is “carried off” by a wild beast.

pastor: OLD 1: herdsman, especially a shepherd. The noun is in contrast with *fera*. The one symbolizing organisation and the other wildness. The idea a “shepherd who carries off” recalls Paris and Helen.

188. **duras avexit...ad aras**: “carried off to the cruel altars”. This peculiar zeugma: *a-...ad*, indicates divergent directions. The altars are “cruel” because the victims are slaughtered there. They are also made of stone. Statius also invests altars with emotion elsewhere, for example at *Theb.*6.10: *tristes*; 8.479: *saevas*; and 9.638: *gelidas*. de Jong (1987:101-148) examines the “embedded focalization” of these adjectives. There is also a dual language play: ἄρα means “curses”. The phrase *ad aras* often occurs at the end of a hexameter, as at *Theb.*8.479, 9.722 and 10.666.

189-91. **nunc.../nunc.../nunc.../tunc**: The repeated use of the present tense and the anaphora, encourage the reader to follow the events, as in real time. Such triple repetitions also occur at *Hor.Epod.*5.53-4 and *Ov.Met.*10.657-8. Wills (1996:106-11) considers the repetition of such temporal conjunctions. The use of *tunc* changes the mood, and nature, of what is happening. The frantic search envisaged through the anaphora is replaced by resigned “then” and reinforced by the idea of “*piget*”. The assonance of the four monosyllables clarifies the sequencing.

189. **spoliata parens**: *spolio*: OLD 5: robbed, as at *Silv.*5.1.53: *deficit et nulli spoliata remurmurat aerae*. The robbery is of two kinds: that from individuals and military rapine, as at *V.A.*5.224: *corpus spoliatum lumine* and *Ov.Met.*14.71: *Scylla sociis spoliavit Ulixen*. *parens* is the appropriate word here because this cow has just

given birth. *spolia*, a close cognate, is also suggestive of the military metaphor, *spolia opima*, as at V.A.10.449, *spoliis...opimis*. The immediate context is the loss of a child but the event is also proleptic of the fighting to come.

Known primarily through the *Homeric Hymn to Demeter* and *Ov.Met.5.346-71* (~*Fast.* 4.417-618) the archetypal story of a mother deprived of her child is that of Ceres and Persephone. Here, though, the parent is compared to a cow, and the prime function of cow is to provide milk through the udder/breast. That is to say that Eurydice is like Hypsipyle, whose only role is that of wet-nurse. Yet again Eurydice and Hypsipyle are equated; both are equally bad as “mothers”, and both can be criticised. The two are “maternal twins”, as Eteocles and Polyneices are twin pretenders.

189-90. **vallem...flumina/ arbusta...vacuosque...agros**: The fields are empty because the bull calf is not there. *vacuosque...agros* is also found at V.G.2.54, *Ov.Met.7.653*, and *Luc.2.441*. The sequence indicates searching valleys, then rivers, then amongst trees/shrubs by the rivers, and then back to the fields. Although the adjective *vacuos* agrees with *agros* it applies to the entire sequence: all are empty. “Naked nouns” in Statius, that is, nouns without adjectives, are deliberate. Here, they create a sequence which ends with emptiness.

190. **armenta movet**: *armentum*: herd, as at *Theb.5.203* and 504. *armenta* is found in P and Σ. Hill and *HRE* follow the reading. Wakefield prefers *arbusta*. The search is, then, like that of Demeter for her daughter in the *Hymn Hom.Cer.38-41* or

Ov.*Met.*5.438-45. If *arbusta* is chosen, the implication is “rummaging” or “searching”. Both readings should be recorded.

*movet: moveo: OLD 15: move to tender feelings, as at Theb.*12.330-1: *nullasne tuorum/movisti lacrimas?* The landscape is animated and emotionally responds to the loss.

190. **vacuos interrogat agros:** *vacuos...agros:* “empty fields”. The combination occurs at V.G.2.54, Luc.2.441, 2.602, 9.162 and Val.Flac.3.222. In Lucan the emptiness of the battlefield is described. The simile plays with this image which will be picked up again by: *maesto...campo*, in the next verse. The heifer is so desperate that she questions even empty fields. The image of an animated creature asking questions of an empty space is startling.

The image could be considered a hyperbolic response to such ideas of animation as V.E.10.14-15: *etiam flevete myricae/ pinfer illum etiam sola sub rupe iacentem.*

interrogo: question. The verb is common in the comedies of Plautus and the vituperative legal orations of Cicero, see *PHI*. This less-elevated register reflects the absence of dignity and urgency inherent in the questioning. The Plautine citations are: *Merc.*185, *Am.*438 and 753, *Ci.*577, *Tru.*650, *Men.*789 and 917, *Cu.*340, *Ep.*250, *Poe.*730, *Au.*161 and *Most.*990. The legal connotations of the term are suggested by Cic.*Fl.*10.22: *legibus interrogari*, and Cic.*Dom.*29.77: *consules legibus ambitus interrogati*. This is one of the few occasions where Statius’ register of language

seems to move away from that of traditional epic. The way in which the cow is questioning further personifies/animates the already animated field.

191. **piget ire domum**: *piget*: OLD 1a: it is not a pleasure. This emotion is the opposite of the normal. Returning home should be a pleasure, instead it “displeases”. The idea is an inversion of *linquunt flentes* at *Theb.*6.110. The cognate *piger* occurs at *Theb.*5.600 to describe the snake which kills Opheltes. There is an inversion here: the snake was slow to approach; the mother is slow to leave. The failure of the *domus*, and therefore the lack of pleasure in returning to it, is a major theme of the *Thebaid*.

191. **maestoque...campo**: “on the sad field”. This is an example of enallage. The plain is “sad” because of the lost child; it alone offers an emotional reaction to the loss. The phrase is an example of both the animation of objects and the pathetic fallacy. No animal or person is there to provide consolation. *maestus* is a common “infernal” epithet, as at *Theb.*4.545, [V.]*Culex.*273 and *Sen.Thy.*17. See Parkes (2012:255) on *Theb.*4.545 for the use of *maestus* in this context.

campo: OLD 3, 7 and 92 : *plain; field; theatre of action*. The location has numerous associations: on an open plain all is visible, hence the cow’s disappointment. A plain is also the obvious place for a conflict, whether it be Pharsalia, the duel between Aeneas and Turnus at V.A.12.353, or the πεδῖον τὸ Ἀρήιον of Jason, at Ap.Rhod.Arg.3.495. In the *Iliad* no significant detail is given about the area between the ships and Troy; it is described merely as a plain. Clay (2011:38-55) details the geography of the battlefield at Troy and the role of the plain within it. The phrase

carries Hadean resonances through V.A.6.441-2: *Lugentes Campi*. A further association is that the C-/campus [Martius] is the location for imperial funerals, outside the *pomerium* and the military training ground in Rome. See Erasmo (2012:26-38) for the use of the Campus Martius. It is therefore both proleptic of the Theban conflict and analeptic of the field on which Opheltes died, as at *Theb*.5.588: *pererratis...campis*.

191-2. **novissima.../ exit**: *novissimus*: *OLD* 2: last. There is a notional adjective but the common adjectival form is the superlative. Similar phrasing is found at *Theb*.8.386: *qui mente novissimus exit*. Here, the cow, is the “very” last to leave the plain. Once again Statius plays with ideas of last and first. If the simile is applied to Opheltes, he is the newest/youngest/first in the field of battle, *maestoque novissima campo* and the first to die in the conflict. Introduction 4 discusses use of the name Archemorus.

exit: leaves. However the phrase is enjambed and *exit* constitutes the first word of the following verse. *exit* thereby creates an unusual early break in verse 192.

192. **oppositas impasta avertitur herbas**: *oppositus*: *OLD* 1: “situated in front of”; *OLD* 3: “hostile”. Both of these meanings are inherent in the phrase. The grazing is positioned in front of her but it is unpleasant to her because she has lost her calf.

impasta: *impascor*: “not having eaten”, as at V.A.9.339 and 10.723. The participle will be used at *Theb*.6.599: *impasti fremitum...leonis*. The image recalls

*Theb.*5.603-4: *advectos horrida maesto/ excutit ore cibos*. See *Theb.*6.186n for the connection between these two similes.

avertitur: “turns [herself] away”. *V.G.*3.498-9 provides a close comparison:

immemor herbae/ victor equus fontesque avertitur. She turns herself away unfed.

The verb is middle and though found more in Greek, its use becomes a feature especially of post-Virgilian epic. *CAH* (2011:225-6) supplies evidence. [Servius] on *V.A.*1.104 says that the use of the passive [middle] form rather than the active is very frequent, *creberrima*, and that its use is to make the language *bellior*. There is a similar use of passive/middle at *Silv.*2.1.7.

herbas: “grass”. The Greek equivalent is φόρβη. Allusions to nourishment, the wetnurse, the birth-mother and the breast have been frequent during the scene. Here, the nurturer returns without having eaten food herself. The seemingly innocent scene also recalls the bloody image of *Theb.*5.590-1: *pallida sanguineis infectas roribus herbas/ prospicit*.

BIBLIOGRAPHY

- ACOSTA-HUGHES, B. (2002). *Polyeideia* (Berkeley).
- ADAMS, J. N. (1982). *The Latin Sexual Vocabulary* (London).
- ADAMS, J. N. (2008). *Bilingualism and the Latin Language* (Cambridge).
- ADAMS, J. N., and MEYER, R. G., (1999). *Aspects of the Language in Latin Poetry*. Volume 93 of Proceedings of the British Academy (Oxford).
- AHL, F. (1985). *Metaformations* (Ithaca).
- (1986). 'Stattius' *Thebaid*: A Reconsideration', *ANRW*, 2.32.5, 2803-2912.
- AHRENS, J. (1950). '-fer and -ger: their extraordinary preponderance among compounds in Roman poetry', *Mnemosyne*, 4th series, 3:241-62.
- ALCOCK, S. E. (1993). *Graecia Capta: The Landscapes of Roman Greece* (Cambridge).
- (2002). *Archaeologies of the Greek Past* (Cambridge).
- ALEXIOU, M. (1974). *The Ritual Lament in the Greek Tradition* (Cambridge).
- ALTER, R. (1981). *The Art of Biblical Narrative* (New York).
- (1985). *The Art of Biblical Poetry* (New York).
- ANDRÉ, J. (1949). *Étude sur les termes de couleur dans la langue latine* (Paris).
- ANZINGER, S. (2007). *Schweigen im römischen Epos. Zur Dramaturgie der Kommunikation bei Vergil, Lucan, Valerius Flaccus und Statius* (Berlin).
- ARIETI, J. A. (1975). 'Nudity in Greek Athletics', *CW*, 68: 431-6.
- ASSO, P. (2008). 'Apostrophe in Lucan', *Materiali e Discussioni per l'analisi dei testi classici*, 61: 245-57.
- AUSTIN, C., and BASTIANINI, G. (2002). *Posidippi quae Supersunt Omnia* (Milan).

- AUSTIN, R.G. (1964). *P. Vergili Maronis Aeneidos Liber Secundus* (Oxford).
 ---- (1971). *P. Vergili Maronis Aeneidos Liber Primus* (Oxford).
- AXELSON, B. (1945). *Unpoetischer Wörter* (Lund).
- BABITZ, L. E. (2007). *Actors and Audience in the Roman Courtroom* (London).
- BACHELARD, G. (1994). *The Poetics of Space*, 2nd edn., (Cambridge MA).
- BAILEY, R.V. (1935). *Religion in Virgil* (Oxford).
- BAIN, D. (1977). *Actors and Audience: a Study of Asides and Related Conventions in Greek Drama* (Oxford).
- BAKKER, E.J. (2005). *Pointing to the Past: from Formula to Performance in Homeric Poetics* (Cambridge MA).
- BARAGWANATH, E. (forthcoming 2013). *The Mythic Plupast in Herodotus*.
- BARCHIESI, A., ROSATI, G., and KOCH, L (2007). *Ovidio: Metamorfosi. Volume II, Libri III-IV* (Florence).
- BARLETTA, B. A. (2001). *The Origins of the Greek Architectural Orders* (Cambridge).
- BARTSCH, S. (1994). *Actors in the Audience: Theatricality and Doublespeak from Nero to Hadrian* (Cambridge MA).
- BATE, J. (2000). *The Song of the Earth* (London).
- BAUDRILLARD, J. (1994). *Simulacra and Simulacrum* (Michigan).
- BEARD, M. (2007). *The Roman Triumph* (Cambridge MA).
- BEARD, M., NORTH, J., and PRICE, S. (1998). *Religions of Rome*, 2 vols., (Cambridge).
- BENICHOUSAFAR, H. (2004). *Le Tophet de Salamambo a Carthage; Essai de Reconstitution* (Rome).

- BENNETT, H. (1923). 'The Exposure of Children in Ancient Rome', *CJ*, 18: 341-51.
- BLOOM, H. (1997). *The Anxiety of Influence*, 2nd edn., (Oxford).
- BOARDMAN, J. (1997). *The Great God Pan: The Survival of an Image* (London).
 ---- (2001). *Greek Gems and Finger Rings*, 2nd edn., (London).
- BOEGEHOLD, A. L. (1999). *When a gesture was expected* (Princeton).
- BOND, G. (1963). *Euripides: Hypsipyle* (Oxford).
- BOWERSOCK, G. (1984). *Roman Arabia* (Cambridge MA).
- BOWIE, A. M. (2007). *Herodotus Histories Book VIII* (Cambridge).
- BRADLEY, K (1986). 'Wet nurses at Rome', in Rawson, B., *The Family in Ancient Rome* (London), 201-229.
- BRADLEY, M. (2009). *Colour and Meaning in Ancient Rome* (Cambridge).
- BRAUDY, L., and COHEN, M. (2009). *Film Theory and Criticism*, 7th edn., (Oxford).
- BRAUND, S. (1996). 'Ending Epic: Statius, Theseus and a Merciful Release', *PCPhS* 42: 1-23.
- BREWSTER, H., and LEVI, P. (1997). *The River Gods of Greece* (London).
- BRINK, C. O. (1971). *Horace on Poetry: The Ars Poetica* (Cambridge).
- BRONEER, O. (1955). 'The temple of Palaemon', *Hesperia*, 27:1-55.
- BROWN, J. (1994). *Into the Woods: Narrative Studies in the Thebaid of Statius with to Books IV-VI* (Unpublished Diss. Cambridge).
- BROZEK, M. (1965). 'De Statio Pindarico', *Eos*, 55: 338-40.
- BURGUIÈRE, P., GOUREVITCH, D., and MALINAS, Y. , eds., (1986-2009). *Maladies des femmes* (with French translation), 3 vols. Collection Budé (Paris).

- BURKERT, W. (1983). *Homo Necans* (Berkeley).
- (1985). *Greek Religion* (Cambridge MA).
- (2001). *Savage Energies* (Chicago).
- BUXTON, R. (1994). *Imaginary Greece: the Context of Mythology* (Cambridge).
- CAIRNS, D.L. (2010). *Bacchylides: Five Epinician Odes* (Cambridge).
- CAIRNS, F. (1972). *Generic Composition in Greek and Roman Poetry* (Edinburgh).
- (1989). *Virgil's Augustan Epic* (Cambridge).
- CALDELLI, M. L. (1993). *L'Agon Capitolinus: storia e protagonisti dall' istituzione domizinea al IV secolo* (Rome).
- CARTLEDGE, P. (1979). *Sparta and Lakonia* (London).
- (2001). *Spartan Reflections* (London).
- CASALI, S. (2005). 'Further Voices in Ovid *Heroides* 7', *Hermathena*, 177-8: 14-58.
- CEBRIAN, R. B. (2008). *Singing the Dead: A Model for Epic Evolution* (Brussels).
- CHANTRAINE, P. (1973). *Grammaire Homérique*, 2 vols., (Paris).
- CLACKSON, J., and HORROCKS G. (2011). *The Blackwell History of the Latin Language* (Oxford).
- CLARIDGE, A. (1998). *Rome* (Oxford).
- CLAUSEN, W. V. (1994). *A Commentary on Virgil: Eclogues* (Oxford).
- COCKLE, W. E. (1987). *Euripides: Hypsipyle* (Rome).
- COFFEE, N. (2009). *The Commerce of War: Exchange and Social Order in Latin Epic* (Chicago).
- COLEMAN, K. M. (1986). 'The Emperor Domitian and Literature', *ANRW*, II 32. 5: 3087-115.

- (1988). *Statius: Silvae IV. Edited with an English Translation and Commentary* (Oxford).
- (1990). 'Fatal Charades: Roman Executions Staged as Mythological Enactment', *JRS*, 80: 44-73.
- COLLARD, C., and CROPP, M. (2010). *Euripides' Fragments: Oedipus-Chrysippus. Other Fragments* (Cambridge MA).
- CONNOR, W. R. (1988). 'Seized by the Nymphs: Nympholepsy and Symbolic Expression in Classical Greece', *Cl.Ant.*, 7:155-89.
- CORNELL, T. J. (1995). *The Beginnings of Rome* (London).
- COURTNEY, E. (1980). *A Commentary on the Satires of Juvenal* (London).
- (1993). *The Fragmentary Latin Poets* (Oxford).
- COWAN, R. (2003). "*In my beginning is my end*": *Origins, Cities and Foundations in Flavian Epic* (Unpublished diss., Oxford).
- (2011). 'Hopefully surviving and the despair of *devotio*', *PVS*, 27:58-98.
- CRIADO, C. (2000). *La teología de la Tebaida Estaciana. El anti-virgilianismo de un clasicista* (Hildesheim).
- CURRIE, B. (2005). *Pindar and the Cult of Heroes* (Oxford).
- CURTIUS, E. R. (1953). *European Literature and the Latin Middle Ages* (London).
- DAM, H.-J. van (1984). *P. Papinius Statius: Silvae Book II. A Commentary* (Leiden).
- D'ARMS, J. H. (1970). *Romans on the Bay of Naples* (Cambridge MA).
- DAVIS, P. J. (2006). 'Allusion to Ovid and Others in Statius' *Achilleid*', *Ramus*, 35:129-43.
- DE JONG, I. (2007). *Narrators and Focalizers* (London).
- (2001). *A Narratological Commentary on the Odyssey*. (Cambridge).

- DEAN-JONES, L. A. (1994). *Women's Bodies in Classical Greek Science* (Oxford).
- DEFERRARI, R. J. (1926). *St. Basil: The Letters* vol.1 (Cambridge MA).
- DENNISTON, J. D. (1939). *Euripides: Electra* (Oxford).
- DEWAR, M. J. (1991). *Statius: Thebaid IX: Edited with an English Translation and Commentary*. (Oxford).
- DICKEY, E. (2002). *Latin Forms of Address from Plautus to Apuleius* (Oxford).
- (2007). *Ancient Greek Scholarship: A Guide to Finding, Reading, and Understanding Scholia, Commentaries, Lexica, and Grammatical Treatises: From Their Beginnings to the Byzantine Period* (Oxford).
- DIGGLE, J. (2004). *Theophrastus: Characters* (Cambridge).
- DILKE, O. A. W. (1954). *Statius: Achilleid. Edited with Introduction, Apparatus Criticus and Notes* (Cambridge).
- DINTER, M. (2005). 'Epic and Epigram: Minor Heroes in Virgil's *Aeneid*', *CQ*, 55(1): 153-69.
- DIXON, S. (1988). *The Roman Mother* (Oklahoma).
- DOMINIK, W. J. (1990). 'Monarchal Power and Imperial Politics in Statius' *Thebaid*.' in A. J. Boyle (ed.), *The Imperial Muse. Flavian Epicist to Claudian* (Victoria), 74-97.
- (1994a). *The Mythic Voice of Statius: Power and Politics in the Thebaid* (Leiden).
- (1994b). *Speech and Rhetoric in Statius' Thebaid*. (Hildesheim).
- DORCEY, P. F. (1992). *The Cult of Silvanus: A Study in Roman Folk Religion*. (Atlanta).
- DUMÉZIL, G. (1996). *Archaic Roman Religion* vols. 1 and 2 (Baltimore).

- DURRY, M. (1950). *Éloge funèbre d'une matron romaine (Éloge dit de Turia)* (Paris).
- DYKE, A. R. (1996). *A Commentary on Cicero De Officiis* (Michigan).
- ECO, U. (1995). *Six Walks in the Fictional Woods* (Cambridge MA).
- ECO, U., and WEAVER W. (1987). *Travels in Hyperreality* (London).
- EDGEWORTH, R. J. (1992). *The Colors of the Aeneid* (New York).
- EDWARDS, C. (2007). *Death in Ancient Rome* (New Haven).
- ELLESTRÖM, L. (2010). *Media, Borders, Multimodality and Mediality* (London).
- ENGELS, D. (1990). *Roman Corinth: An Alternative Model for the Classical City* (Chicago).
- ERASMO, M. (2008). *Reading Death in Ancient Rome* (Columbus).
- (2012). *Death, Antiquity and its Legacy* (London).
- ERNOUT, A. (1974). *Morphologie Historique du Latin* (Paris).
- ESTÈVE, S. A. (2005). 'Color épique et color tragique dans la Thébàide de Stace: récits de nefas et stratégies narratives', *Latomus*, 64: 96-120.
- FANTHAM, E. (2009). *Latin Poets and Italian Gods* (Toronto).
- FARNELL, L. R. (1896-1909). *Cults of the Greek States*, 5 vols., (Oxford).
- (1921). *Greek Hero Cults and Ideas of Immortality* (Oxford).
- FAULKNER, A. (2008). *The Homeric Hymn to Aphrodite* (Oxford).
- FEENEY, D. (1984). *The Gods in Epic: Poets and Critics of the Classical Tradition* (Oxford).
- FELDHERR, A. (1998). *Spectacle and Society in Livy's History*. (Berkeley).
- FERBER, M. (1999). *A Dictionary of Literary Symbols* (Cambridge).
- FITZGERALD, W. (2000). *Slavery and the Roman Literary Imagination* (Cambridge).

- FLOWER, M. A. (2008). *The Seer in Ancient Greece* (California).
- FOGEN, T. (2009). *Tears in the Greco-Roman World* (Berlin).
- FORTGENS, H. W., ed., (1934) *P. Papinii Statii de Opheltis funere Carmen epicum, Theb. VI 1-295, versione Batava commentarioque exegetico instructus, diss.* (Groningen).
- FOWLER, D. P. (2000). *Roman Constructions: Readings in Postmodern Latin* (Oxford).
- GALE, M., ed., (2004). *Latin Epic and Didactic Poetry. Genre, Tradition and Individuality* (Swansea).
- GAMMACURTA, T. (2006). *Papyrologica Scaenica* (Rome).
- GANIBAN, R.T. (2007). *Statius and Virgil: The Thebaid and the Reinterpretation of the Aeneid* (Cambridge).
- GARBER, M., and VICKERS, J. (2003). *Medusa*. (London).
- GARLAND, R. (2001). *The Greek Way of Death* (London).
- GARTNER, U. (1995). *Gehalt und Funktion Gleichnisse bei Valerius Flaccus* (Stuttgart).
- GATES, C. (2005). *Ancient Cities* (New York and London).
- GEER, R. M. (1935). 'The Greek Games', *TAPhA*, 66: 208-21.
- GEERTZ, C. (1973). *The Interpretation of Cultures* (New York).
- GENETTE, G. (1997). *Paratexts: Thresholds of Interpretation* (Cambridge).
- GEORGACOUPOLOU, S. (2005). *Aux Frontières du Récit Épique: l'Emploi de l'Apostrophe du Narrateur dans la Thébaïde de Stace* (Brussels).
- GERHENSON, D. (1991). *Apollo the Wolf* (Washington).
- GIBSON, B. J. (2004). 'The Repetitions of Hypsipyle', in M. R. Gale (ed.), *Latin Epic and Didactic Poetry*, (Swansea), 149-80.

- (2006). *Statius: Silvae 5*. (Oxford).
- GOLDEN, M. (1998). *Sport and Society in Ancient Greece* (Cambridge).
- GOLDHILL, S. (1994). *Art and Text in Ancient Greek Culture* (Cambridge).
- (2007). 'What is ekphrasis for?', *CPh*, 102: 1-19.
- GOLDMAN, L. (1999). *The Anthropology of Cannibalism* (London).
- GOW, A. S. F. (1952). *Bucolici Graeci* (Oxford).
- GOW, A. S. F., and PAGE, D. L., eds, (1968). *The Greek Anthology: The Garland of Philip*, 2 vols., (Cambridge).
- GOWERS, E. (2012). *Horace: Satires, Book 1* (Cambridge).
- GRAF, F. (2009). *Apollo* (London).
- GREEN, E., and SKINNER, M. B. (2009). *The New Sappho on Old Age* (Cambridge MA).
- GREENBLATT, S. (2005) *Renaissance Self-Fashioning* (Chicago).
- GRIFFIN, J. (1985). *Latin Poets and Roman Life* (Oxford).
- HALL, E., and WYLES, R. (2008). *New Directions in Ancient Pantomime* (Oxford).
- HALL, J. B. (1969). *Claudian, De Raptu Proserpinae* (Cambridge).
- HALL, J. M. (2002). *Hellenicity* (Chicago).
- HALLET, C. H. (2005). *The Roman Nude: Heroic Portrait Statuary 200 BC-AD 300* (Oxford).
- HALLIWELL, S. (2008). *Greek Laughter*. (Cambridge).
- HAME, K. J. (2008). 'Female Control of Funeral Rites in Greek Tragedy', *Classical Philology*, 103: 1:1-15.
- HAMMOND, N. (1967). *Epirus* (Oxford).
- HARDIE, P. (1986). *Virgil's Aeneid: Cosmos and Imperium* (Oxford).
- (1993). *The Epic Successors of Virgil* (Cambridge).

- (1994). *Virgil: Aeneid 9* (Cambridge).
- (2002). *Ovid's Poetics of Illusion* (Cambridge).
- (2012) *Rumour and Renown: Representations of Fama in Western Literature* (Cambridge).
- HARRISON, S. J. (1997). *Virgil: Aeneid 10* (Oxford).
- HAUBOLD, J. (2000). *Homer's People* (Cambridge).
- HEATH, J. (2005). *Talking Greeks* (Cambridge).
- HEINSIUS, N. (1742). *Adversariorum Libri IV*, ed. Burmann, P. (Harlinga).
- HENDERSON, J. (1991). *Fighting for Rome: Poets and Caesars, History and Civil War* (Cambridge).
- (1999). *Writing Down Rome* (Oxford).
- (2006). *Oxford Reds* (London).
- HERSHKOWITZ, D. (1998). *Valerius Flaccus' Argonautica: Abbreviated Voyages in Silver Latin Epic*. (Oxford).
- HESLIN, P. J. (2005). *The Transvestite Achilles* (Cambridge).
- (2008). 'Statius in Greek Tragedians on Athens, Thebes and Rome' in SMOLENAARS, J., VAN DAM, H-J, and NAUTA, R., eds. *The Poetry of Statius, Mnemosyne, Supplementa 306*: 111-128 (Leiden).
- HEYWORTH, S. (2007). *Classical Constructions* (Oxford).
- HEYWORTH, S., and MORWOOD, J. (2011). *A Commentary on Propertius Book 3* (Oxford).
- HILL, D. E. (2008). 'Statius' Debt to Virgil', *PVS*, 26: 52-65.
- (2008). 'Jupiter in *Thebaid* 1 again' in SMOLENAARS, J., VAN DAM, H-J, and NAUTA, R., eds. *The Poetry of Statius, Mnemosyne, Supplementa 306*: 129-42 (Leiden).

- HINDS, S. (1998). *Allusion and Intertext* (Cambridge).
- HOLLIS, A. S. (2007). *Fragments of Roman Poetry c.60 BC-AD 20* (Oxford).
- (2009). *Callimachus: Hecale*, 2nd edn., (Oxford).
- HOPE, V. (2009). *Roman Death* (Hambledon).
- HORDEN, P., and PURCELL, N. (2000). *The Corrupting Sea* (Oxford).
- HORNBLOWER, S. (1991). *A Commentary on Thucydides: Volume 1: Books 1-111* (Oxford).
- HORNBLOWER, S., and MORGAN, C. (2007). *Pindar's Poetry, Patrons and Festivals* (Oxford).
- HORSFALL, N. (2003). *Virgil, Aeneid 11. A Commentary* (Leiden).
- HOUSMAN, A. E. (1972). *The Classical Papers of A.E. Housman*, 3 vols., J. Diggle, and F. R. D. Goodyear, eds., (Cambridge).
- HUNTER, R., and RUSSELL, D. (2011). *Plutarch: How to Study Poetry* (Cambridge).
- HUSKINSON, J. (1996). *Roman Children's Sarcophagi* (Oxford).
- HYLAND, A. (1990). *Equus: The Horse in the Roman World* (New Haven).
- INNES, D., HINE, H., and PELLING, C., eds, (1995). *Ethics and Rhetoric: Classical Essays for Donald Russell* (Oxford).
- ISER, W. (1978). *The Art of Reading: A Theory of Aesthetic Response* (Baltimore).
- JOCELYN, H. D. (1967). *The Tragedies of Ennius* (Cambridge).
- JONES, B. W. (1992). *The Emperor Domitian* (London and New York).
- JOSHEL, S. R. (1986). 'Nurturing the Master's Child: Slavery and the Roman Child-Nurse', *Signs*, 12: 3-22.
- KAHANE, A., and LAIRD, A. (2001). *A Companion to the Prologue of Apuleius' Metamorphoses* (Oxford).

- KASSEL, R. (1958). *Untersuchungen zur Griechischen und Römischen Konsolationliteratur* (Munich).
- KASTER, R. A. (2007). *Emotion, Restraint and Community in Ancient Rome* (Oxford).
- KAZENSTEIN, H. J. (1993). *History of Tyre* (Jerusalem).
- KEITH, A. (2000). *Engendering Rome* (Cambridge).
- (2008). 'Etymological Wordplay in Flavian Epic', in Francis Cairns (ed.), *Papers of the Langford Latin Seminar 13*. (Arca 13): 231-54. (Leeds).
- KELLY, A. (2007). *A Referential Commentary and Lexicon to Homer's Iliad VIII* (Oxford).
- KENNEY, E. J. (1977). *Lucretius De Rerum Natura: Book 3* (Cambridge).
- KIERKEGAARD, S., (1985 [1843]). *Fear and Trembling* (London).
- KING, C. M. (1971). 'Seneca's *Hercules in Oeta*: A Stoic Interpretation of the Greek Myth', *Greece and Rome*, 18: 215-22.
- KLECKA, J. (1983). *Concordantia in Publium Statium* (Hildesheim).
- KÖNIG, J. (2000). *Athletic Training and Athletic Festivals in the Greek Literature of the Roman Empire* (Cambridge).
- KRISTEVA, J. (1984). *Powers of Horror: An Essay in Abjection* (Columbia).
- KRISTOL, S. (1990). *Labor and Fortuna in Virgil's Aeneid* (New York and London).
- KROLL, W. (1959). *Catull* (Stuttgart).
- KRUGER-COOPER, G. L. (2002). [After K. W. Kruger]. *Greek Syntax*, 4 vols. (Michigan).
- KURTZ, D., and BOARDMAN, J. (1971). *Greek Burial Customs* (London).

- KYRIAKIDIS, S., and DE MARTINO, F., eds. (2004). *Middles in Latin Poetry*. (Bari).
- LAES, C. (2011). *Children in the Roman Empire: Outsiders Within* (Cambridge and New York).
- LAIRD, A. J. W. (1999). *Powers of Expression, Expressions of Power* (Oxford).
- LARSON, J. L. (2001) *Greek Nymphs: Myth, Cults, Lore* (Oxford).
- LATTIMORE, R. (1942). *Themes in Greek and Latin Epitaphs* (Urbana).
- LEARY, T. J. (2001). *Martial Book XII* (London).
- LEE, H. D. P. (1967). *Zeno of Elea* (Amsterdam).
- LEFKOWITZ, M. (1986). *Women in Greek Myth* (London).
- (1981). *Heroines and Hysterics* (London).
- LEIGH, M. (1997). *Lucan: Spectacle and Engagement* (Oxford).
- LENFANT, D., (2004). *Ctésias de Cnide* (Paris).
- LETIZIA, M. (1993). *L'Agon Capitolinus* (Rome).
- LEVENE, D. S., and NELIS, D. P. (2001). *Clio and the Roman Poets* (Leiden).
- LEWIS, C. S. (1936). *The Allegory of Love* (Oxford).
- LI WEI (2006). *The Bilingualism Reader*, 2nd edn. (London).
- LING, R. (1991). *Roman Painting* (Cambridge).
- LINSE, D. (1891). *De P. Ovidio Nasone Vocabulorum Inventiore* (Leipzig).
- LIPKA, M. (2001). *Language in Vergil's Eclogues* (Leiden).
- LITTLEWOOD, R. J. (2006). *A Commentary on Ovid's Fasti Book 6*. (Oxford).
- (2012). *Commentary on Silius Punica 7* (Oxford).
- LORAUX, N. (1998). *Mothers in Mourning* (Ithaca).
- LORIMER, H. L. (1950). *Homer and the Monuments* (London).

- LOVATT, H. (2002). 'Staius' ekphrastic games: *Thebaid* 6.531-47', *Ramus*, 31: 1/2: 73-90.
- (2005). *Staius and Epic Games: Sport, Politics and Poetics in the Thebaid* (Cambridge).
- (2007a). 'Staius, Orpheus and the post-Augustan *vates*', *Arethusa*, 40:2: 145-163.
- (2007b). 'Staius on Parade: Performing Argive Identity in *Thebaid* 6.268-95', *Cambridge Classical Journal*, 53: 72-95.
- (2011). 'Aeneid 1 and the Epic Gaze in the *Carlias* of Ugolino Verino', *PVS*, 22: 129-54.
- LOWE, D., (2011) 'Tree-Worship, Sacred Groves and Roman Antiquities in the *Aeneid*', *PVS* 27: 99-128.
- LOWRIE, M. (2006) '*Hic* and absence in Catullus 68', *Classical Philology*, 22: 115-32.
- LYNE, R. O. A. M. (1978). *Ciris: A Poem Attributed to Virgil* (Cambridge).
- (1987). *Further Voices in Vergil's Aeneid* (Oxford).
- (1989). *Words and The Poet* (Oxford).
- (2007). *Collected Papers on Latin Poetry* (Oxford).
- LYOTARD, J.-F. (1989). *The Postmodern Condition* (Manchester).
- MACLENNAN, K. (2011). 'Humour in Virgil', *PVS* 27: 1-13.
- MAEHLER, H. (2004). *Bacchylides: A Selection* (Cambridge).
- MALKIEL, Y. (1993). *Etymology* (Cambridge).
- MALTBY, R. (1991). *A Lexicon of Ancient Latin Etymologies* (Leeds).
- MARI, M. (2008). 'Festa Mobile: Nemea e i suoi giochi nella tradizione letteraria e nell'evidenza materiale', *Incidenza dell'Antico*, 6: 91-132.

- MARKUS, D. D. (2004). 'Grim Pleasures: Statius' poetic *consolationes*', *Arethusa*, 37: 105–35.
- MAROUZEAU, J. (1946). *Traite de Stylistique Latine* (Paris).
- MARTINDALE, C., ed., (1997). *The Cambridge Companion to Virgil* (Cambridge).
- MASTERS, J. M. (1993). *Poetry and Civil War in Lucan's Bellum Civile*. (Cambridge).
- MASTRONADE, D. (1994). *Euripides' Phoenissae* (Cambridge).
- MATTUSCH, C. (1996). *Classical Bronzes* (Ithaca).
- MCCALL, M. H. (1969). *Ancient Rhetorical Theories of Simile and Comparison* (Cambridge).
- MCCKAY, A. G. (1977). *Houses, Villas and Palaces in the Roman World* (London).
- MCGUIRE, D. T. (1997). *Acts of Silence. Civil War, Tyranny, and Suicide in the Flavian Epics*. (Hildesheim).
- MCKEOWN, J. C. (1989). *Ovid: Amores. Text, Prolegomena and Commentary. Vol. 2: A Commentary on Book One* (Leeds).
- MCNELIS, C. (2007). *Statius' Thebaid and the Poetics of Civil War*. (Cambridge).
- MEIGGS, R. (1982). *Trees and Timber in the Ancient Mediterranean World* (Oxford).
- MICOZZI, L. (2007). *Il Catalogo degli Eroi. Saggio di commento a Stazio Tebaide 4.1-344* (Pisa).
- MILES, R. (2011). *Carthage Must be Destroyed* (London and New York).
- MILLAR, F. G. B. (1992). *The Emperor in the Roman World* (London and New York).
- MILLER, S. G. (1992). *Nemea* (Berkeley).
- (2004). *Ancient Greek Athletics* (New Haven).

- MILLER, S. G, ed., (1989). *Nemea: A guide to the site and Museum* (Berkeley).
- MOLLER, A. (2000). *Naukratis: Trade in Archaic Greece* (Oxford).
- De MONTAIGNE, M., trans. SCHREECH, M. (1983). *The Collected Essays* (London).
- MORELAND, F. L. (1975). ‘The Role of Darkness in Statius: a Reading of *Thebaid* 1’, *CJ*, 70. 4: 20-31.
- MORGAN, C. (1990). *Athletes and Oracles* (Cambridge).
- MORGAN, L. (1999). *Patterns of Redemption in Virgil’s Georgics* (Cambridge).
- MOST, G. W. (1999). *Commentaries – Kommentare* (Gottingen).
- (2005). *Doubting Thomas* (Cambridge MA).
- MYNORS, R. A. B. (1990). *Virgil: Georgics* (Oxford).
- NAGY, G. (1990). *Pindar’s Homer* (Baltimore).
- NAUTA, R. R. (2008) in Smolenaars, J., van Dam, H.-J. and Nauta R.R, eds., *The Poetry of Statius* (Leiden).
- NEWBY, Z. (2005). *Greek Athletics in the Roman World* (Cambridge).
- NEWLANDS, C. E. (1991). ‘Statius’ Poetic Temple, *Silvae* 3.1’, *CQ*, 41: 438-52.
- (2002). *Statius’ Silvae and the Poetics of Empire* (Cambridge).
- (2004). ‘Ovid and Statius: Transforming the Landscape’, *TAPA* 134: 133-55.
- (2006). ‘Mothers in Statius: Sorrows and Surrogates’, *Helios*, 33: 203-28.
- (2010). *Statius: Silvae Book 2* (Cambridge).
- NICOLL, W. S. M. (1988). ‘The Sacrifice of Palinurus’, *CQ*, 38: 459-72.
- NIMIS, S. A. (1987). *Narrative Semiotics in the Epic Tradition: The Simile* (Bloomington).
- NISBET, R. G. (1939). *Cicero De Domo Sua* (Oxford)

- NISBET, R. G. M., and HUBBARD, M. (1970). *A Commentary on Horace Odes: Book 1* (Oxford).
- (1978). *A Commentary on Horace Odes: Book II* (Oxford).
- NISBET, R. G. M., and RUDD, N. (2004). *A Commentary on Horace, Odes: Book III* (Oxford).
- NORDEN, E. (1903). *P. Vergilius Maro: Aeneis Buch VI* (Leipzig).
- NOY, D. (2000). 'Building a Roman funeral pyre', *Antichthon*, 34: 30-45.
- NUGENT, G. (1996). 'Statius' Hypsipyle: Following in the Footsteps of the *Aeneid*', *Scholia*, 5: 46-71.
- NUNLIST, R. (2009). *The Ancient Critic at Work* (Cambridge).
- OAKLEY, S. P. (1998). *A Commentary on Livy, Books VI-X; ii Books VII-VIII* (Oxford).
- OCHS, D. J. (1993). *Consolatory Rhetoric* (Columbia SC).
- O'HARA, J. J. (1990). 'Homer, Hesiod, and Apollonius and *Neritos ardua* at *Aeneid* 3. 271', *Vergilius*, 36: 31-4.
- (1991). 'Etymological Wordplay in Apollonius of Rhodes, *Aeneid* 3 and *Georgics* 1', *Phoenix*, 44: 370-6.
- (1992). 'Naming the Stars at *Georgics* 1.137-8 and *Fasti* 5.163-82', *AJP*, 113: 47-61.
- OLIENSIS, E. (2009). *Freud's Rome* (Cambridge).
- PACHE, C.O. (2004). *Baby and Child Heroes in Ancient Greece* (Champaign IL).
- (2011). *A moment of Madness: The Poetics of Nympholepsy* (Oxford).
- PAGÁN, V. E. (2000). 'The Mourning After: Statius *Thebaid* 12', *AJPh*, 121: 423-52.
- PAGE, D. L. (1955). *Alcaeus and Sappho* (Oxford).

- PALMER, L. R. (1954). *The Latin Language* (London).
- (1980). *The Greek Language* (London).
- PANOUSI, V. (2009). *Greek Tragedy and Vergil's Aeneid* (Cambridge).
- PARKE, H. W. (1939). *A History of the Delphic Oracle*, vol.1, (Oxford).
- (1939). *The Delphic Oracle: The Oracular Responses*, vol.2, (Oxford).
- PARKER, R. (1983). *Miasma* (Oxford).
- PARKES, R. (2012). *Statius, Thebaid 4* (Oxford).
- PARSONS, P. J. (1977). 'Callimachus. Victoria Berenice', *ZPE*, 25: 1-50.
- PASCHALIS, M. (1997). *Semantic Relations and Proper Names* (Oxford).
- PAUL, G. M. (1982). 'Urbs Capta: sketch of a literary motif', *Phoenix*, 36: 144-55.
- PAVAN, A. (2009). *La Gara Delle Quadrighe e il Gioco della Guerra* (Rome).
- PAXSON, J. J. (2009). *The Poetics of Personification* (Cambridge).
- PFEIFFER, R. (1968). *History of Classical Scholarship from the Beginning to the End of the Hellenistic Age* (Oxford).
- PINKSTER, H. (1972). *On Latin Adverbs* (Amsterdam).
- PITASSI, M. (2011). *Roman Warships* (Woodbridge).
- PULLEYN, S. J. (1997). *Prayer in Greek Religion* (Oxford).
- PYKETT, L. (1992). *The Improper Feminine: The Women's Sensation Novel and the New Woman Writing* (London).
- RANCIERE, J. (2009). *The Emancipated Spectator* (London).
- RAWSON, B. (1991). *Marriage, Divorce and Children in Ancient Rome* (Oxford and Canberra).
- REED, J. D. (2007). *Virgil's Gaze: Nation and Poetry in the Aeneid* (Princeton).
- RICHARDSON, N. (1993). *The Iliad: A Commentary Vol. VI: books 21-4* (Cambridge).

- RICOEUR, P. (1983). *Time and Narrative* (Chicago).
- RIPOLL, F. (1998). 'La *Thebaïde* de Stace entre épopée et tragédie', *Pallas*, 49: 323-40.
- (2001). 'Variations épiques sur un motif d'écphrasis. L'enlèvement de Ganymède', *REA*, 102: 479-500.
- ROCHE, P. (2009). *Lucan: De Bello Civili Book 1* (Oxford).
- ROSATI, G. (2009). *Ovidio: Metamorphosi, Libri 5-6* (Milan).
- ROSE, A. (1982). 'Virgil's Ship/Snake Simile', *CJ*, 78: 115-21.
- RUSSELL, D. A. (1983). *Greek Declamation* (Cambridge).
- RUSSELL, D. A., and WILSON, N. G. (1981). *Menander Rhetor* (Oxford).
- SAÏD, E. (1975). *Orientalism* (London).
- SANNA, L. (2008) 'Dust, Water and Sweat: The Statian *puer* between Charm, Weakness, Play and War', in SMOLENAARS, J., VAN DAM H.-J. and NAUTA, R., eds, *The Poetry of Statius, Mnemosyne, Supplementa 306*: 195-214 (Leiden).
- SCHLUNK, R. (1974). *The Homeric Scholia and the Aeneid of Virgil* (Michigan).
- SCOTT, W. C. (2009). *The Artistry of the Homeric Simile* (Hanover).
- SCOURFIELD, J. H. D. (1993). *Consoling Heliodorus. A Commentary on Jerome Letter 60* (Oxford).
- SHARROCK, A., and MORALES, H. (2000). *Intratextuality: Greek and Roman Textual Relations* (Oxford).
- SHELMERDINE, C.W., ed., (2008). *The Cambridge Companion to the Aegean Bronze Age* (Cambridge).
- SHOWALTER, E. (2009). *A Literature of Their Own* (London).
- SKOIE, M. (2002). *Reading Sulpicia: Commentaries 1475-1990* (Oxford).

- SKUTSCH, O. (1956) 'Zu Vergils Eklogen', *Rh. M.*, 99: 198-199.
- (1985). *The Annals of Quintus Ennius* (Oxford).
- SMITH, C. J. (2006). *The Roman Clan* (Oxford).
- SMOLENAARS, J. (1994). *Statius, Thebaid: A Commentary on Book VIII* (Leiden).
- SMOLENAARS, J., VAN DAM, H-J, and NAUTA, R., eds., (2008). *The Poetry of Statius, Mnemosyne, Supplementa 306*, (Leiden).
- SMYTH, H. W. (1956). *Greek Grammar* (Cambridge MA).
- SOMMERSTEIN, A., and FLETCHER, J. (2007). *Horkos: The Oath in Greek Society* (Bristol).
- SPARROW, J. (1931). *Half-lines and Repetitions in Virgil* (Oxford).
- SPENCER, D. (2010). *Roman Landscape: Culture and Identity* (Cambridge).
- SPIVEY, N. (1997). *Understanding Greek Sculpture: Ancient Meanings, Modern Readings* (London).
- STAFFORD, E. (2000). *Worshipping Virtues: Personification and the Divine in Ancient Greece* (Cardiff).
- STEHLE, E. (1997). *Performance and Gender in Ancient Greece* (Princeton).
- STEWART, A. (1990). *Greek Sculpture*, 2 vols., (New Haven).
- STOVER, T. (2008). 'The Date of Valerius Flaccus' *Argonautica*', *Papers of the Langford Latin Seminar*, 13: 211-229.
- TAISNE, A.-M. (1994). *L'esthétique de Stace. La peinture des correspondences* (Paris).
- TAM, B. (1963) 'Aula Regia, αὐλή and aula', *Stockholm Studies in Classical Philology*, 1963: 135-243.
- TAMBLING, J. (2010). *On Anachronism* (Manchester).
- TAPLIN, O. (1977). *The Stagecraft of Aeschylus* (Oxford).

- (2007). *Pots and Pans* (Los Angeles).
- TIPPING, B. (2010). *Exemplary Epic* (Oxford).
- TOMPKINS, J. P. (1980). *Reader-Response Criticism* (Baltimore).
- TORR, C. (1895). *Ancient Ships* (Cambridge).
- TOYNBEE, J. M. C. (1971). *Death and Burial in the Roman World* (London).
- TREGGIARI, S. (1991). *Roman Marriage* (Oxford).
- VENDLER, H. (1998). *The Odes of John Keats* (Cambridge MA).
- (1999a). *The Art of Shakespeare's Sonnets* (Cambridge MA).
- (1999b). *Dickinson: Selected Poems and Commentary* (Cambridge MA).
- VERMES, G. (2005). *Jesus: Nativity – Passion – Resurrection* (London).
- VESSEY, D. W. T. C. (1971). *Statius and the Thebaid* (Cambridge).
- VOLLMER, F. (1898). *P. Papinii Statii Silvarum Libri* (Leipzig).
- VON STOSCH, G. (1968). *Untersuchungen zu den Leichenspielen in der Thebais des P. Papinius Statius* (Berlin).
- WALCOTT, P. (2009). *Greek Peasants: Ancient and Modern* (Manchester).
- WARMINGTON, E. H. (1938). *Remains of Old Latin*, vol. 3, (Cambridge MA).
- WEBB, R. (2009). *Ekphrasis, Imagination and Persuasion in Ancient Rhetorical Theory and Practice* (Farnham, UK/Burlington, VT).
- WEST, D. (1969). *The Imagery and Poetry of Lucretius* (Edinburgh).
- WEST, M. L. (1971). *Iambi et Elegi Graeci*, 2 vols., (Oxford).
- (1992). *Ancient Greek Music* (Oxford).
- (2005). 'Odyssey and Argonautica', *CQ*, 55: 1: 39-64.
- WILKINSON, L. P. (1963). *Golden Latin Artistry* (Oxford).
- WILLIAMS, G. (1968). *Tradition and Originality in Roman Poetry* (Oxford).
- WILLIAMS, R. D. (1960). *P. Vergili Maronis Aeneidos Liber Quintus*. (Oxford).

- WILLIS, W. H. (1941). "Athletic Contests in the Epic", *TAPA*, 72: 392-417.
- WILLS, J. (1996). *Repetition in Latin Poetry: Figures of Allusion* (Oxford).
- WINTER, T. (1907). *De Ellipsi Verbi Esse apud Catullum, Vergilium, Ovidum Statium, Iuvenalem Obvia Capita Duo* (Marburg).
- WITTERING, A. (2010). *Politics and Society in Imperial Rome* (Oxford).
- WOODCOCK, E. C. (1974). *A New Latin Syntax* (London).
- WOODMAN, T., and FEENEY, D. (2002). *Traditions and Contexts in the Poetry of Horace* (Cambridge).
- WOODMAN, A. J. and MARTIN, R. H. (1996). *The Annals of Tacitus, Book 3* (Cambridge).
- WOODMAN, T., and WEST, D. (1974). *Quality and Pleasure in Latin Poetry* (Cambridge).
- YUNIS, H. (2011). *Plato: Phaedrus* (Cambridge).
- ZANKER, P. (2002). "Domitian's Palace on the Palatine and the Imperial Image", *Proceedings of the British Academy*, 114: 105-30.
- ZIOLKOWSKI, A. (1993). 'Urbs direpta, or how the Romans sacked cities', in Rich, J., and Shipley, G., eds., *War and Society in the Roman World* (Abingdon), 69-91.
- ZISSOS, A. (2008). *Valerius Flaccus' Argonautica Book 1: Edited with Introduction, Translation, and Commentary*. (Oxford).