

*DOCTI NORUNT AUDIRE PENATES: NARRATIVE AND METAPOETRY IN SILVAE*

1.2

by

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(Under the Direction of Erika T. Hermanowicz)

ABSTRACT

This thesis explores the intersection of narrative and metapoetry in Statius' *Silvae* 1.2. I discuss these issues in a commentary format to allow full attention to the treatment of narrative and metapoetic issues at the word, phrase, and passage levels. The construction of narratorial identity in the poem is central to Statius' project of establishing distinction by relation to the couple being married. I further investigate the way that these issues are embedded into Statius' poetic self-fashioning techniques.

INDEX WORDS:     Silvae, narratology, Statius, Latin poetry, Flavian literature,  
narratological commentary, Latin literature, Arruntius Stella,  
epithalamium

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Dedicated to Andrea.

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## CHAPTER 1

### INTRODUCTION

This study takes the form of a literary commentary with a focus on issues of narrative and metagenre. While this format is not designed to be comprehensive, like a traditional commentary, it allows for a fuller treatment of these subjects, that lend themselves to lemmatic commentary on the line and passage levels. The methodology is indebted to Irene de Jong's *Narratological Commentary on the Odyssey* (de Jong 2001). de Jong developed the framework of the narratological commentary as an apparatus to analyze narrative aspects of the *Odyssey* on a paragraphic level: "Whereas traditional commentaries tend to be comprehensive and micro-textual, this narratological commentary focuses on one aspect of the *Odyssey*, its narrativity, and pays lavish attention to the meso- and macro-levels" (de Jong 2001:i). The form exists to fill a gap between the microphilology of the traditional commentary and larger discussions in paragraph form. However, it is exactly the markers of discourse changes, such as *procul ecce* (3) and *forte* (50) that I have found elucidate the narration of *Silvae* 1.2 most clearly. As such, the commentary does engage with single words as well as phrases in the vein of de Jong's particular analyses. The value of the approach taken regarding *Silvae* 1.2 in this thesis is that it allows full attention to be paid to the advancement of narration without excluding from analysis the aspects of the text pertaining to allusivity and metagenre that are just as much a part of the poem's surface.



Statius' *Silvae*, mostly occasional poems collected in five books and addressed to personal friends and patrons of the author, have long been studied as artifacts of elite sensibilities under Domitian and as important points of departure for the subsequent tradition of first-person poetry (Zeiner 2005:7). For a text produced in the milieu of imperial authorial circles, the construction of narratorial identity is both inextricable from and integral to the broader self-fashioning strategies the poet employs within the text; these consist not only of self-aggrandizement by way of conspicuous proximity to the wealthy and powerful, but of frequent subversive plays of genre and intertext that position Statius within literary tradition both as a successor and an interlocutor. Thus in the preface to the first book, Statius coyly deprecates the collection to follow as the Statian *Culex* or *Batrachomachia* to serve as the preludic supplement to the recently published *Thebaid* (complete some time before 93 CE) and forthcoming *Achilleid*, which remained incomplete at the time of Statius' death.

### **Texts and Translations**

The Latin text quoted here is taken from D.R. Shackleton Bailey's 2003 Loeb edition of the *Silvae*. Translations are original.

### **The Poem**

In the first book's preface, Statius indicates that the *Silvae* should be read primarily as an item in the Statian corpus<sup>1</sup>:

Quid enim oportet me huius quoque auctoritate editionis onerari, qui adhuc pro Thebaide mea, quamvis me reliquerit, timeo? Sed et Culicem legimus et Batrachomachiam etiam agnoscimus, nec quisquam est inlustrium poetarum qui non aliquid operibus suis stilo remissiore praeluserit.

Why, then, ought I burden myself with the authorship of this edition, when I still fear for my *Thebaid*, though it has left me? Well, we continue to read the *Culex*

and the *Batrochomachia*, and there is not a single one of the great poets who has not prefaced their *oeuvre* [with some work written] with a looser pen.

The collection fluctuates between the literal and metaphorical readings of the word *silva*. No individual poem is ever referred to as a *silva*, but the plural can be found throughout. The title of the collection comes primarily from the preface to the third book, which Statius calls *tertius hic Silvarum nostrarum liber* (“this third book of my *Silvae*”). An antecedent work by Lucan, now lost, bore the same title. The collection compiles poems of various occasional forms, such as epicedion (2.4), genethliacon (2.7), and propempticon (3.2). The poem’s addressees—in this case, his fellow poet Arruntius Stella—were Statius’ associates, and the texts were likely performed for an audience before being assembled for publication (Newlands 2011:19). As such, they are highly personal, but retain a sense of grandeur. Individual poems in the *Silvae* often show a pastiche of styles and forms (Coleman 1988:xxv). Poem 1.2 exhibits many typical features of an epithalamium, such as the bridal procession and the wish that the union produce children, but also an inset *aition* on the prelude to their relationship. The highly personal, first-person nature of the *Silvae* requires one to discuss the work’s narration in terms of a poet-narrator, who is inseparably both a historical figure implicated in the events the poem describes and a figure within the poem determining what becomes narrated (see “Focalization” below).

Statius flourished under Domitian among those writers who negotiated the institutional shift within elite Roman literary circles from the *vates* of the Augustan age to the post-*vates*, for whom patronage took a fundamentally different form (Roman 2015:442). Statius’ desire to establish himself as a member of Flavian literary circles

through his connections to other writers and wealthy players within those literary circles pervades the collection. Poem 1.2 affirms his proximity to the elegist Arruntius Stella, also the dedicatee of the first book, by describing the latter's wedding. One strategy of establishing proximity to his fellow poet is by emphasizing the shared regional heritage of himself and Stella's betrothed Violentilla, both Neapolitans (Newlands 2012).

The most fertile ground for narratological analysis of *Silvae* 1.2 is the wide divergence between the order in which events occur and the order in which they are presented in the text, the story-*fabula* distinction. The events in the poem that occurred chronologically first are the mythic narratives alluded to by Venus and Cupid, such as the former's seduction of Anchises and the latter's observing of Hippomenes (85-86; see Appendix 1). Both lovers were born to noble families, and Statius describes each of their births in supernatural terms: Violentilla was taken by Venus from the ground upon which she was born (*tellure cadentem/excepi fovique sinu*, 109-110), while Stella was blessed with poetic talent from a young age. Before meeting Stella, Violentilla was married and widowed. Stella was born into a political family himself, and took a romantic interest in Violentilla after the death of her first husband. She became the animating *puella* of his elegies, which were so popular that rumors of their relationship pervaded the city (196-197). Taking note of Stella's frequent and pious prayers, one member of a crowd of Cupids entreats his mother to intercede on Stella's behalf. His effort is successful, and Venus travels to Violentilla's house. Venus convinces Violentilla to assent to the marriage. The wedding is attended by a large crowd of human city-dwellers as well as select divinities, including Venus herself, the Muses, personified Elegy, Apollo, and Bacchus. After Venus leads Violentilla in the bridal procession, Statius finds himself in

Stella's house with the Muses, and asks Erato to revisit the events that culminated in the wedding at hand. The poem ends with a prophecy that Stella would enjoy political success and the two would have a child (268-277).

The poem mentions a number of gods and divinities, many with generic associations. In the introductory questioning, Statius asks Apollo "*Cui, Paeon, nova plectra moves?*" ("For whom, Apollo, are you strumming the strings anew?", 2). In addition to the song Apollo performs at the wedding, Hymen also has a song, unexpressed in the text: *quaerit Hymen thalamis intactum dicere carmen* (238). Statius also says that the wedding was foretold in the weaving of the Fates (*Parcarum conditus vellere/albo*, 24-25). In the context of prophecy, and by allusion to the similar weaving in Catullus 64, the Fates' weaving is a form of speech and a communicative act.

Just as Statius is cementing his place in Flavian literary circles with the poem, Elegea personified earns a place among the Muses by mimicking them during their descent. After their descent, as Statius is lounging in the *domus*, he invokes the nearby Erato to tell the lovers' story (*Erato iocunda, doce*, 49). Elegea walks *celsior adsueto* (8), "higher than normal," a phrase with a double meaning; she is at once higher by virtue of being on Mount Helicon and more profoundly esteemed due to her proximity to the Muses. The central divine figure in the poem is Venus, whom Statius uses as a versatile and genre-blending figure. The characterization *genetrix Aeneia* references Lucretius (cf. 1.2.11 and *DRN* 1.1 *Aeneadum genetrix*), emphasizing the Latianness of Violentilla and Statius. Cupid recounts events from the distant, heroic past, emphasizing his first-person experience (*vidi ego*, 85).

Statius' poetic modesty surfaces in 1.2 in the form of praise to Stella and the magnification of elegy as a literary pursuit. At line 96, Cupid claims that Stella *armiferos poterat memorare labores* ("could have recounted military deeds"), but instead opted for lighter elegiac poems—exactly what Statius has gathered in the *Silvae*.

### Time

The beginning of the poem is narrated in the present perfect with reference to the present. That the wedding procession has occurred is indicated by *sonuerunt* (1) and *duxit* (11). It occurs after the culmination of the bridal procession, as the poet-narrator prepares to recount the couple's history to his companions, among whom are the Muses. Thus present *demigrant* (4), *propinquat* (7), and *cupit* (10) describe an action that has ended by the time of *concinit* (16). The dramatic moment of recognition at line 16 (*nosco diem*), marked by an emphatic present tense verb, introduces the poem's topic and anticipates *doce* (49).

At line 24, Statius digresses from the ceremony to its prelude with *ergo dies aderat*. The indicative perfects of lines 28-30 (*subiit*, *momordit*, *consumpta est*) indicate the justifications for the present subjunctives that precede them. The poem further digresses into the past at line 51, *Forte serenati qua stat plaga lactea Caeli* ("once, where that milky region of the calm sky lies"). In Venus' celestial home, she is approached by an attending flock of Cupids who ask her to persuade Violentilla to marry Stella. The divine subject merits a transition into a mythicized past. Cupid's rhetoric is filled with references to the past that function to establish his familiarity with Stella and with various mythical lovers. As such, his speech (65-102) includes a number of simple perfects, but also the parenthetical *iubebas* (79), which describes a pattern of past behavior. The

complaint that *Quotiens mihi questus Apollo/sic vatem maerere suum* (“How frequent were Apollo’s complaints that I should pity his *vates*, 93-94) affirms a typical pattern of ongoing struggle for Cupid. When Venus begins speaking, she references the simple past to refer to Violentilla’s birth (*excepi fovique*, 110; *prosiluit*, 113).

Later, when Venus wants to admonish Violentilla about the future—in contrast to Cupid’s admonition about the past—she uses the future tense *veniet iam tristior aetas* (165). In the mouth of a divine speaker, this is a prophetic admonition. Venus makes it explicit that her knowledge of Violentilla’s life is prophetic, with *cuius praenoscere mentem/fas mihi* (178-179) indicating that Venus is speaking from a position of authority. Statius emphasizes his personal relationship with Stella by recounting with immediacy that moment when Violentilla assented to his entreaties (209-210). He further references the elegists’ frequent lament that unrequited love is long and difficult (217).

### Space

Statius is known for emphasizing his Neapolitan and Latian roots; this poem stands out in this regard, as he uses his shared heritage with Violentilla as a sign of his closeness with the couple (Zeiner 2005:96). The *Latii montes* of line 1 are the first of many mountains and hills in the poem. A dramatic change of space occurs with *procul ecce* (3); in addition to the temporal aspect above, the phrase moves the poem’s perspective from Italy to Mount Helicon. The Muses’ descent from Helicon reflects a comingling of the human and divine spaces. The elevation of Helicon is used to contextualize Elegea with *celsior adsueto* (8). Personified Elegy tropaically has uneven feet and difficulty walking; in this rendition, she is passing herself off among the Muses

while descending a mountain (Henkle 2014:451). Thus she is exalted honorifically by being regarded (*videri*, 9) as one of the Muses, but she is also physically higher.

When Venus discusses Violentilla in her interlocution with Cupid, she uses *celsae procul aspice frontis honores/suggestumque comae* (“look, far off, at the honors of her esteemed face and lofty hair,” 113-114). Venus directs the reader’s gaze towards the bride-to-be, who is not in Venus’ palace. At 119-120, *si flammigeras potuisset scandere sedes/hasque intrare domos, ipsi erraretis, Amores* (“if she could have scaled these flaming structures and come into our house, you would still mistake [her for me], my Cupids”), Venus engages in the displaced praise that Statius employs throughout the *Silvae*: the only reason the Cupids do not mistake Violentilla for Venus is that she is not in Venus’ palace. When Venus concludes her speech, she stands up from her bed (*sic fata levavit*, 140) and leaves to marshal her swans (141-142). Venus is leaving her own *torus* just as Violentilla will soon abandon the *torus* of elegy; Violentilla is brought up with Venus as a model, and as such, Venus is portrayed here as a wife with Mars present. Within Violentilla’s house, groves obscure the light and as such remove Violentilla from view (*excludunt radios silvis demissa vetustis/frigora*, “cool sent down from the ancient groves keeps out the sunbeams,” 154). This fact renders the eventual narration of events occurring within Violentilla’s bedchamber all the more privileged. Similarly, *Heia age, praeclaros Latio properate nepotes* (“Now go, hasten your famous descendants to Latium,” 266) is used to address the future child, who is still a figure to be born.

### **Focalization**

The poem’s first fifteen lines are narrated by a purportedly ignorant poet-narrator who claims not to know the source of the *carmen sacrum*. The reader is forced to

participate in this restriction of information in the absence of any clarifying non-narratorial speakers.

The two sections of the poem introduced by *procul*, the descent of the Muses (3-10) and the assent of the gods to the wedding (219-224), feature narration from a distant point of view. The descent of the Muses is described first in geographic terms. The narration then narrows in scope, from the Muses as a group (7) and then to Elegea's face (7). Likewise, the narrator is able to read Violentilla's face, *dulci probitate rubentem*; Violentilla is blushing from modesty, as is appropriate at her wedding.

Statius designates the region where Venus and the Cupids live as *plaga lactea caeli*, "the sky's milky region" (51). Situating Venus in this region of the sky associated with lactation prefigures both her roles as a mother to Cupid and as an advocate for Violentilla's marriage. Despite his pretensions as a narrator endowed with divine knowledge, Statius acknowledges that Stella and Violentilla's post-marital private life is outside the domain of his own poetry (*quantum nosse licet*, 242).



*Silvae 1.2<sup>1</sup>*

Unde sacro Latii sonuerunt carmine montes?  
cui, Paeon, nova plectra moves umeroque comanti  
facundum suspendis ebur? procul ecce canoro  
demigrant Helicone deae quatiuntque novena  
lampade sollemnem thalamis coeuntibus ignem 5  
et de Pieriis vocalem fontibus undam.  
quas inter vultu petulans Elegea propinquat  
celsior adsueto divasque hortatur et ambit  
alternum fultura pedem, decimamque videri  
se cupit et medias fallit permixta sorores. 10  
ipsa manu nuptam genetrix Aeneia duxit  
lumine demissam et dulci probitate rubentem,  
ipsa toros et sacra parat coetuque Latino  
dissimulata deam crinem vultusque genasque  
temperat atque nova gestit minor ire marita. 15  
Nosco diem causasque sacri: te concinit iste  
(pande fores!) te, Stella, chorus; tibi Phoebus et Euan  
et de Maenalia volucer Tegeaticus umbra  
serta ferunt. nec blandus Amor nec Gratia cessat  
amplexum niveos optatae coniugis artus 20  
floribus innumeris et olenti spargere nimbo.  
tu modo fronte rosas, violis modo lilia mixta  
excipis et dominae niveis a vultibus obstas.  
Ergo dies aderat Parcarum conditus albo  
vellere, quo Stellae Violentillaeque professus 25  
clamaretur hymen. cedant curaeque metusque,  
cessent mendaces obliqui carminis astus,  
fama tace: subiit leges et frena momordit  
ille solutus amor, consumpta est fabula vulgi  
et narrata diu viderunt oscula cives. 30  
tu tamen attonitus, quamvis data copia tantae  
noctis, adhuc optas permissaque numine dextro  
vota paves. pone o dulcis suspiria vates,  
pone: tua est. licet expositum per limen aperto  
ire redire gradu: iam nusquam ianitor aut lex 35  
aut pudor. amplexu tandem satiare petito  
(contigit!) et duras pariter reminiscere noctes.  
digna quidem merces, et si tibi Iuno labores  
Herculeos, Stygiis et si concurrere monstris  
fata darent, si Cyaneos raperere per aestus 40  
hanc propter: tanti Pisaea lege trementem

<sup>1</sup> The above text is taken from Shackleton Bailey (2003).

currere et Oenomai fremitus audire sequentis.  
nec si Dardania pastor temerarius Ida  
sedisses, haec dona forent, nec si alma per auras  
te potius presum aveheret Tithonia biga. 45

Sed quae causa toros inopinaque gaudia vatis  
attulit, hic mecum, dum fervent agmine postes  
atriaue et multa pulsantur limina virga,  
hic, Erato iucunda, doce. vacat apta movere  
colloquia, et docti norunt audire penates. 50

Forte, serenati qua stat plaga lactea caeli,  
alma Venus thalamo pulsa modo nocte iacebat  
amplexu duro Getici resoluta mariti.  
fulcra torosque deae tenerum premit agmen Amorum;  
signa petunt quas ferre faces, quae pectora figi 55  
imperet; an terris saevire an malit in undis,  
an miscere deos an adhuc vexare Tonantem.  
ipsi animus nondum nec cordi fixa voluntas:  
fessa iacet stratis, ubi quondam conscia culpae  
Lemnia deprenso repserunt vincula lecto. 60  
hic puer e turba volucrum, cui plurimus ignis  
ore manuque levi numquam frustrata sagitta,  
agmine de medio tenera sic dulce profatur  
voce (pharetrati pressere silentia fratres):  
'scis ut, mater,' ait 'nulla mihi dextera segnis 65  
militia: quemcumque hominum divumque dedisti,  
uritur. at quondam lacrimis et supplice dextra  
et votis precibusque virum concede moveri,  
o genetrix: duro nec enim ex adamante creati,  
sed tua turba sumus. clarus de gente Latina 70  
est iuvenis, quem patriciis maioribus ortum  
nobilitas gavisula tulit praesagaue formae  
protinus e nostro posuit cognomina caelo.  
hunc egomet tota quondam (tibi dulce) pharetra  
improbis et densa trepidantem cuspide fixi. 75  
quamvis Ausoniis multum gener ille petitus  
matribus, edomui victum dominaeque potentis  
ferre iugum et longos iussi sperare per annos.  
ast illam summa leviter (sic namque iubebas)  
lampade parcentes et inertes strinximus arcu. 80  
ex illo quantos iuvenis premit anxius ignes,  
testis ego attonitus, quantum me nocte dieque  
urgentem ferat: haud ulli vehementior umquam  
incubui, genetrix, iterataque vulnera fodi.  
vidi ego et immiti cupidum decurrere campo 85  
Hippomenen, nec sic meta pallesbat in ipsa.  
vidi et Abydeni iuvenis certantia remis

brachia laudavique manus et saepe natanti praeluxi: minor ille calor quo saeva tepebant aequora: tu veteres, iuvenis, transgressus amores.	90
ipse ego te tantos stupui durasse per aestus firmavique animos blandisque madentia plumis lumina detergi. quotiens mihi questus Apollo sic vatem maerere suum! iam, mater, amatos indulge thalamos. noster comes ille piusque	95
signifer armiferos poterat memorare labores claraque facta virum et torrentes sanguine campos; sic tibi plectra dedit, mitisque incedere vates maluit et nostra laurum subtexere myrto. hic iuvenuapsus suaque aut externa revolvit vulnera; pro! quanta est Paphii reverentia, mater, numinis: hic nostrae deflevit fata columbae.'	100
Finis erat: tenera matris cervice pependit blandus et admotis tepefecit pectora pennis. illa refert vultum non aspernata rogari:	105
'grande quidem rarumque viris, quos ipsa probavi, Pierius votum iuvenis cupit. hanc ego, formae egregium mirata decus cui gloria patrum et generis certabat honos, tellure cadentem excepi fovique sinu; nec colla genasque comere nec pingui crinem deducere amomo cessavit mea, nate, manus. mihi dulcis imago prosiluit. celsae procul aspice frontis honores suggestumque comae. Latias metire quid ultra emineat matres: quantum Latonia Nymphas	110
virgo premit quantumque egomet Nereidas exsto. haec et caeruleis mecum consurgere digna fluctibus et nostra potuit considerare concha, et si flammigeras potuisset scandere sedes hasque intrare domos, ipsi erraretis, Amores. huic quamvis census dederim largita beatos, vincit opes animo. queritor iam Seras avaros angustum spoliare nemus Clymeneaque deesse germina nec virides satis inlacrimare sorores, vellera Sidonio iam pauca rubescere tabo	115
raraque longaevis nivibus crystallae gelari. huic Hermum fulvoque Tagum decurrere limo, nec satis ad cultus; huic Inda monilia Glaucum Proteaque atque omnem Nereida quaerere iussi. hanc si Thessalicos vidisses, Phoebe, per agros, erraret secunda Daphne. si in litore Naxi Theseum iuxta foret haec conspecta cubile, Gnosida desertam profugus liquisset et Euan.	120
	125
	130

quod nisi me longis placasset Iuno querelis,  
 falsus huic pennas et cornua sumeret aethrae 135  
 rector, in hanc vero cecidisset Iuppiter auro.  
 sed dabitur iuveni cui tu, mea summa potestas,  
 nate, cupis, thalami quamvis iuga ferre secundi  
 saepe neget maerens. ipsam iam cedere sensi  
 inque vicem tepuisse viro.' sic fata levavit 140  
 sidereos artus thalamique egressa superbum  
 limen Amyclaeos ad frena citavit olores.  
 iungit Amor laetamque vehens per nubila matrem  
 gemmato temone sedet. iam Thybridis arces  
 Iliacae: pandit nitidos domus alta penates 145  
 claraque, gaudentes plauserunt limina cygni.  
 Digna deae sedes, nitidis nec sordet ab astris.  
 hic Libycus Phrygiusque silex, hic dura Laconum  
 saxa virent, hic flexus onyx et concolor alto  
 vena mari, rupesque nitent quis purpura saepe 150  
 Oebalis et Tyrii moderator livet aeni.  
 pendent innumeris fastigia nixa columnis,  
 robora Dalmatico lucent satiata metallo.  
 excludunt radios silvis demissa vetustis  
 frigora, perspicui vivunt in marmore fontes. 155  
 nec servat natura vices: hic Sirius alget,  
 bruma tepet, versumque domus sibi temperat annum.  
 Exsultat visu tectisque potentis alumnae  
 non secus alma Venus quam si Paphon aequore ab alto  
 Idaliasque domos Erycinaque templa subiret. 160  
 tunc ipsam solo reclinem adfata cubili:  
 'quonam hic usque sopor vacuique modestia lecti,  
 o mihi Laurentes inter dilecta puellas?  
 quis morum fideique modus? numquamne virili  
 summittere iugo? veniet iam tristior aetas. 165  
 exerce formam et fugientibus utere donis:  
 non ideo tibi tale decus vultusque superbos  
 meque dedi viduos ut transmittare per annos,  
 ceu non cara mihi. satis o nimiumque priores  
 despexisse procos. at enim hic tibi sanguine toto 170  
 deditus unam omnes inter miratur amatque,  
 nec formae nec stirpis egens: nam docta per urbem  
 carmina qui iuvenes, quae non didicere puellae?  
 hunc et bisseos (sic indulgentia pergat  
 praesidis Ausonii!) cernes attollere fascas 175  
 ante diem; certe iam nunc Cybeleia movit  
 limina et Euboicae carmen legit ille Sibyllae.  
 iamque parens Latius, cuius praenoscere mentem  
 fas mihi, purpureos habitus iuvenique curule

indulgebit ebur, Dacasque (et gloria maior)	180
exuvias laurosque dabit celebrare recentes.	
ergo age, iunge toros atque otia deme iuventae.	
quas ego non gentes, quae non face corda iugali?	
alituum pecudumque mihi durique ferarum	
non renuere greges; ipsum in conubia terrae	185
aethera, cum pluviis rarescunt nubila, solvo.	
sic rerum series mundique revertitur aetas.	
unde novum Troiae decus ardentumque deorum	
raptorem, Phrygio si non ego iuncta marito?	
Lydius unde meos iterasset Thybris Iulos?	190
quis septemgeminæ posuisset moenia Romae	
imperii Latiale caput, ni Dardana furto	
cepisset Martem, nec me prohibente, sacerdos?	
His mulcet dictis tacitaeque inspirat honorem	
conubii. redeunt animo iam dona precesque	195
et lacrimae vigilesque viri prope limina questus,	
Asteris et vatis totam cantata per urbem,	
Asteris ante dapes, nocte Asteris, Asteris ortu,	
quantum non clamatus Hylas. iamque aspera coepit	
flectere corda libens et iam sibi dura videri.	200
Macte toris, Latios inter placidissime vates,	
quod durum permensus iter coeptique laboris	
prendisti portus. nitidae sic transfuga Pisae	
amnis in externos longe flammatus amores	
flumina demerso trahit intemerata canali,	205
donec Sicanios tandem prolatus anhelio	
ore bibat fontes: miratur dulcia Nais	
oscula nec credit pelago venisse maritum.	
Quis tibi tunc alacri caelestum in munere claro,	
Stella, dies? quanto salierunt pectora voto,	210
dulcia cum dominae dexter conubia vultus	
adnuit! ire polo nitidosque errare per axes	
visus. Amyclaeis minus exsultavit harenis	
pastor ad Idaeas Helena veniente carinas;	
Thessala nec talem viderunt Pelea Tempe,	215
cum Thetin Haemoniis Chiron accedere terris	
erecto prospexit equo. quam longa morantur	
sidera! quam segnis votis Aurora mariti!	
At procul ut Stellae thalamos sensere parari	
Letous vatū pater et Semeleius Euan,	220
hic movet Ortygia, movet hic rapida agmina Nysa.	
huic Lycii montes gelidaeque umbracula Thymbrae	
et Parnasus honos: illi Pangaea resultant	
Ismaraque et quondam genialis litora Naxi.	
tunc caras iniere fores comitique canoro	225

hic chelyn, hic flavam maculoso nebrida tergo,  
 hic thyrsos, hic plectra ferunt; hic enthea lauro  
 tempora, Minoa crinem premit ille corona.  
 Vixdum emissa dies, et iam socialia praesto  
 omina, iam festa fervet domus utraque pompa. 230  
 fronde virent postes, ecfulent compita flammis,  
 et pars immensae gaudet celeberrima Romae.  
 omnis honos, cuncti veniunt ad limina fasces,  
 omnis plebeio teritur praetexta tumultu;  
 hinc eques, hinc iuvenum questus, stola mixta laborat. 235  
 felices utrosque vocant, sed in agmine plures  
 invidere viro. iamdudum poste reclinis  
 quaerit Hymen thalamis intactum dicere carmen  
 quo vatem mulcere queat. dat Iuno verenda  
 vincula, et insigni geminat Concordia taeda. 240  
 hic fuit ille dies: noctem canat ipse maritus,  
 quantum nosse licet. sic victa sopore doloso  
 Martia fluminea posuit latus Ilia ripa;  
 non talis niveos strinxit Lavinia vultus  
 cum Turno spectante rubet; non Claudia talis 245  
 respexit populos mota iam virgo carina.  
 Nunc opus, Aonidum comites tripodumque ministri,  
 diversis certare modis: eat enthea vittis  
 atque hederis redimita cohors, ut pollet ovari  
 quisque lyra. sed praecipui qui nobile gressu 250  
 extremo fraudatis opus, date carmina festis  
 digna toris. hunc ipse Coe plaudente Philitas  
 Callimachusque senex Vmbroque Propertius antro  
 ambissent laudare diem, nec tristis in ipsis  
 Naso Tomis divesque foco lucente Tibullus. 255  
 Me certe non unus amor simplexque canendi  
 causa trahit: tecum similes iunctaeque Camenae,  
 Stella, mihi, multumque pares bacchamur ad aras  
 et sociam doctis haurimus ab amnibus undam.  
 at te nascentem gremio mea prima recepit 260  
 Parthenope, dulcisque solo tu gloria nostro  
 reptasti. nitidum consurgat ad aethera tellus  
 Eubois et pulchra tumeat Sebethos alumna;  
 nec sibi sulphureis Lucrinae Naides antris  
 nec Pompeiani placeant magis otia Sarni. 265  
 Heia age, praeclaros Latio properate nepotes,  
 qui leges, qui castra legant, qui carmina ludant.  
 acceleret partu decimum bona Cynthia mensem,  
 sed parcat Lucina precor; tuque ipse parenti  
 parce, puer, ne mollem uterum, ne stantia laedas 270  
 pectora; cumque tuos tacito natura recessu

formarit vultus, multum de patre decoris,  
plus de matre feras. at tu, pulcherrima forma  
Italidum, tandem merito possessa marito,  
vincla diu quaesita fove: sic damna decoris  
nulla tibi; longe virides sic flore iuventae  
perdurent vultus, tardeque haec forma senescat.

275

## English Translation

From where have the Latian hills resounded with sacred song?  
For whom, Paeon, are you pushing your lyre-pick anew and hanging  
the eloquent ivory upon your tressed shoulder? There, from harmonious Helicon  
the goddesses come down and beat the solemn fire  
with nine torches for the joining of the beds and from Pierian fonts  
sound a wave of song. Among them, Elegea, saucy-faced, hurries from behind,  
taller than normal. She encourages the goddesses and leans  
her walk on her taller leg; she wants to be seen  
as the tenth sister, and secretly inserts herself among them.  
With her own hand Aeneas' mother has led the bride,  
her gaze cast down, blushing with gentle chastity. Venus herself  
prepares the bed and the sacraments. Adorned in Latin dress  
and concealing her divine hair and face and marring her knees,  
she endeavors to be shorter than the bride as she walks.  
I discern the day now, and the reasons for this celebration.  
Stella, the chorus—open the doors!—it is celebrating you.  
For you Phoebus and Bacchus and the winged Mercury  
from the Maenalian shade are bringing garlands. Neither flattering Love  
nor Grace stops besprinkling the embrace of your hoped-for bride  
with innumerable flowers and fragrant oil. And you take  
the roses upon your head, now lilies mixed in with violets,  
and hide your mistress' shining face.



So the day has arrived, established in the Fates' white weaving,  
on which the wedding-song of Stella and Violentilla  
would be openly celebrated. Let worry and fear yield,  
and the dishonest deceits of suggestive gossip cease: hush, Rumor.  
That unrestrained love has submitted to the law and bitten the bridle.  
The rumor among the people is fulfilled, and the citizens  
see the kisses now which they had only heard of by rumor. But you are inspired.  
Though the reward of so great a night is granted, still you are ill at ease in desire  
and are afraid of the rites now sanctioned by the favorable deity.  
Sweet poet, set your sighs aside: she is yours.  
You can go freely in and out of her house through an open door,  
walking in public view. Never again will there be  
any doorman, law, or sense of shame. At last, fulfill yourself  
with that embrace you have sought (it is now at hand!) and  
remember the same the difficult nights.  
She would be a worthy prize indeed, even if Juno had assigned you  
Herculean labors, even if the Fates  
had told you to encounter Stygian monsters, or to be snatched  
through stormy Cyanean waters. For her sake  
it would have been worthwhile to run trembling  
under Pisa's law and hear the grunts of Oenomaus rushing in pursuit.  
If you had been the brash shepherd who sat on Dardanian Ida,  
those gifts would be insufficient, not if nourishing Tithonia

had conveyed you on her chariot through the sky.

But what cause brought this wedding, and the delights

unsuspected by the poet? Tell me, delightful Erato,

here with me, while the crowd packs through the doors and into the atria,

and the thresholds are resounding with the beating of many staffs.

We have time for conversation befitting the occasion and learned penates

know how to listen.

Once, in the quiet sky's milky region,

where nourishing Venus was lying on her bed, after night was pushed away,

freed from the tough embrace of her Getic husband.

A line of puerile Cupids presses the goddess' bedposts:

they ask for signs, where they ought to bring the torches,

what hearts she orders to be pierced, whether

she prefers to rage on land or sea, whether

to meddle in the gods' affairs or vex

thundering Zeus further. Her mind was not made up just yet,

nor the will in her heart. She lay tired

on the sheets, which once the chains that knew

her misdeed snuck across while they were on the bed.

The boy with the brightest torch, one of the assembled Cupids,

a tender face and hand,

whose nimble hands an arrow never failed, came from the middle

of the line and spoke in a sweet voice—

the quiver-bearing brothers pressed on in silence.

“You know, mother,” he said, “my hand never slacks  
from any campaign; whomever you assign me, human or divine,  
he burns with love. But permit me this once  
to be moved by men’s tears, suppliant hand,  
offerings and prayers, mother.

We are not made of tough adamant; rather,  
we are your assembled sons. There is a famous man,  
of Latin descent and proud noble stock,  
whom joyful nobility bore from patrician ancestors, and straightaway  
stamped him with a name taken from our sky, presaging his beauty.

I myself, persistently exhausting my whole quiver—  
it was the preference of your delight—  
hit him with the cluster of arrows as he trembled.

Desired though he was as a son-in-law by Ausonian mothers,  
I tamed my target and forced him to bear the yoke  
of a powerful woman and the hope of love  
through long years. But as for her,

I only scraped her gently, with the tip of my torch—  
you ordered as such—

and a slack bow. Since then, myself I have observed in amazement  
how great are the fires the anxious young man contains, how often  
he endures my urging him on, night and day.

I've hardly leaned on anyone else as hard, mother,  
and I dealt him repeated blows. I watched firsthand  
as amorous Hippomenes was running on the savage field—  
he was not so white at the finish line.

I saw too the youth of Abydos' arms, rivalling  
oars in their force, and I praised his hands,  
and often lit the path before him as he swam.

Yet even the resolve by which he warmed  
the raging waters was not so strong! You, young man,  
have outdone lovers of old. I have marveled  
as you endured such frenzies, and I hardened  
your resolve and dried your tears with soft feathers.

How often did Apollo complain to me, that his poet  
was so miserable! Now, mother, permit the union of these lovers' beds,  
our comrade and devoted sign-bearer. He  
martial exploits, men's famous deeds,  
and fields running with blood, but he dedicated  
his quill to us, preferring to march as a gentle poet,  
and interweave his laurel with our myrtle.

He tells stories of youthful mistakes, his wounds and others'.  
Oh! How great is his reverence for the Paphian godhead,  
mother. He lamented the fate of our dove."

He stopped and hung delicately from his mother's slender neck,

flattering her, and warmed her breast with his wings drawn near.  
She replies with a face not begrudging his request:  
“The Pierian youth wants a great reward, one seldom given even to men  
whom I have approved myself. I have marveled  
at her eminent beauty. Her ancestral glory  
and family honor rival one another, and I took her up  
when she fell to the ground and nursed her in my lap.  
Nor has my hand kept from adding beauty to her face and neck  
and anointing her hair with fragrant oil, my son. My own sweet image  
has leapt out from her. Look at the honors  
of her lofty brow and her high-built hair, measure how much  
she stands above the Latian women. So much does  
the virgin Diana outdo the Nymphs and myself the Nereids.  
She is worthy to rise from the blue waves and  
was able to sit beside me on my shell. If she had been permitted to climb  
up to our flaming homes and come into our house, you  
would have mistaken her for me, Cupids. Although  
I graciously gave her beautiful wealth, she outdoes it in spirit.  
Now I complain that the stingy Seres exhaust  
their scant grove and the Clymenean seeds  
are in short supply, and the green sisters cry too little.  
Now few threads are reddened by Sidonian dye,  
and seldom do the crystals emerge twinkling

from ancient snow. For her the Hermus and Tagus  
run out of shining gold—it's insufficient to adorn her.  
For her I ordered Glaucus and Proteus and the Nereids  
to look for Indian pearls. If you had seen her, Apollo,  
Daphne would run through the Thessalian fields unharmed. If  
Bacchus had seen her lying on Naxos' shore next to Theseus' bed,  
he would have left Ariadne alone. If Juno  
had not placated me with endless complaints, the king  
in disguise would have donned wings and horns,  
and Jupiter would have descended to her with true gold.  
But Violentilla will be given over to the young man you want,  
my great power, my son. Though she often  
bristles at bearing a second husband's yoke in grief,  
I have sensed that she begins to yield and grow  
warm towards this man gradually." So she spoke  
and lifted her starry limbs, departing the proud threshold  
of the bed and summoned her Amyclaeon swans to the reins.  
Cupid yoked the swans, and drove his happy mother  
through the clouds in the bejeweled seat. Now look,  
the Tiber's citadels and those of Troy! A tall house  
opens its white penates and the delighting swans celebrate  
the famous doors. It is a house fit for a goddess,  
no lesser than the bright stars. Here

there is Libyan and Phrygian stone, here  
the tough rocks of Laconia are green, winding marble  
with a vein the color of the deep sea and shining rocks  
whose shades of purple the worker of Spartan  
and Tyrian bronze envies. Pediments lean  
their weight on innumerable columns; wood  
bolted with Dalmatian metal shines. The cool emitted  
from the ancient groves keeps out the sun,  
and the clear fountains are alive in the marble. Nature  
is not bound by her usual patterns: here Sirius is chilled,  
the solstice is tempered and the house moderates the turning  
year to itself. Mother Venus delights in the sight and in the house  
of her strong daughter, no less than if she attended Paphos from on high  
and the Idalian houses and the temples of Eryx.  
Then she addressed Violentilla, who was reclining on the bed: “What end  
will there be to this slumber, the modesty of an empty bed,  
my most beloved of Laurentian girls? What limit  
will there be to custom and faith? Will you never  
submit yourself to man’s yoke? A more miserable age  
than this will arrive at once. Put your beauty  
and fleeting gifts to use. I did not bestow  
upon you such beauty and proud appearance (and myself)  
for you to pass the years as a widow, as though I did not care.

It's enough, too much even, how you despised your earlier suitors,  
though now one is dedicated to you with his whole heart,  
marveling at you more than all the others, and loves you,  
neither lacking in beauty nor nobility.

For what young men, what girls throughout the city  
have not learned his learned verses? You  
will watch him seize the twelve fasces  
of the quindecimviri while still young: already he's entered Cybele's  
threshold and read the Euboean Sibyl's song,  
and already the Latian father, whose thinking  
I am allowed to know in advance, will endow him  
with purple dress and curule ivory, and  
(a greater glory still) will allow him to celebrate  
the newly-won Dacian arms and laurels.

So go, join your beds together and disabuse  
yourself of youthful leisure! What nations  
and what hearts have I not joined with my torch?

Flocks of birds, wild animals, and stubborn herds of cattle  
have never spurned me: I melt the air itself into union with the earth,  
when the clouds grow scant from rain.

Such is the natural order: the world's youth recurs.

Where would the new glory of Troy  
have come from, the savior of the burning gods,



if I had not taken a Phrygian as my lover?  
Whence would the Lydian Tiber have renewed my Iuli?  
If the Dardan priestess had not taken Mars in secret  
—and I did not forbid it—who could have  
built the walls of seven-hilled Rome?” With these words  
she softens the quiet girl and inspires  
a zeal for the marriage. Now his earlier gifts  
and prayers return to her mind, the tearful nights  
and sleepless sighs, his “Asteris!” sung through the whole city,  
“Asteris!” before meals, “Asteris!” at night and at dawn.  
Not even Hylas was met with such acclaim.  
Willingly now she began to bend her rigid heart and comes  
to realize her own obstinance. Hail to your bed,  
most beloved of the Latin poets! You have completed  
the difficult journey and the work that you’ve undertaken:  
you have arrived at your harbor. Such does the river  
of Pisa, inflamed by a widely distant love,  
carry its pure streams in a daring, underground channel,  
until it drinks in the Sicilian fountains through breathless mouth.  
The Naiad marvels at the sweet kisses  
and does not believe that the lover came over the sea.  
What a day this was for you, Stella, joyous  
in the gods’ renowned gift! How your heart leapt in your chest,

when your mistress' favorable face acknowledged the sweet marriage!  
You seemed to me to be traversing the celestial sky  
and wandering the poles. The shepherd  
was not so exultant on the Amyclaeon sands  
as Helen arrived on the Idaean ships,  
nor did Thessalian Tempe behold Peleus as such,  
when horse-perched Chiron saw Thetis  
approach the Haemonian lands.  
How long do the stars delay! How sluggish  
is Aurora for the prayers of a male lover!  
And look, the father of poets, Leto's son,  
and Bacchus, son of Semele, ascertain  
that Stella's wedding bed is being prepared! One starts on  
his rapid retinue from Ortygia, the other from Nysa.  
For the former the snowy mountains of Lycia resound,  
the shady lands of frosty Thymbra and Parnassus; for the latter  
Pangaea sounds, Ismara and the shores of pleasant Naxos.  
Then they enter the beloved house: the one  
brings a tortoise-shell lyre for his sweet-singing friend, the other  
the spotted yellow hide of a fawn,  
the one his thyrsi, the other his quills;  
the one covers his divine temples with laurel,  
the other places a crown of vines on his hair.

The day had hardly begun and signs  
of a celebration were present. Both houses  
are already surrounded by a raucous crowd.  
The door is green with foliage, the crossroads  
are glowing with flame, and the most crowded part  
of huge Rome is exultant. People of every  
esteemed rank, every official afforded fasces,  
every elite toga is ruffled in the plebeian crowd.  
Here are the equestrians, and here a woman struggles  
with difficulty among the crowd of youths. They  
call both of the betrothed fortunate, but more  
of the assembled envy the man. Already Hymen  
leaning on the doorframe seeks to recite a new song  
for the wedding, that he might soften the poet.  
Juno gives the venerable ties, while Concord  
commemorates the occasion with twin torches. The day  
was now at hand: let the groom himself sing the night  
—so much as can be known. So overcome by deceitful sleep  
Martian Ilia reclined on the riverbank. Not so much  
did Lavinia tinge her white face when she blushed  
as Turnus looked on, not so much did the virgin Claudia  
look back at the people when the keel was moved  
Now, friends of Apollo

and servants of the tripods, it is time  
to contest in varied meters. May that band  
divinely endowed with laurels and ivy arrive,  
as each is capable on their victorious lyre. Most of all,  
those of you who deprive epic works  
of their final foot, give out songs worthy of festivals.  
Philetas himself would have competed to praise the day, to Cos' applause,  
old Callimachus, Propertius in his Umbrian cave.  
Nor Ovid miserable at Tomis nor Tibullus rich  
with his shining hearth.  
For my part, no one love or singular reason for singing compels me.  
My Muses are alike to yours, Stella, and entwined with them;  
at equal altars we have our frenzied inspirations  
and draw a common stream from our learned founts.  
As for you, Violentilla, Parthenope took you  
in her lap at birth, and your sweet glory crawled  
the same earth as I did. Let the  
Euboean land rise up to the bright sky and Sebethos  
run over for its beautiful daughter. May the Lucrine Naiads  
not take so much delight in their sulfur caves,  
nor the leisure of Pompeian Sarnus. Go now,  
quickly produce eminent sons for Latium,  
to rule the laws and camps, and play songs.

May kind Diana hasten the tenth month of your birth,  
but may Lucina go easy, I pray. You spare your mother too,  
boy, and do not mar her tender womb or firm breasts,  
and when nature has formed your appearance  
in her secluded womb, may you bear much  
of your father's handsomeness, but more of your mother's.  
But you, most beautiful of Italian women,  
at last in the arms of a deserving husband,  
rejoice in the bonds of marriage you have long sought.  
So may there be no losses of your grace.  
May your appearance endure in the flower of green youth,  
and your beauty be slow to fade with age.

## CHAPTER 2

### COMMENTARY

***Lines 1-3: The poet-narrator hears a song and questions its source.***

**1 Unde** The poem contains multiple poet figures (Statius, Stella, and Apollo), and as such, references to a “source” or “creator” are ambiguous. The ambiguity is realized here as an uncertainty about the spatial direction whence the song reaches the narrator’s ears. Statius situates the poet-narrator distantly from the wedding scene where much of the story will take place. The repositioning of Helicon, for instance, is a manipulation of regional geography and thus serves Statius’ goal of emphasizing personal relations through geographic ones. *Unde* occurs three times in the poem (cf. 188, 190); in its other instances, Venus speaks of herself as the genealogical source of the Romans. In contrast to Augustan elegy, which centers around private trysts, Statius sanctions the elegiac relationship between Stella and Violentilla in public, lending it legitimacy by way of its acknowledgement in a wedding context. The wide regional scope of the resounding song reflects this.

**sacro...carmine** Within the *fabula* of the poem, the poet-narrator is situated outside the wedding at the beginning and overhears a *carmen sacrum* celebrating the marriage. The

poet marks this occasional poem generically as a blend of an epithalamium and a public elegy, a work subverting the illicit *puella-poeta* relationships of the Augustan elegists into an imperially sanctioned, literarily canonical marriage (Brunetta 2013:108).

**Latii...montes** The Latianness of the wedding contrasts with the Neapolitan heritage of both Statius and Violentilla. We know from the historical record that Violentilla was herself Neapolitan (Newlands 2012:7). As he does throughout the *Silvae*, Statius uses connections between himself and other people of prestige to confirm his status as a member of Flavian elite circles (Zeiner 2005:173). The geographic labelling of these hills recalls their shared geographical heritage and social proximity.

**sonuerunt** The narrator, who is also an audience to the *carmen* within the poem, is himself displaced from this *carmen*; he hears it only through its resounding off the Latian hills. The poet-narrator purports to report a song which he experiences indirectly. The perfect tense suggests that the song has just reached the narrator and he is now paying attention.

**2 cui, Paeon** The dative *cui* invokes literary dedication, such as Catullus 1, *cui dono* (“to whom do I give”). In addition to dedication, the phrase functions as an invocation to an attendant Apollo. Paeon is a Latin name for Apollo; Vollmer notes that Apollo often graces weddings himself with song (Vollmer 1897:238).

**3-10:** *The scene moves from Latium to the slopes of Helicon. The spatial scope of what is narrated narrows from the mountain, which is in Greece, to the crowd of Muses, to personified Elegea, to Elegea's own thoughts.*

**3 procul ecce** The exact phrase is attested at Lucan, *Bellum Civile* 6.214-215, *Dictaea procul ecce manu Gortynis arundo/Tenditur in Scaevam* (“and observe a Cretan arrow is aimed from afar at Scaeva”). In Lucan, the phrase draws attention to an arrow being shot from afar at a character who has been in the scene. Here it signals a change of scene in the poem, a dramatic geographic shift from Latium to the banks of Helicon. Vergil uses *ecce* in parallel way at *Eclogues* 2.45-46: *Huc ades, O formose puer: tibi lilia plenis/ecce ferunt Nymphae calathis* (“You are here now, beautiful boy: look now, the Nymphs are bringing lilies in filled baskets...”). *Ecce* is often used in Vergil to draw attention to gods in a striking way (Dionisotti 2007:85).

**4 demigrant Helicone** The descent of the Muses involves a transition from divine to human space, affording additional distinction to the wedding through its Musaic attendance. The wedding of the epithalamium is often divinely attended, such as in Catullus 64.

**5 coeuntibus thalamis** The word *thalamus* has generic implications as the site of elegiac love (“thalamus,” 2b, OLD 2002; cf. Prop. 1.15.18 *Hypsipyle vacuo constitit in thalamo*, “Hypsipyle lay in an empty bed,” Cat. 61.185 *uxor in thalamo tibist*, “your wife is in a



bed”). This is a spatial reference to another genre in the form of an invocation of one of its chief spatial domains. Elegy is ‘coming together’ with the *Silvae* just as the two lovers are being joined.

**6 vocalem fontibus undam** Invoking a common music domain is another way for Statius to express the similarities between himself and Stella, as well as a number of other, older Latin poets (cf. 255-259). Statius wants to be seen as an heir to and a participant in the literary tradition.

**7 quas inter** The scope of the scene’s description continues shrinking from Helicon toward Elegea.

**vultu petulans** Elegea is introduced through the narrator’s description of her expression; the story is still told by the Statius figure within the poem.

**Elegea** This is a metageneric invocation of a personified genre that places Stella, through his work, among other artists. Brunetta likens Elegea’s lurking among the Muses to the elegiac features latent in this genre-mixing epithalamium (Brunetta 2013:112).

**8 celsior adsueto** Descriptions of Elegea commonly involve height due to her unequal legs. The characterization here is both literal and metaphorical: Elegea is “higher” than she usually is because of her position on Helicon, as she is not normally among the Muses, but figuratively “elevated” from her normal position to that among the Muses.

**divasque hortatur** The poet-narrator reports Elegea's speech in the form of encouragement, defining her relationship as an interlocutor with the Muses who speaks songs of praises to them.

**9 alternum futura pedem** The different lengths of the lines within an elegiac couplet is often literalized as an asymmetry in the lengths of the genre's legs (Henkel 2014:451; cf. *Amores* 3.1.8, *pes illi longior alter erat*, 'one foot was longer than the other').

**9-10 decimamque videri se cupit** The move from a wide, geographic view of the descent of the Muses culminates in a description of Elegea's own self-reflection.

**11-15: Venus leads Violentilla in the bridal procession, moderating her own appearance so as not to outdo the bride. The scene is narrated from in front of the procession; the narrator can see Venus' expression as she leads Violentilla.**

**12 lumina demissam** The narrator views Venus and Violentilla from in front of the procession. Violentilla averts her gaze from the viewer, showing only her blushing cheeks.

**14 dissimulata...genasque temperat** Venus disguises her face so as not to outdo Violentilla. Venus' and Elegea's visual characterizations represent divinity foregone and feigned, respectively; the former diminishes her appearance out of respect for a human while the latter mimics the goddesses around her.

**16-23 The narrator realizes the occasion and describes gifts from the gods.**

**16 Nosco diem causasque sacri** The poet-narrator purports to learn the reason for the events which he is witnessing, calling the geography of the poem into further question.

*Sacri* recalls the *sacro* of line 1; the occasion motivates the singing of the song as well.

**16-17 te concinit iste—pande fores!—te, Stella, chorus** An internal song is ascribed to a group of singers. The narrator understands the role of the chorus within the space of the wedding, indicating a full transition from the focalization among the Latian hills, where the narrator was uncertain of the *carmen*'s origin, to the wedding itself, where the narrator can locate the *carmen*. For songs at weddings in classical poetry, see Hersch 2012:237.

*24-30: Divinely ordained fate and common suspicions are both consummated in this wedding and the poem that documents it. The anxiety of uncertainty surrounding the marriage has abated, as the wedding itself has occurred.*

**24 ergo** The conjunction signals a departure from the earlier digression. The transition into the imperfect tense indicates that the following lines narrate the preparations for the wedding, during which the bride and groom dress.

**26 clamaretur hymen** The hymenaeal song is here mentioned, but suppressed; the poem is largely panegyric and secondarily epithalamic (Vessey 1973:12).

**27 mendaces obliqui carminis astus. Fama, tace!** Statius establishes the poetic report of the ceremony as the authoritative account of Stella and Violentilla's love, as opposed to

vulgar rumor. One aspect of the poem's sanctity (*carmen sacrum*) is its authority in contrast to the vulgar rumors.

**28 subiit leges et frena momordit** The shift into the present perfect matches the theme of consummation and fulfillment. The yoking of the "playboy-elegist" Stella to marriage mirrors his waning career as an elegist (Tang 2019:353).

**31-37 Statius celebrates the end of Stella's status as an elegist: passing through the door of the shut-out lover (34-36), legal obstacles to adultery (35), and the duras noctes faced by the unrequited lover.**

**37 duras pariter reminiscere noctes** Statius exhorts Stella to write a final elegy through recalling his previous experiences. The topic of telling the story of the night recurs at line 241, where Statius contrasts the day, about which he himself has written (*hic fuit ille dies*), with the night experienced by Stella (*noctem canat ipse maritus*).

**38-45 A series of mythological comparisons stand in for generic comparisons; the events described are epic in theme and borrow from the characters of epic narratives.**

**If Violentilla is a digna merces for an epic task, then Stella himself outdoes epic heroes and is subsumed within Statius' literary domain.**

**40 Cyaneos aestus** In contrast to the *fontes* and *unda* the poet calls upon in line 6, the waters surrounding the Cyanean Rocks are in commotion, representing the conflicts of elegiac and heroic narratives that are now settled.

**46-50:** *Erato is the muse of erotic poetry and of the Aeneid's second half (7.37, Nunc age, qui reges, Erato, "Now go on, Erato, lead the way"). Statius will outdo Vergil's invocation of the Muse by keeping company with Erato in the same room.*

**46 inopinaque gaudia** The delights of marriage are unexpected for Stella as an elegist.

**47 dum fervent...virga** Martial language is applied to events at the house. Statius carries the trope of *militia amoris* to its extreme, with a crowd of women besieging Stella. (For *militia amoris*, an elegiac metaphor in which Love assists a soldiering male hero, see Drinkwater 2013 with bibliography.)

**49 Erato** The invocation of erotic poetry's Muse presages the content of the subsequent lines.

**vacat apta...Penates** Similar to Apollonius' invocation that Erato "stand by" (παρά θ' ἵστασο), Erato is physically present alongside the narrator. The earlier procession from Helicon culminates in this scene of conversation, in which the narrator addresses Erato within the bounds of a given time (*vacat*) and place (*penates*).

**51-54:** *The focus shifts to the bed of Venus and the crowd of Cupids surrounding it.*

*The Cupids beseech their mother to allow them to begin wooing Violentilla on Stella's behalf.*

**51 serenati...caeli** Venus controls the weather by effecting the intermarriage of heaven and earth (cf. 184-186); a 'serene sky' is only such at Venus' command.

**plaga lactea** The setting suits both the astronomical motif referencing Stella's name and the fecundity of a soon-to-be-nursing Violentilla, if the narrator's later imprecation is fulfilled. *Plaga* designates a region of the sky, but can also indicate a net or trap, an appropriate double meaning in the site of Venus' bed (cf. "*plaga*," *OLD*). Just as Violentilla is marrying for a second time, Venus is accompanied by her second lover, Mars.

**52 pulsa modo nocte** *Pulsa* recalls the elegiac *exclusus amator* shut out of his lover's house; here the night itself is shut out from Venus' house (cf. Prop. 3.16.9 *totum sum pulsus in annum*, "I was shut out a full year").

**54 Fulcra torosque deae premit agmen amorum** The *torus* is a regular elegiac setting (cf. Prop. 3.2.10, 4.462);

**54-60:** *A conversation between Venus and the Cupids is reported indirectly. This speech, expresses the same generic interface that the reader experiences, that between epic and elegy. Rather than tension, Statius embraces the confluence of the two genres.*

**61-64:** *A distinguished Cupid emerges from the crowd to speak for the group.*

**61** The lines are structurally reminiscent of a dramatic messenger speech; Cupid insets a narrative which he focalizes through himself. The stock messenger enters and narrates some off-stage event, while strongly emphasizing his status as an eyewitness (de Jong 2014:199). Compare Soph. *Antigone* 1192-1193, ἐγώ, φίλη δέσποινα, καὶ παρὼν

ἐρῶ/κούδέν παρήσω τῆς ἀληθείας ἔπος (I will speak as one who was there myself, dear mistress, and omit not a word of the truth) with emphatic *egomet* (74), *testis ego* (82), *vidi ego* (85), *ipse ego* (91).

**61-62 hic puer e turba volucrum** The emphatic *hic puer* indicates a singular Cupid who speaks for all the others. This Cupid stands out in three ways: (1) oratorical skill (*plurimus ignis/ore*), (2) consistency as an archer (*numquam frustrata sagitta*), and (3) carefulness (*levi*). The poet-narrator takes this Cupid at his own report of his past accuracy. The second half of line 62 conflates the skill of the archer with that of the elegiac pursuer (cf. *Aeneid* 12.95-96, *numquam frustrata...hasta*) through their shared *levitas*.

**tenera sic dulce profatur voce** Cupid's voice is sweet and soft. Within the figure of Cupid is a tension between an accomplished warfighter and a small boy. On *dulce* cf. 74.

**65-73 Cupid begins his speech, which is structured as follows: (1) Cupid reminds Venus of his past success, 65-67; (2) an imprecation to Venus, 67-70; (3) an appeal to Stella's ancestry, 70-73.**

**65 scis** Cupid acknowledges the foreknowledge of his interlocutor; in the context of his rhetoric, he is citing evidence, but to the reader, he is prefacing new information.

**71-72 quem patriciis maioribus ortum** Statius the poet-narrator associates himself with Italian nobility via Stella.

**74 tota...pharetra** Exhaustion of resources is a recurring motif in the *Silvae*. Just as Cupid pursues the union of Stella and Violentilla with his entire reserve of weapons, Stella attempts to woo her with the full range of his poetic *materia*.

**tibi dulce** Cupid makes a number of parenthetical remarks (cf. 79) referencing Venus' feelings and commands.

**75 improbus et densa trepidantem cuspidi fixi** The enjambed epithet *improbus* exactly mirrors Prop. 1.1: *caput impositis pressit Amor pedibus,/donec me docuit castas odisse puellas / improbus* ("Love weighed down my head with his feet placed upon me, until he taught me to despise chaste girls"). But Statius' Cupid does the opposite, "teaching" Stella to love a woman presented as chaste within the poem.

**76-84: Cupid recounts how his mother gave contradictory orders concerning Stella and Violentilla, perhaps against his own judgment.**

**77 edomui victum dominaeque potentis** The domestication implicit in *edomui* is not accidental. Though Cupid's characterization of his own actions has been strictly martial to this point (cf. *militia*, 66), the result of these military campaigns is the construction of a new household. Such a tension reframes *dominaeque*; while the word is typical of elegiac women, it also connotes a role within a family. While the "yoking" of a man in marriage is often attributed to his bride, Stella is here "the direct victim of Amor, not Violentilla or some scheming mother-in-law" (Wasdin 2018:121).



**82 testis ego attonitus** Cupid both cites himself as a primary witness to Venus and indicates his attitude towards the events he witnessed with *attonitus*.

**84 genetrix iterataque** The epithet is repeated immediately adjacent to the word *iterata*, “repeated.”

**85-94** *Cupid relates several mythological stories in first person with a strong emphasis on his having seen it firsthand. Statius must describe Stella’s wedding to Violentilla as an eminent occasion without insulting her earlier wedding; by citing mythic lovers as comparanda, he can acknowledge the divine role in other pairings while also maintaining the uniqueness of the wedding whose occasion this poem recounts.*

**immiti cupidum decurrere campo** Cf. *Thebaid* 7.414-416, *Arcades insanas latrare Lycaonis umbras, / nocte ferunt tacita, saeue decurrere campo / Oenomaum sua Pisa refert* (“The Arcadians say Lycaon’s mad spirit barked in the quiet of the night, and Pisa reports that Oenomaus ran over the violent field”). The *campus* doubles as a martial and romantic-athletic site.

**88-89 laudavique...praeluxi** Cupid’s role in the affair changes over the course of his own description; while at first he only watches (*vidi*, 87), he is then encouraging Leander (*laudavique*, 88) and actively aiding his pursuit (*praeluxi*, 89).

**tu veteres, iuvenis** Cupid addresses Stella briefly in apostrophe, displacing the *Abydeni iuvenis* of 87. Every part of the verbal tricolon is paralleled: (1) an emphatic assurance

that Cupid is recounting the story from his own eyes (*ipse ego*, 91), (2) a verb of encouragement (*firmavique*, 92), and (3) the removal of water from the *iuvenis*' sight (*lumina deteresi*, 93).

**94-102: Cupid ascribes generic loyalty to Stella; while he could have created epic, he instead wrote elegy.**

**96 armiferos poterat memorare labores** The presentation of Stella's decision not to write epic contrasts with the fact that Statius has done exactly that, and now creates poetry thematically similar to Stella's own.

**102 deflevit fata columbae** Statius references a lost poem of Stella in the tradition of the lament for the beloved's bird (cf. *Cat.* 2, *Amores* 2.6, and *Silvae* 2.4). The verb is used as well of lament in literary form at 2.7.70-71: *tu Pelusiaci scelus Canopi / deflebis pius...*, "You [Lucan] will piously lament the murder at Pelusian Canopus..."

**103 finierat** The verb is used as a marker of the end of speech in numerous places throughout Latin poetry, particular in Ovid's *Metamorphoses* (cf. 13.123, "*Finierat Telamone satus*;" 14.441, "*Finierat Macareus*").

**104 vultu non aspernata rogari** For the poet, it is essential that characters are willing to carry on dialogue to continue the poem. Venus' assent contrasts with the complaints of other deities (*questus*, 98; *querelis* 134) in that they are expressed and heeded.

**106-136: Venus tells how, upon Violentilla's birth, she noticed her beauty and nursed her.**

**112 Mihi dulcis imago prosiluit** The result of Venus' rearing is a child who replicates her own image. The verb is used of fruit sprouting from trees (Vollmer 1897:248), linking Venus' actions with the title of the collection. Venus becomes an artist and Violentilla becomes art.

**113 celsae procul aspice frontis honores** The line recalls Elegea (*celsior* in line 8) seen at a distance (*procul* in line 3). With a present imperative verb, Venus transitions from the past of Violentilla's infancy to the present. The acknowledgment of a spatial relationship between the two (*procul*) resituates her description in the present. The speakers can see Violentilla as they speak: the conversation is celestially located.

**122 Vincit opes animo** The theme of material production of art surfaces again with a possible reference to *Metamorphoses* 2.5, *materiam superabat opus*, "the work itself outdoes its material." (Cf. also *Eclogues* 10.69 *omnia vincit amor*.) Rather than the 'work itself,' with which Violentilla could readily be identified given her equation to a work of art in this passage, Violentilla's value surpasses her family's wealth. This phrase pits two of the *Silvae*'s central themes—artistic production and membership in elite culture—in conflict, but by locating both qualities within Violentilla, the conflict is resolved.

**122 querimur** Parallel to the *questus* of Apollo (93); both deities participate in similar forms of speech (complaint) for their respective favored humans. Some mss. have the frequentative *queritor*.

**123 Spoliare nemus** Cf. e.g. 1.1.42, *se totis Temese dedit hausta metallis*, “Temese has given itself up utterly, bereft now of all its metals.” The theme of material exhaustion (cf. 74) continues with a *nemus*, which, by its nature as a woodland area, resembles a *silva*.

*145-160: The description of Violentilla’s home resembles that of Vopiscus’ in 1.3. That poem describes the ways the villa is integrated into the landscape in such a way that adverse heat is mitigated while maintaining illumination. The use of his internal groves (silvis) within the villa complex mirrors the coexistence of nature and artifice that permeates the Silvae. Cf. the vitreasque...aquas of Silvae 1.3.73-74; clarity of water shows a triumph of engineering and imbues the scene with an intense visuality. Near the poem’s midpoint, this lively description pauses the narrative, but uses stative verbs (virent, 149; nitent, 150; livet, 151; lucent, 153) rather than adjectives. These lines form the structural core of both the poem and of the triplet of poems (1.1-1.3) which move gradually from public spaces (Domitian’s statue in 1.1) to private ones (Vopiscus’ villa in 1.3).*

**145 nitidos...penates** That Venus first sees Violentilla's *penates* is "an affirmation of Violentilla's economic worth and...moral worth as a noble Roman lady" (Newlands 2002:66-67).

**154 silvis...vetustis** The grove attests to the opulence of the villa, much as Statius' own poems do (Newlands 2002:100). The use of *vetustis* suggests ancient literary and artistic inheritance via horticulture rather than old-growth forestry, which would be a peculiar feature of a *domus* (Newlands 2002:99).

**158** For *exsultat visu*, cf. *vultu petulans* (7) and *vultu non aspernata rogari* (105). This is the third time the poet has described a character's emotion through their expression. In each instance, the character revels in a sense of fulfilling a role in a group: Elegea as a Muse and Venus as a mother figure, both to Cupid (105) and Violentilla (here).

**potentis alumnae** Cf. *mea summa potestas*, 137. Venus' influence with women is the source of her power; the source of Violentilla's is her corresponding ability to exert influence upon Stella.

**159-160 si Paphon aequore ab alto/Idaliasque domos Erycinaque templa subiret** The tricolonic catalog of place names moves from Cyprus to Sicily. Though Naples figures more prominently in the Statian corpus, Eryx remains an example of a Hellenized city in Roman context. *Aequore ab alto* locates the change of place on a maritime voyage from the eastern Mediterranean to Sicily, mirroring the geography of Greek influence on the

central Mediterranean. The catalogue of places of worship is typical of classical hymns (cf. *Homeric Hymn to Apollo* 30ff.).

**161-169: Venus begins her speech to Violentilla by emphasizing her personal love for her alumna and warning her of the coming barrenness of old age.**

**161 tunc ipsam solo reclinem adfata cubili** While Venus was loosened from Mars' embrace earlier (*amplexu duro Getici resoluta mariti*, 53), Violentilla is simply lying alone in bed.

**162-163** Venus occupies at once two important positions in Roman elegiac poetry: on the one hand, as a "suitor" entering Violentilla's home to make romantic demands, she acts like an *exclusa amatrix*; on the other, as an older (here, divine) woman advising a young woman, she acts as *lena*. But both elegiac roles are subjoined to Statius' unique goals in the *Silvae*. Violentilla cannot have an *exclusus amator* (or *exclusa amatrix*) because she is to be married to Stella. She cannot have a *lena* because she is to participate in a chaste marriage.

**162 hic usque sopor** Cf. *victa sopore doloso*, 242; Venus has come to defeat the metaphorical enemies of marriage.

**163 mihi Laurentes inter dilecta puellas** Word order imitates Venus' act of viewing; a displaced *mihi* stands outside the throng of women (*Laurentes...puellas*) among whom Violentilla stands.

**169-182:** *Venus praises Stella for his renown and political prospects.*

**172-173** Statius often puts remarks of praise in the mouths of mythological speakers to increase their salience (Coleman 1998:67). Stella's popular renown contrasts with aspirations to critical acclaim in elite circles.

**175 cernes** The verb is typical of prophetic speech anticipating a political career. At *Thebaid* 2.360-362, Polynices assuages Argeia that he will be successful in retaking Thebes and establishing himself as king (*Iustitia et rectum terris defendere curat:/fors aderit lux illa tibi, qua moenia cernes/coniugis et geminas ibis regina per urbes*, "And Justice endeavors to defend what is right for the country:/maybe one day there will come to you a light by which you will see/your husband's city walls, and walk through the twin cities as a queen"). At *Aeneid* 1.258-259 Jupiter tells Venus that *cernes urbem et promissa Lavini/moenia* ("you will see the city of Lavinia and its promised walls"). Venus here places Violentilla at the dawn of Stella's career as consul and narrates the event through her eyes; this is a dual prophecy in that Venus foretells both the couple's marriage and Stella's inauguration. This particular remark anticipates a different occasion from the rest of the poem.

**176 ante diem** Stella's political precocity contrasts with the fact of Violentilla's first marriage; the former is more advanced than others of his age, while the latter has already been widowed.

**183-193:** *Venus describes her power over nature and human society. A lacuna interrupts.*

**191-193** Venus links to her power not only the earth's hydrological cycles, but the founding of Rome. The words recall Lucretius' opening, and in doing so, invite epic characterizations of marriage different from Cupid's elegiac ones (Wasdin 2018:122).

**194-200:** *Venus' words have been successful; Violentilla decides to marry Stella.*

**196-198** A tricolon of line-final word-pictures (*virī prope limina questus, totam cantata per urbem, nocte Asteris Asteris ortu*) begin by visualizing Stella outside the threshold, proceed to envisioning his position in the city, then in celestial terms. Statius magnifies Stella by amplifying his speech from the interpersonal level to the cosmic.

**198 Asteris** In his poetry, Stella refers to Violentilla under a pseudonym that translates his name in Greek, and renders her name more amenable to dactylic poetry.

**199 quantum non clamatus Hylas** Ancient grammarians construed ὕλη (from whence *Hylas*) and *silva* as cognates, and the spurious relationship is put to poetic use at, e.g., Propertius 1.20.6-7: *Theiodamanteo proximus ardor Hylae:/huic tu, sive leges Umbrae rate flumina silvae* ("his zeal rival Theidamantean Hylas: you [always ought to defend] this one, whether you shall choose the streams of the shady woods with your raft") (Heerink 2007:613). Thus Statius' claim that Stella's own poetry was met with greater



acclaim than “Hylas” becomes a subtle act of self-humility. The renaming of Stella in Greek sets up a complementary analogy: *Stella* is to *Asteris* as *Silvae* is to *Hylas*.

**aspera** The word sonically and metrically mimics *Asteris*. While *Asteris* translates *Stella*, *aspera* serves as a synonym to *Violentilla*.

**200 libens** The adjective marks the poem’s first act of focalization through Violentilla; the poet-narrator contrives a scene in which he can discern her attitude towards the developments.

**201-218: Statius congratulates Stella on the end of his journey.**

**201 Macte toris** The poet returns to the earlier *topos* of Stella as elegiac protagonist, wishing for the *torus* to become not only the site of erotic consummation, but of fecundity.

**203 prendisti portus** Statius describes Stella’s reaching of his goal in terms of his visual apprehension of the end. Cf. Hippomenes’ struggle in the race at 85, which was incomplete at the time alluded to by the poet.

**213 visus** Stella is reported in the second person as having a sort of hallucinatory experience that functions as a spatial metaphor for his emotional state. This particular description mimics apotheoses (and katasterisms), such as Caesar’s, taking the form of ascent to the stars, portending Stella’s future political offices. Stella is also fulfilling his name’s promise by taking the position of a star.

**213-214 harenis...carinas** Statius inverts Propertius 1.3.1-2, *Thesea iacuit cedente carina/languida desertis Cnosia litoribus* (“Ariadne lay languid upon the deserted shores as [Theseus’] keel pulled away”). Rather than a woman deserted by a departing man, he invokes a man accompanied by an arriving woman.

**215-216 Thessala nec talem viderunt Pelea Tempe** The comparisons regress chronologically from Helen’s arrival at Troy to the meeting of Peleus and Thetis. Both are scenes which portend consequential weddings. Helen’s second marriage, like Violentilla’s, is described here.

**219-228: A group of gods prepare for Stella and Violentilla’s wedding.**

**219 at procul ut Stellae thalamos sensere parari** The only other attestation of *at procul ut* comes at *Aeneid* 12.869, *At procul ut Dirae stridorem adgnovit et alas*, “But as soon as [Juturna] recognized the screech and the wings of the Fury.” In both cases, the phrase marks an act of perception by a distant perceiver. As at line 3 (*procul ecce canoro*) the change in distance is geographic in scale.

**222 Lycii montes** The location recalls the *Latii montes* of line 1.

**223 resultant** Just as Venus *exsultat visu*, the mountains react joyfully to the wedding.

**223 Vixdum emissa dies** The construction *vixdum...et iam* is attested only once outside of Statius; at *Achilleid* 1.819, Statius writes *Vixdum exorta dies et iam...* (“day had scarcely begun, and already...”).

**229-240: A crowd gathers for the wedding.**

**232 pars immensae gaudet celeberrima Romae** Unlike the earlier *vulgi* (29), this crowd is assembled for purposes the author considers legitimate—the celebration of a wedding. These Romans are gathered as an audience to both the internal *carmen sacrum* and the epithalamium itself. *Gaudet* recalls 146, *claraque gaudentes plauserunt limina cygni*, in which Venus’ attendant swans behold Violentilla’s door. Violentilla’s change in status from a desired *puella* behind closed doors to a bride before open ones has not diminished the prestige afforded to the art around her.

**236 felices utrosque vocant** Statius delegates the responsibility of praising the couple to a different critic (here, the assembled crowd), displacing his own authority onto popular acclaim. The poem strikes a balance between praising Stella’s acclaim in literary circles and foretelling the popularity he will enjoy as a public official.

**238 carmen intactum** Cf. Horace, *Satires* 1.10.66, *Graecis intacti carminis auctor* (“the writer of a song unattempted by the Greeks”). Hymen’s song will here go unattempted by Hymen himself.

**241-260: The day arrives; Stella is compared to a number of older poets.**

**241 hic fuit ille dies** Statius marks the end of the wedding ceremony as Stella and Violentilla cross the *limen* between nuptial day and nuptial night.

**260-265: Statius describes Stella’s birth.**

**260-262 mea prima recepit/Parthenope, dulcisque solo tu gloria nostra/reptasti** Cf.

109, *tellure cadentem/excepi*. Both Stella and Violentilla had divine interactions at birth; while the latter was formed by Venus herself, the former was lured by a Siren song.

**266-277: Statius addresses the future child.**

**266 Heia age** So begins Mercury's exhortation to Aeneas to *rumpe moras* ("quit these delays") at *Aeneid* 4.569. By appropriating this epic call to romantic separation (the phrase is only otherwise attested in Martial's quotation of the same Vergilian phrase at *Epigrams* 2.64.9 and *De Re Rustica* 10.1.1.68) for the fulfillment of a long-awaited consummation, he emphasizes his own roots as an epic poet.

**268 bona Cynthia** The epithet is, geographically, both a Hellenizing element and a another reference to the mountain theme that has permeated the work. Thomsen sets up a framework for evaluating Statius' *bona* through the epithet's varied uses in Catullus 62 (Thomsen 1992:144-148). In the Catullan context, the adjective is used to connect erotic fulfillment to fertility and happy marriage; its appropriation here to Artemis as midwife situates Stella and Violentilla's marriage within an imperial, pro-procreative context.

**269 tuque ipse parenti/parce, puer** The poet addresses the future child in apostrophe.

**274 tandem merito possessa marito** Violentilla's first husband is largely suppressed in the poem. The remark that Violentilla is now married to a *merito marito* matches Statius' earlier pronouncements that her second marriage was meant to be greater.

**275 Diu quaesita** The phrase is ironic, as the marriage bond was only sought recently by Violentilla herself. Statius transfers the act of seeking from Stella to Violentilla.

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## APPENDIX: THE *FABULA*

Event	
Violentilla is born	107-110
Violentilla is widowed	unmentioned
Stella falls in love and composes elegy	195-200
Cupid speaks to Venus on Stella's behalf	65-102
Venus visits Violentilla	140-193
The Muses, Elegea, and other gods approach the wedding	3-10, 219-224
The narrator hears a song	1-2
Venus leads Violentilla in the bridal procession	11-15
The couple exits the house	228-231
Stella achieves political office; Violentilla bears a child	175, 267

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