The Two Voices of Statius: Patronymics in the *Thebaid*.

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This thesis is submitted in total fulfilment of the requirements for the degree of Master of Arts

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This is to certify that:

1. the thesis comprises only my original work towards the degree of master of arts except where indicated in the Preface,
2. due acknowledgement has been made in the text to all other material used,
3. the thesis is less than 50,000 words in length, exclusive of tables, maps, bibliographies and appendices.
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Abstract:
This thesis aims to explore the divergent meanings of patronymics in Statius' epic poem, the *Thebaid*. Statius' use of language has often been characterised as recherché, mannered and allusive and his style is often associated with Alexandrian poetic practice. For this reason, Statius' use of patronymics may be overlooked by commentators as an example of learned obscurantism and deliberate literary self-fashioning as a *doctus poetā*.

In my thesis, I argue that Statius' use of patronymics reflects a tension within the poem about the role and value of genealogy. At times genealogy is an ennobling feature of the hero, affirming his military command or royal authority. At other times, a lineage is perverse as Statius repeatedly plays on the tragedy of generational stigma and the liability of paternity. Sometimes, Statius points to the failure of the son to match the character of his father, and other times he presents characters without fathers and this has implications for how these characters are to be interpreted. This thesis unravels the significance of genealogy for such characters.

This thesis locates Statius' stylistic mannerism, his use of patronymics, within a wider thematic debate about the value of genealogy. Ultimately I argue that Statius' poetic style fuses epic and anti-epic voices. In the same way that Virgil is said to have 'two voices', one epic and the other tragic, so too Statius both follows and resists epic paradigms.
Introduction

Statius and his Poetic Craft
A common observation about Statius has been that he is 'mannered', placing \textit{ars} over \textit{ingenium}, turning 'excellencies of style into specious artifices.'\textsuperscript{1} For this reason, commentators in the past have been inclined to dismiss Statius as an author who privileges ostentation and style over content. In his introduction to the Loeb edition, Shackleton Bailey describes Statius' style as 'replete with conceit and hyperbole, stretching language to the point of obscurity, favouring spacious periods intricately articulated; a feast for amateurs of the ornate'.\textsuperscript{2} Statius' style is hyperbolic and dense, consisting of intricate and riddling allusions, and his language itself is highly Hellenised. So, for example, Statius uses a high proportion of Greek names (that is, names with Greek declensions and spellings).\textsuperscript{3} Before discussing the meaning of patronymics in this epic, it is necessary to discuss the existing scholarship on Statius' style, his allusive turn of phrase, his mannered language and cryptic use of names. This introduction will document Statius' creative use of names and how he is rightly considered a \textit{doctus poeta}. After that, I will show the distribution of patronymics in the \textit{Thebaid}, where they occur and how \textit{variatio} is an important aspect of Statius' style. I will argue that patronymics are a distinctive feature of his language and the distribution of patronymics in part reflects his general stylistic tendency to find alternative ways of naming characters.

Statius and his Literary Predecessors
Scholarship has long recognised Statius' particularly allusive style, which encompasses a broad range of literary predecessors. In his discussion of the influences on Statius' style, Vessey concludes that Statius was an imitator in particular of Virgil, Ovid, Lucan and Seneca, as well as of the visual arts and architecture.\textsuperscript{4} Vessey contends that Statius' utilisation of these authors and mannered style is 'in total contrast to the classicism of Quintilian, Valerius, and to a lesser extent, Silius'.\textsuperscript{5}

\textsuperscript{1} Vessey, D (1973), 8-10. For a survey of some of these views, see Ahl, F. (1986), 2805-2810.
\textsuperscript{2} Shackleton Bailey, D.R. (2003), 4.
\textsuperscript{3} Pollmann, K.F.L. (2004), 49; Dewar, M (1991), xxxiii.
\textsuperscript{4} Vessey, D. (1973), 10-12.
\textsuperscript{5} Vessey, D. (1973), 12.
Statius also draws on Athenian Theban tragedy as a source for his *Thebaid*. Statius' broad allusive range is agreed on by other scholars. Smolenaars argues that Euripides has a significant impact on Book 7 of the *Thebaid*, but Statius' *imitatio* also takes a broad range of stylistic sources such as Homer, Ennius, Lucretius, Catullus, Horace, Petronius, Valerius Flaccus and possibly Silius Italicus. Smolenaars rightly acknowledges that the dating of Valerius Flaccus' *Argonautica* and Silius Italicus' *Punica* remain uncertain, and the controversy of chronology has not been resolved, but other scholars have pointed out parallels between the Flavian epicists. Likely there would have been overlap in composition. It may be possible that the Flavian epicists are referencing one another, though equally Statius might not reference these poets: Gibson suggests that Statius does not follow Valerius Flaccus' version of the Argonauts at Lemnos and is possibly 'writing Valerius Flaccus' version of Hypsipyle out of literary history'. Valerius' ability to commemorate Hypsipyle 'may have been misplaced'. Reading Statius requires awareness of a long literary tradition and his Flavian context. Statius shows an enormous range of literary inheritance and even his characters have an awareness of their literary past. Consequently, this thesis will also pay particular attention to Statius' predecessors and Flavian contemporaries for possible intertexts.

Virgil is a central influence over Statius' poetics. The *Thebaid* concludes with Statius' envoi to the *Thebaid* (12.810-19), instructing his book to follow the *Aeneid* at

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8 McGuire, for example, looks at the Flavian theme of suicide as a means of political defiance which appears in all three epics but acknowledges that there are difficulties determining to what extent a dialogue runs between these authors: McGuire, D (1999). 21.
10 For example, in their respective epic games, Silius might be belittling Statius' epic in his gladiatorial fight with mention of barbarian twin brothers dying, while Statius' abortive gladiatorial games might suggest a *damnatio* of Silius' gladiatorial combat: Lovatt, H. (2010), 160-61.
11 Gibson, B. (2004), 166.
12 Gibson, B. (2004), 171.
14 This should be said with some caution: we simply do not know to what extent, for example, Antimachus of Colophon's *Thebais* may have influenced Statius' *Thebaid* due to its fragmentary transmission: Pollmann, K.F.L. (2004), 28. Vessey concludes there was little: Vessey, D. (1970).
a distance and adore it. Statius also refers to Virgil's Euryalus and Nisus (10.448), comparing Hopleus and Dymas to them, and very much suggesting a self-conscious awareness of the influence of Virgil's *Aeneid*. As Smolenaars notes, in Book 7 of both the *Aeneid* and *Thebaid* there are a number of structural as well as verbal similarities between the works. Statius models the *Thebaid* on the *Aeneid* in its characters and structure.

Statius, however, is by no means a rigid imitator. Statius may draw on sources such as Homer and Virgil but in detail he magnifies them in poetic *aemulatio*. More recent scholarship has refined the way in which Statius' allusive style has been judged and interpreted. Ganiban, for example, argues that the *Thebaid* depicts a critique of the *Aeneid* and its presentation of kingship, by expanding 'those troubling elements that challenge the *Aeneid*'s Augustan voice.' In contrast to the *Aeneid*, the *Thebaid* presents a world where the gods are largely absent or else vengeful. Statius' relationship with Virgil is by no means straightforward. Mc Nelis argues that Virgilian poetics, with its teleological nature, is also challenged by allusions to Callimachus and that the poem embodies a friction between epic and anti-epic Callimachian poetics. According to Mc Nelis, excessive focus on Virgilian and Ovidian allusions has obscured Statius' interest in Hellenistic poetry and its Roman reception, as Statius alludes even to neoteric poets such as Cinna who were hostile to epic. To both Ganiban and Mc Nelis, Statius is an author not only drawing on the *Aeneid* but problematising, ironising and subverting it. This view of Statius deeply informs how I approach the *Thebaid* hermeneutically. Statius does not merely mirror his predecessors but creatively follows and diverges from them.

How Statius uses his literary predecessors is complex and variable. Smolenaars, for example, advocates 'combinatorial imitation' in which the poet draws on a

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15 Hardie notes that these lines are a 'mixture of confident hope and modesty', on the one hand, adoring the *Aeneid* and citing it as a source of imitation, but on the other, demanding *honores* for the *Thebaid*: Hardie, P. (1993), 110-1. While the final lines of the *Thebaid* may suggest an *imitatio* of the *Aeneid*, they also betray an uneasiness 'with the poem's status vis-a-vis the *Aeneid*': Pagán, V. (2000), 424.
multiplicity of models into his creative adaptation'. According to this model of Statius' poetic technique, a scene is modelled on a primary source, signalled by some verbal allusion, or Leitzitat, which is then combined with secondary sources. For example, Smolenaars argues that Jocasta's attempt to delay the war (7.470ff.) is primarily modelled on Euripides' and Seneca's versions but also adapts material from Livy's story of Veturia attempting to make her son Coriolanus withdraw from Rome while the actual background to the scene is based on the Latin war council of Aeneid XI. This idea of 'combinatorial imitation' has also been used to explain how Parthenopaeus is a composition of Virgil's Camilla, Pallas, Euryalus and Turnus, highlighting the tragedy of the death of a young boy.

Statius' handling of his literary sources is even subversive. Hershkowitz suggests another way in which Statius interacts with his literary predecessors. She observes that often Statius will develop an allusion to Virgil or some other poet, only for it to be undercut. She examines the parce metu trope in Latin literature, in which one character will comfort another and advise them not to be afraid. For example, in Aeneid 1.221-93, Virgil depicts Jupiter comforting Venus. Jupiter can assure Venus with complete certainty that Aeneas will be saved. In contrast, in the parce metu of Polynices to Argia (2.306-63), when Argia comes to Polynices and Polynices attempts to assuage her anxieties like Jupiter, Polynices cannot give such certainty and cannot intertextually fill the role of Jupiter. Such failures of reenactment Hershkowitz calls 'failed intertexts'. Hershkowitz's idea of 'failed intertexts' opens up a fundamental insight into Statian poetics. Statius is not a rigid imitator but creatively, even subversively, alludes to literary sources.

**Statius' Language and Style**

Statius' language in the Thebaid is highly poetic, hyperbolic and dense, perhaps more so than the Silvae. Notwithstanding stylistic differences between the two works, it is

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28 Cancik calls this 'eine wichtige Aufgabe der Statius-Forschung': Cancik, H. (1986), 2687. Comparisons of other words between the two texts show divergences as well as similarities of language. Cancik notes some more poetic vocabulary in the Thebaid: Cancik, H. (1986), 2687;
generally agreed that Statius has a recognisably highfalutin style: Duff notes, for example, Statius' fondness for abstract terms, compound adjectives, similes and variation of meter. Williams remarks that later epic poets like Statius strove 'for point and paradox and the memorable phrase' and Statius in particular aimed to be memorable 'not so much by intellectual wit or conceit of paradox, as by colour, exaggeration, brilliance'. However, Statius' style is by no means vacuous. Frings shows in her analysis of individual scenes of the Thebaid that Statius' language in speeches is used purposefully for characterisation through chiasmus, hyperbaton, pronouns. Statius also uses apostrophe more often than Homer and Virgil, to characters, places and rivers, evoking a particularly lyric effect. Statius' language is highly ornate but this cannot be dismissed as mere stylistic flourish.

The Thebaid shows a tendency for graphic imagery, particularly the macabre and gruesome. Snijder, for example, finds the night-time raid of the sleeping Thebans 'one of the most repellant scenes of bloodshed in ancient literature'. Statius also seems to draw on artwork for inspiration, lavishly depicting scenes. His delight in imagery is discernible in the way he uses his sources. Where there is a precedent in earlier literary sources, Statius expands. For example, the description of the cave of Sleep in Book 10 (84-117) is based on Ovid (Met. 11.592ff.) and also draws on Virgil's description of the entrance to the underworld (Aen. 6.273ff.) but Statius builds on the picture with more elaborate detail and little ecphrases. Where Virgil describes the expedition of Nisus and Euryalus in "colourless language", Statius describes another raid, by Hopleus and Dymas, with an extravagant number of adjectives, almost to the point of obscurity. Krumbholz in his study of Statius' style

however, van Dam disagrees and compares certain the words fessus, lassus, tum, licet, fortasse, concluding that there are roughly the same Eigentümlichkeiten in the two poems, van Dam, H.-J. (1986), 2734.

29 Duff, A.M. (1960), 395-6, although Williams notes that Statius avoids 'unusual variations (like spondaic endings, hiatus, lengthening in arsis) and also lacks Virgil's 'tremendous range of movement': Williams, R.D. (1972), xvi.
30 Williams, R.D. (1972), xvii.
33 Snijder, H (1968), 12; Williams, R.D. (1972), xix-xxi.
34 Snijder, H (1968), 12;
36 Though not always. As Gibson shows, Statius compresses battle-scenes and aristeiae are noticeably shorter than in Homer or Virgil: Gibson, B. (2008).
37 Williams, R.D. (1972), xv-xvi.
suggests that four features distinguish Statius in particular: his use of description to convey mood; his appeal to the senses; the tendency for unique scenes and situations; the tendency to psychologise. Statius' style is driven to expand, to cover new ground, and to be distinctive.

The Doctus Poeta and Names in the Thebaid

Part of Statius' Hellenistic style is his interest in names, explaining the origin of names, the aetiology of places, and making etymological puns on names. Statius also uses names in arresting and surprising ways. A name conventionally used to denote one person may be used to refer to a son, sibling or descendants or even a city associated with the person. This section examines Statius' notable uses of names to demonstrate Statius' conscious interest in names and how they are a pervasive aspect of his epic. Much of this material is my own observation because Statius' use of names has not been comprehensively discussed in the scholarship.

Statius frequently brings the names of places into the focus of the narrative, often interpolating an aetiology for place-names and showing his learned awareness of the multiplicity of names. As Mercury exits from the entrance to the underworld, Statius tells

est locus (Inachiae dixerunt Taenara gentes)
qua formidatum Maleae spumantis in auras
it caput et nullos admittit culmine uisus. 2.32-34

Reference to alternative, local or foreign names for a place is a common feature of Hellenistic poetics. Statius too takes poetic license by conflating Malea and Taenaros which are two promontories separated by a distance of 40 miles. Later, when Amphiaras and Melampus leave to perform the augury, Statius similarly alludes to naming conventions,

39 Krumbholz, G. (1954), 139.
40 For Hellenistic interest in names, see O'Hara, J (1996), 23.
41 Previous epic poets also show a tendency to do this: Apollonius for example explains the origin of the name Sikinos: Arg. 1.624-26. Homer too shows an interest in the difference between mortal and divine names. Briareos/Aigaion (Il. 1.403-4); the tomb of Myrine/Batieia (Il. 2.813-14); chalkis/kimindis (Il. 14.291).
42 Alexandrian poets, particularly Callimachus and Apollonius of Rhodes, often explain the origin of a name and its etymology see O'Hara, J (1996), 24-41. The practice is then imitated by Roman poets, see O'Hara, J (1996), 51-56. Virgil in particular makes explicit glosses like this, see O'Hara, J (1996), 73-75.
43 See Shackleton Bailey's note on 1.100.
The ecphrasis is a demonstration not only of Alexandrian learnedness but of aetiology, as Statius seeks to integrate the history, myth and names. Statius explains what the name of the mountain is and who used this name.

Alexandrian learnedness is also used for irony. In Book 7, when Capaneus kills a priest of Bacchus, in an apostrophe to the fallen boy, Statius writes,

occidis Aonii puer altera cura Lyaei.
marcida te fractis planxerunt Ismara thyrsis,
te Tmolos, te Nysa ferax Theseaque Naxos
et Thebana metu iuratus in orgia Ganges.

The expression *Thesea Naxos* is striking and ironic. Naxos is the island where Theseus abandoned Ariadne whom Bacchus subsequently saved and took as his wife. Naxos, along with Tmolos, Nysa and the Ganges, have obvious cultic ties to Bacchus but associating Naxos with Theseus in the context of a lament for a priest of Bacchus might be considered out-of-place. The incongruity and unusualness of this collocation of Theseus and Naxos not only shows his learnedness but the ironic way in which he plays with mythic material.

Statius also makes etymological puns on names. Keith has offered an initial survey of etymological wordplay (mainly pointing out the repeated juxtaposition of the name Tisiphone with words for punishment, *poena, ulcisci, ultrix*, alluding to the Greek etymology of her name, τίσις). What follows is by no means a comprehensive list of etymological puns on names in the *Thebaid*, but a larger survey to show Statius' etymological awareness and his suggestive use of names. The paucity of scholarship on this question is a surprise, given the general consensus of Statius' learnedness. The following section is a necessary corrective.

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44 Keith, A. (2008), 246-50. Keith also notes other kinds of puns (such as verba and Fata and its etymology from fari; rosa and ros, which were perhaps thought to be cognates; Hydra and words with aquatic associations, *palus* and *uada*), 250-1. Gervais also notes etymological wordplay. See Gervais, K. (2013) on 2.48, 90, 299-301. See also Gervais for the significant intertextual use of names, 2.607, 610, 623, 626.
In Book 8, during Tydeus' *aristeia*, a warrior and his horse are killed in one blow from Tydeus. The horse falls on the warrior, like an elm tree which crushes the grapes underneath it:

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sic ulmus uitisque, duplex iactura colenti,  
Gaurano de monte cadunt, sed maestior ulmus  
quasit utrumque nemus, nec tam sua brachchia labens  
quam gemit adsuetas inuitaque proterit uuas.  
sumpserat in Danaos Heliconius arma Corymbus... 8.544-47
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In these lines, there are a number of puns on the word *uuas*. Tydeus' horse falls on its master like an elm on its grapes. Immediately after that Corymbus takes up fight against Tydeus. 'Corymbus' is a Greek loan-word for a cluster of grapes. The words *uuas* and *Corymbus* suggestively end the lines 547 and 548.\(^{45}\) Also consider the close collocation of *inuita* and *uva* and the evocation of the word *uiñis* in the adjective *inuita* (even though these are not etymologically related). Statius has placed three words (*inuita, uuas, Corymbus*) the sounds or meanings of which evoke the image of grapes. There is a subtle wordplay giving the sense that the hapless victims of Tydeus' rage are mere crushable grapes against such a hero.

During the river battle of Book 9, what proves to be the undoing of Hippomedon is his killing of Crenaeus. Statius plays on this name to emphasise his associations to the river, which will ultimately impel the river Ismenos to drown Hippomedon (9.443-45). A *κρήνη* is a 'fountain' or 'spring'. The way Statius introduces Crenaeus evokes this etymology:

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tener Crenaeus in undis,  
Crenaeus, cui prima dies in gurgite fido  
et natale uadum et urides cunabula ripae. 9.320-22
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As the son of a nymph and the grandson of the river Ismenos Crenaeus was raised in the water.\(^{46}\) The shallows were his birthplace and the banks of the river were his cradle. The name 'Crenaeus' and the pun on the word *κρήνη* reinforce his aquatic associations. His association with the water is also emphasised by the shield he bares (9.334-38) with its depiction of Europa being carried across the ocean and

\(^{45}\) For vertical juxtaposition and wordplay, see O'Hara, J. (1995), 86-88.  
\(^{46}\) Tellingly, in Homer, the sons of rivers 'frequently serve as hapless victims': Alden, M. (2000), 159.
hyperrealistic water. The anaphora of the name, the tragedy of his death in the place of his birth and namesake all reinforce the pathos of his death.

Statius' use of names can also be ironic. Hippodamus, 'horse-tamer', is the son of Oenomaus (6.346-47) who was famously responsible for the horrific chariot-races in which he would kill the suitors of his daughter who lost to his horses (Hyg. 84). In the Thebaid, during the chariot-race, the horses of Chromis (originally the man-eating beasts of Diomedes tamed by Hercules) try to eat Hippodamus (6.486-90).

Hippodamus' name belies his mastery of horses and also is ironic given his descent from Oenomaus: he is to be the victim of the anthropophagous hunger of the horses.

A similar ironic pun is made later: Amphiaraurus rebukes his horse Aschetos (6.463) and tries to rein the horse in (6.524). The irony of the situation is that the name recalls the Greek ἄσχετος, meaning 'unchecked' or 'ungovernable'. These horses will also lead Amphiaraurus into the underworld.

Statius occasionally will juxtapose a name which has a Greek etymology with a Latin adjective which is its semantic equivalent. For example, egregius lituo dextri Mauortis Enyeus (11.50): Ἐνυώ is the Greek goddess of war but the name Ἐνυώ has been converted into a personal name for a warrior, Enyeus. Playing on this etymology, Statius juxtaposes this word with Mauors, the Latin name for Ares, the god of war. On the road with the Argive women, Argia meets a man, Ornytus, who has returned from the Theban war. As she contemplates whether to go Athens or Thebes, Ornytus makes her realise the need to go, as she explains, hortaris euntem,/ Ornyte! (12.218-19). The verb ὄρνυμι is the Greek equivalent of the Latin hortor, meaning to 'urge' or 'incite' or 'call'. His name underscores his function in the narrative. Statius also collocates established names with Latin words evoking their etymology, for example, summis ingestum montibus Aepy (4.180), where the adjective summis emphasises the connection of the name of the city Aepy to the adjective αἰπύς, 'high' or 'steep'. Similarly, when Creon asks rhetorically ubi maximus Hypseus...?

47 pace Chinn who sees a more complex intertextual meaning to the shield and its references to water: Chinn, C. (2010).
48 ἵπποδαμος is a common epithet for heroes, which is used on 47 occasions in the Iliad (including of Tydeus at 23.472).
49 The Neronian poet Calpurnius Siculus makes a similar pun on the name Ornytus when Corydon says to Ornytus, quo me cumque vocas, sequor, Ornyte (1.13).
(11.280), the adjective *maximus* recalls the Greek ὕψος, meaning 'height' or 'summit', emphasising the greatness of Hypseus and the significance of Thebes' loss.

Furthermore, beyond this interest in names, the unusual use of collocations and etymologies, Statius interchanges personal names. Sometimes the parent's name is used for the child's.50 'Dione' refers to Venus (1.288), although this can be a conventional name for Venus.51 In his description of the Calydonian boar hunt, Statius mentions *iam stratum Ixiona* (2.473). Ixion, however, did not participate in the Calydonian boar hunt but his son, Pirithous, did. Lactantius Placidus explains *ad loc*, *Pirithoum significare videtur, Ixionis filium*. Statius has boldly used not a patronymic but the father's name alone.52 Similarly, 'Ceres' is used to denote Proserpina (4.460; 5.156).53 Finally, in Book 12, as she weeps over the corpse of Polynices, Argia promises to raise their son, Thessander, named instead as *paruus Polynices*, to remember his struggles, alluding to the war of the Epigoni:

\[
\text{testisque dolorum}
\]

\[
natus erit, paruoque torum Polynice fouebo. 12.347-48
\]

Naming Thessander as 'little Polynices' also alludes to the cycle of generational Theban dynastic violence which will continue to occur.54

Siblings' names can also be interchanged. As Coroebus kills the monster of Apollo, Statius refers to Pluto by his brother's name, *Ioui profundo* (1.615-16). Similar instances occur elsewhere, *nigri Iouis* (2.49), *inferno Tonanti* (11.209). This is quite common outside of Statius. There is precedent in Homer (*Ζεύς τε καταχθόνιος*, Il. 9.457), Virgil (*Stygio Ioui, Aen. 4.638*), Seneca (*Iouis inferni, Her. Fur. 47*), and

50 This technique is not well attested outside of Statius. The scholiast of Pindar *ad. Σ N.* 4.32.1 provides three questionable examples from Homer, Euripides and Pindar: 'Hyperion' for 'Helios', 'Oedipus' for 'Polynices' and finally 'Amphitryon' for 'Hercules'. This particular use of names, however, is not mentioned in rhetorical handbooks or by grammarians or commentators. I can see no reason why in the examples given by the scholiast the names do not refer to whom they ordinarily refer to.

51 Dione for Aphrodite is found in Greek literature only at Theoc. *Id.* 7.116. In Roman literature Dione regularly refers to Venus. See Bömer's commentary at *Ov. Fast.* 5.309 for the varied uses of the name Dione. Lactantius, however, interprets this line to refer to Dione feeling worry for her daughter because of what will happen to the descendants of her daughter, Harmonia (see Lactantius on 1.288-89).

52 That said, Gervais makes a convincing point that *Ixiona stratum* should be *Ixione natum*: Gervais, K. (2013), 312-13.

53 It is more common to refer to Proserpina poetically as *inferna Iuno* (*Theb. 4.526-27, Aen. 6.138*).

Valerius Flaccus, *Tartareo Ioui 1.731*. Statius however extends this use to other mythological persons. At 6.542-43, *Phrixei ... aequoris* is a poetic alternative to the conventional Hellespont (so-called because Helle, the sister of Phrixus, fell there), exchanging the name of the sister for the brother.

Statius also uses personal names in lieu of city names. At 1.22, *Iouis* is a startling turn of phrase to refer to the Capitol, describing the war between the Flavians and Vitellians on the Capitol in 69CE. The statue of Jupiter on the Capitol metonymically stands for the Capitol as a whole. A founder's name can represent the city: 'Nisus' at 2.382 refers not to the person, the father of Scylla and founder of the city Megara, but to the city as Tydeus passes various places on his way to Thebes: Lerna, Nemea, Ephyres, Eleusis, Teumesia (2.376-83). Statius links the land to its mythic past as Tydeus walks through a land filled with mythological memory, as he passes the *SisYPHi portus* (2.380) and *Palaemonium Lachaeum* (2.381) and enters the *Agenoreae arces* (2.383-84). Statius' names recall the past mythological associations of these places, their links to mythic figures like Sisyphus, Palaemon and Agenor, and locates Tydeus' journey within a broader mythological narrative.

Similarly, 'Belus', a name for several oriental kings, is used to denote an oriental region.

Particularly expansive is the name 'Cadmus'. Frequently, Cadmus is used to denote Thebes itself or his descendants. At 2.119, 'Cadmus' refers not to Cadmus himself but to the city Thebes, as in context, Laius is instructing Eteocles not to allow his brother

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55 Pluto attempts to usurp the celestial world and subvert the cosmological separation of hell, earth and heaven, as he will later say, *pereant agedum discrimina rerum* (8.37). See Feeney, D. (1991), 352.
56 Geyssen, J. (1996), 70.
57 The use of the god's name in place of the statue is used elsewhere: *Leucada pandit Apollo* (4.815), where 'Apollo' refers to the shrine dedicated to him, but the verb *pandit* suggests Apollo himself. Virgil does the same (*Aen*. 3.275). Similarly, at *Theb*. 5.697, the Argives threaten to take Lycurgus, *cum Ione cumque aris*, a hendiadys for the altars of Jupiter but the use of the name 'Jupiter' here evokes the idea of theomachy and emphasises the magnitude of animosity against Lycurgus as he threatens Hypsipyle. What is unusual about the *Iouis* 1.22 is that it refers not only to the statue but also to the Capitol itself.
58 Lactanius explains the reasoning behind this name, *ad loc*. The mountain in Megara on which Nisus was buried was called 'Nisus' and so the city as a whole is called this.
59 See *OLD* 'Belus' 1.
60 The phrase is *ab antiquo Belo* (6.61). Lactantius is working off a text with *bello*, and so reads this as a reference to Bacchus' conquest over India, who has then brought the spoils to Greece. The manuscripts are divided; however, following Hill's edition, I take 'Belus' as referring to some oriental region exporting cinnamon. The king's name stands for the country.
to set Mycenae ruling over 'Cadmus' (Thebes). Similarly, at 2.322-23, as Polynices prepares to return to Dirce and the \textit{domus Cadmi}, this is another poetic way of saying \textit{Thebes}, as Lactantius says \textit{ad loc.}\footnote{It is common to use a noun with Cadmus in the genitive to designate Thebes or its people: \textit{noualia Cadmi} 3.645; \textit{Cadmi piebes} (4.345); \textit{Cadmi tellure} (9.51); \textit{moenia Cadmi} (9.520, 640; 11.40; 12.115-16); \textit{turre...Cadmi} (10.907); \textit{Cadmi...iura} (11.651-52).} Later, at 2.662-63, Tydeus taunts the fifty Thebans sent to attack him in the night, \textit{non orgia Cadmi/ cernitis}. However, Cadmus himself has no association with the orgies; these refer to the Theban orgies in celebration of the rites of Bacchus.\footnote{See Lactantius at 2.662-3.} Cadmus comes prior to Bacchic rites, since he is obviously Bacchus' grandfather.\footnote{Though in Euripides' \textit{Bacchae} he is a character on stage and alive during the rites and in Ovid's \textit{Metamorphoses} he is alluded to (3.564). The point is that they are not his rites.} Consequently 'Cadmus' must refer to the Thebans as a whole. Another example occurs at 1.227, where 'Cadmus' seems to refer specifically to his descendants:

\begin{center}
\begin{verbatim}
mens cunctis imposta manet: quis funera Cadmi
nesciat et totiens excitam a sedibus imis
Eumenidum bellasse aciem, mala gaudia matrum
erroresque feros nemorum et reticenda deorum
 crimina?
\end{verbatim}
\end{center}

Hill has noted that this is a difficult line: the \textit{funera} cannot refer to the \textit{Spartoi}, as Mozley had suggested in his translation, because they kill one another (cf. Ov. \textit{Met.} 3.26-130) and there is no reason for Jupiter to punish the Thebans on account of them, but if \textit{funera} means 'calamities', as Shackleton Bailey translates, then Cadmus is a victim and not an appropriate member of Jupiter's list of Theban atrocities.\footnote{Hill, D.E. (2008), 135. It is true that Lucan had described the transformation of Cadmus into a snake in similar language, \textit{versi...funera Cadmi} (3.189), but this meaning at 1.227 would make little sense in context of Jupiter's call to punish Thebes since it would mean that Cadmus is a victim and would imply that Cadmus does not deserve any subsequent divine retribution.} If the \textit{funera Cadmi} is some crime of Cadmus, the only plausible interpretation is that it is Cadmus' killing of the snake of Mars which, however, only Menoeceus will atone for (10.612). The context requires that the referent of 'Cadmus' be responsible for some serious offense requiring Jupiter's intervention and severe punishment of an entire race. It seems more likely that in the expression \textit{funera Cadmi}, 'Cadmus' encapsulates those descendants responsible for outrageous evils. 'Cadmus' has a broader scope, as Statius has on many other occasions used it. The context suggests that the \textit{funera Cadmi} are the criminal murders committed by his descendants.

16
Often one name can stand for more than one person. For example, *Atropos* at 1.328 refers to all the *Parcae*. Lactantius *ad loc.* simply interprets *Atropos* as *casus aut fatum* (cf. 3.68). Similarly, *Lachesis dura* (2.249) is used for all the Fates, as Lactantius explains *ad loc. unam pro omnibus posuit*. Here Statius was possibly borrowing from Ovid (*o duram Lachesin Trist.* 5.10.45). At 1.477, *Megaera* refers to all the Furies who attacked Orestes after his matricide. No other poets suggest that Megaera in particular pursued Orestes, but only mention the Furies generally.\(^{65}\) Similarly at 1.712, Megaera likely substitutes for all the Furies who torment Phlegyas since no other poets or mythographers associate Phlegyas, the father of Ixion, with Megaera in particular.\(^{66}\) Both Lachesis and Megaera are mentioned by Laius, representing both the force of Fate and the Furies (4.636).

Statius' epic also contains a bewildering number of characters of the same name. Hull notes that there are two brothers in Book 2 named the 'Thespiadae' and another pair in Book 9, and 'Chromis' also refers to a bewildering array of characters both in the *Thebaid* and outside of it.\(^{67}\) By doubling these names, Statius causes misreadings, establishing 'a series of connections with multiple texts which become increasingly difficult to disentangle and analyse'.\(^{68}\) Consequently, Statius' readers cannot always be sure who the referent of any name is.

Statius also shows a clear preference to use the names of gods metonymically.\(^{69}\) Statius, however, can use this technique equivocally. While *Thetis* is frequently a poetic term for the sea,\(^{70}\) at 1.39, the language suggests a person, as though Thetis herself, the Nereid and mother-to-be of Achilles, comes into contact with the blood from the Theban war:

\[
\text{et Thetis arentes adsuetum stringere ripas}
\]

\(^{65}\) In Euripides' *Orestes*, they are simply the 'Ἑρινύες', 1439; in Roman literature, they are the Furiae, *Ver. Aen.* 3.331; *Ov. Trist.* 1.5.22, 4.4.69; *Hyg.* 119.


\(^{68}\) Hull, J.-M. (2006), 140.

\(^{69}\) 'Vulcanus' or 'Mulciber' often refers to fire (1.509; 6.234); 'Ceres' often means grain (1.524); 'Venus' is code for sex (1.531; 3.701); 'Jupiter' may simply mean the sky (2.404, 3.26); 'Bacchus' or 'Iacchus' is used for wine (2.80, 85; 4.452; 5.257; 10.311); 'Mars' or 'Mavors' for war (3.598, 4.305, 321; 4.648; 6.830; 7.264, 624, 630, 703; 8.71, 732 9.567, 785; 10.198; 12.638, 717); 'Erinyes' for madness (5.202); 'Nereus' for the sea (8.230).

\(^{70}\) see 'Thetis' b *OLD.* Statius uses the name in this sense at *Theb.* 5.709 and 9.362.
The verb *horruit* suggests Thetis herself is shuddering from the slaughter but the context makes clear that the image is of the bloody effluvia flowing into the sea. It is a striking way to identify the sea, with *Thetis* being used metonymically to refer to the sea and then the sea being personified. Statius exploits this ambiguity for other gods too. At 4.345, Thebes is named as *Cadmi Mauortia plebes*, but it is ambiguous whether the adjective *Mauortius* means metonymically 'warlike' or is an ethnonymic 'descended from Mars' alluding to the Theban origin from Harmonia and their origin from the snake of Mars, from whose teeth the *Spartoi* were sown.⁷¹ Perhaps Statius is indifferent to such a distinction because in the *Thebaid* the ominous origin of Thebes in the *Spartoi* is repeatedly identified as the cause for civil war.

Often, however, Statius avoids names and uses epithets. Statius will often allude to a mythological person without naming them. For example, *Rhodopeia coniunx* is used for Procris (5.121); *contemptor Phrixei aequoris* is used for Leander (5.542); the relative clause, *qui sibila cannae/ laetus et audito contempsit Apolline pasci* (6.338-39) is used for Pegasus. Antonomasia is a standard poetic technique in Roman poetry but Statius also uses it in surprising ways. In describing the Arcadian contingent to the Theban war, Statius gives a digression about the Arcadian fields, *quaes risistis, Amores,* "..." to the myth of Callisto whom Jupiter raped in the guise of Diana.⁷² It is significant that Statius does not name anyone, but resorts to epithets, *pharetrata* being a common epithet for Diana⁷³ and *Tonans* for Jupiter. While Statius does not describe Jupiter physically transformed into Diana, as Ovid does (*Met.* 2.425), he uses an epithet associated with Diana and combines it with the cult-title of Jupiter, *Tonans.* This pun highlights the incongruity of the supreme Olympian disguised as a female deity. The collocation of the epithets *pharetratus* and *Tonans* are a clever allusion to the story of Callisto and explain why the *Amores* laughed (*risisti*).

The creative use of names in the *Thebaid* is a discernible feature of Statius' poetic voice. By choosing recondite names, by explaining the origin of names, by punning

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⁷¹ As, for example, Pentheus calls the Thebans, *anguineae, proles Mauortia* (*Ov.* *Met.* 3.531).

⁷² *Ov.* *Met.* 2.405-531.

⁷³ *Ov.* *Am.* 1.1.10; *Met.* 3.252; *Trist.* 4.4.64; *Stat. Theb.* 1.535.
on names or using them idiosyncratically, Statius situates himself in a literary
tradition and establishes himself as a doctus poeta. Any discussion of Statius' use of
patronymics must be located within the broader context of Statius' interest in names in
general. This thesis, however, while admitting that Statius' style is "mannered", will
argue that patronymics often carry more meaning than mere learnedness. While
Statius does show an Alexandrian preference for recondite names, this should not
close off any possibility of other meanings.

Statius' Style and the Distribution of Patronymics

Noting that while epithets are usual in epic, Asso tells that Statius' use of such ornate
epithets as 'Oebalian', 'Oenides', and 'Olenian' are 'not standard fare'. Consequently
even in contemporary scholarly conversation, Statius' language is stigmatised as
excessive. Commentaries tend to treat patronymics as purely denotative and only
mention them to identify their referent in cases of antonomasia. Alluding to this
tendency in the scholarship, Davis remarks, while discussing the array of patronymics
and similar epithets, 'the use of comparatively abstruse epithets of this kind is
symptomatic in the case of Statius not so much of a fondness for learned display but
of an intention to stress the genetic connection between past and present.' Davis
rightly argues that while Statius does use abstruse names, this tendency does not
prohibit further meanings.

So while Statius clearly does use names in exotic and idiosyncratic ways, it is
important to stress that Statius' mannered style is not vacuous and to consider the
allusive meaning of patronymics. Statius' choice of language is not merely verbal
conceit. Various naming techniques in the narrative can function in both an
intertextual and intratextual way. For example, the ethnonymic Echionides applied to
Eteocles alludes to Ovid's telling of the Spartoi, among whom Echion is named, and
the first civil war of Thebes. Eteocles alone receives the epithet, Agenoreus, and this
too may connect him with the tyranny of Agenor in the Metamorphoses who harshly
condemns Cadmus to exile. Oedipodionides is used for Polynices and Eteocles,

75 For example, see Snijder, H (1963) on 3.452, 3; 3.392; 3.620.
76 Davis, P.J. (1994), 475.
78 Keith, A. (2002), 389. Ahl also makes the point that in the context of a simile, where the navigator
affirming their shared *impietas* with Oedipus. There are other similar examples such as, *Tantalis* for Niobe, pointing to the similarities of her and Tantalus and their impiety to the gods. Occasionally patronymics are used ironically, for example, of Agylleus in the wrestling match with Tydeus, where Tydeus emerges implicitly as the 'true son of Hercules.' The patronymic contrasts him with his father and shows his failure to fulfil his father's role. Some characters are also known by matronymic. That Parthenopaeus is identified by a matronymic (*Atalantiades*, cf. 9.789) reminds readers of the masculinity of his mother, the famous hunter, and also subtly reinforces his own femininity.

In Appendix A is a list of all the patronymics of the *Thebaid*. This table restricts the patronymic exclusively to cases where filiation is of one or two generations, that is, where the patronymic is formed from the father or mother's name, or grandfather or grandmother's name. The reason for this is that a number of epithets while seemingly patronymic in form, are also used as ethnonymics or phylonymics. For example, *Cadmeius* and *Labdacides* are often used for direct descendants as well as ordinary Thebans. Consequently, it is ambiguous whether *Cadmeius* used for Polynices at 1.376 should be taken as a patronymic extending far into his genealogy or as an ethnonymic. Only in the case of immediate descendants, such as *Cadmeia* for Agave, were these epithets taken as patronymics. No distinction was made between morphologically derived patronymics (for example, *Oenides*) and periphrastic patronymic constructions (*Oeneos filius* or *sate gente superbi Oeneos*) since both are used frequently and in similar contexts warranting no distinction between them, though special mention must be made of *hapax legomena* (such as *Adrastis* and *Atalantiades*), where the poet draws attention to the name by means of its rarity.

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79 Lovatt, H. (2005), 33-34.
80 Lovatt, H. (2005), 208.
81 see also, Dewar, M (1991), 204 on 789.
82 *Cadmeius* can refer to distant descendants such as at 1.376; 3.366; 7.492; 12.380. It can also be used for people not strictly descended from Cadmus, such as Haemon 8.519, and the Theban warriors, 8.519; 8.600; 9.9; 9.140, as well as the Theban people, 10.669. Once *Labdacides* is used for Polynices, 6.451, but *Labdacidae* more often simply refers to Thebans, 9.223; 9.777; 10.36; 10.611.

takes the helm of the ship, the epitphet recalls more Eteocles' nautical, Phoenician origins: Ahl, F. (1986), 2877.
In stark contrast to Homer, Statius uses patronymics sparingly. As Appendix A shows, patronymics tend not to be collocated together. In the *Thebaid*, most of the time patronymics occur within hundreds of lines of one another. This is in contrast to the *Iliad* in which patronymics are used frequently in proximity to one another. Furthermore, Statius rarely uses patronymics in address (only 2.686-87, 9.50 and 12.546), which is quite the opposite of Homer.

It is clear that Statius avoids predictability and repetition. An illustrative example is in Book 2. The morning after Polynices and Tydeus meet in the halls of Adrastus, the three rise:

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senior Talaionides nec longa morati
Dircaeusque gradum pariterque Acheloius heroes
corripuere toris.  2.141-3
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Here Statius cryptically refers to the three men by different names: *Talaionides* is a patronymic referring to Adrastus; *Dircaeus* is a toponymic, based on the river Dirce in Boeotia, meaning Theban and referring to Polynices; *Acheloius heros* refers to Tydeus, Achelous being a river that runs through Calydon. The juxtaposition of the three different names is clearly a practice of *variatio*. Statius avoids what could be a monotonous repetition of patronymics and balances *Talaionides* with allusive toponymics and then a few lines later refers to Adrastus by a river-name. As Lactantius Placidus notes on 2.145, *notanda elegentia poetae qui tres duces fluuiorum cognominibus designauit*. He will use patronymics and toponymics instead of their proper names and this is a sign of his *elegantia*.

These stylistic differences between Statius and his epic predecessors accord with the practice of *variatio*. Statius avoids repetition and creatively deploys variant names for his characters. Lactantius Placidus notes Statius' preference for *variatio* when Adrastus is named as *Perseius heros* (3.441), even when the name is not strictly

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83 For a list of patronymics for the major characters in the *Iliad*, see Meyer, W. (1907), 16-28; for the Odyssey, see Meyer, W. (1907), 52-60. It is true that patronymics occur more often in the *Iliad* than in the *Odyssey*. Meyer explains that this is because the *Odyssey* is later than the *Iliad* (certainly this is no longer granted in Homeric scholarship); Wendel attributes this to the fact that the *Iliad* contains more famous heroes: Wendel, T. (1929), 70. Nonetheless, Meyer's catalogue of patronymics shows in both Homeric poems a much more frequent usage of patronymics than in the *Thebaid*.

84 An exception is, for example, Hypsipyle's description of the Argonauts (5.398-416) where a number of patronymics are used, though even there, Statius avoids collocating patronymics immediately adjacent to one another.
correct, mos poetae huius est frequenter easdem personas nondum cognitis praenominibus invocare. An illustrative example of Statius' variatio is the chariot race of Book 6 in which Polynices is repeatedly referred to by different epithets. He is Oedipodionides (426), Labdacides (451), Echionides (467) and Thebanus (513), and later, Dircaeus (913). Variatio, however, should not suggest novelty for its own sake and as other scholars have observed the successive epithets for Polynices in this scene are an effective method of highlighting his Theban background, his impius character and the inevitability of his death in the coming civil war.

Conclusion
Statius' style is hyperbolic, extravagant and learned. In the history of scholarship, this has on occasion earned him criticism. Statius shows a strong stylistic preference for allusion. His writing is vivid, imagistic and often depicts the grotesque in graphic detail. Statius also shows a Hellenistic tendency for aetiologies, cryptic allusions, and obscure names. Variatio is a significant stylistic influence in Statius' writing, as Statius very rarely uses patronymics in address, unlike Homer. When patronymics are used, Statius often shows a preference to use a variety of alternative naming methods for other characters in the scene, whether toponymics or ethnonymics. However, to attribute the use of patronymics exclusively to literary tastes would not do justice to Statius' poetic craft. This thesis hopes to do justice to his craft.

Chapter 1 of this thesis will examine the value of patronymics primarily in epic. It will examine how patronymics are often a sign of prestige and heroic status in Homer and part of a broader cultural ideology that fetishises genealogies. It will show that this value of the patronymic can be found in later epicists such as Apollonius of Rhodes and Virgil. However, this chapter will also demonstrate that later epicists such as Ovid and other poets repeatedly show the danger of genealogy and the inheritance of ancestral stigma from generation to generation. This will offer the basis for my analysis of the Thebaid. Chapter 2 will demonstrate how Statius preserves the Homeric value of genealogy and patronymics. Ancestry is a significant part of the presentation and self-presentation of heroes such as Tydeus, Adrastus and Amphiarraus. The patronymic is an important marker of status for lesser characters as well and brings important interpretative power when they are identified by their patronymic. Chapter 3 will explore the obverse side of genealogy and Statius'
negative depiction of stigmatised ancestry. It will show that Statius plays on the idea of *furor gentilis* and the transmission of defective moral character within households. The *Thebaid* shows the cyclical nature of generational tragedy. This chapter will also discuss other breaches of the epic paradigm of agnatic descent, in which heroic character is transmitted from father to son. Parthenopaeus lacks a father throughout the narrative and this is an important part of his characterisation as effeminate. His patronymic, *Atalantiades, a hapax legomenon*, positions himself outside the masculine heroes of the poem. Statius also shows the failure of heredity, the Heraclid who fails to live up to the exemplarity of Heracles. This thesis will show that patronymics are a complex linguistic sign in the narrative and can bear a range of meanings. Ultimately, I will argue that Statius both imports and resists epic paradigms, at times adhering to the epic model of agnatic descent and at other times problematising and ironising it.
Chapter 1
Introduction
This chapter explores the usage of patronymics primarily in epic but also in other relevant literary genres in Greek and Latin literature. First it demonstrates that the patronymic in Homer is associated with prestige and status, in particular, with military command and authority. It shows how the patronymic is deployed often as a form of address to show respect. This use of the patronymic is part of a broader cultural ideology which gives enormous value to genealogy and heroic and divine lineages.

I then explore the usage of patronymics from Homer onwards. Because of the movement away from formulaic poetry in a more literary culture, the patronymic becomes less frequent and the usage more varied. Nonetheless, genealogy in Apollonius of Rhodes and Virgil in particular is clearly associated with status, and the patronymic can still validate and valorise heroes and other characters, although it is important to respect the nuance that the patronymic may bear in particular circumstances. In other literary genres, I show that the meaning of the patronymic can be more subtle and allusive. In the case particularly of Ovid, it is possible to see the patronymic at times as an honorific but at other times as negative, alluding to the faults of ancestors in a way that anticipates Statius’ more thematic treatment of genealogy. This discrepant use of the patronymic can be accounted for by different ideologies of agnatic descent, one in which the son's ability and status is predicated on his father, the other in which ancestral guilt is transmitted between generations.

Patronymics, Genealogy and Epic
Early Greek attests to a number of patronymics. These originally seemed to have been used to mark not only an individual's paternity, but also genealogy or ethnicity or even religious cult. By and large, however, morphologically complex patronymics, that is those ending in -τοῆς and -τον or -τος, had discontinued by the time of classical
Greek and belong exclusively to a poetic literature. Many patronymics had ceased to exist as patronymics and in fact had become mere personal names.

Higbie identifies three forms of the patronymic in Homer:

1. The adjective ending in -ιόν, -τος
2. The adjective ending in -ιοες, -τος
3. The phrase consisting of a noun such as υἱός or παῖς (or sometimes, ἐγκονος or τέκος) with the father's name in the genitive or made into an adjective.

In Linear B, another patronymic is used with the possessive of the adjectival form of the father's name ending in -ι-jo such as a-re-ku-tu-wo e-te-wo-ke-we-i-jo (Alektruwon, son of Etewolklewes). A similar construction is also found in Cypriot inscriptions. The archaeological evidence suggests that these patronymics indicated membership in a higher social strata, possibly associated with some kind of military office.

While the Homeric patronymics have different etymological origin, there is no evidence to suggest that in Homeric diction any of these patronymics conveyed unique semantic or pragmatic information. While the -ιόν patronymic may originally have conveyed broader information (such as, place of origin) it is only used productively to denote the relationship 'son of' or 'grandson of'. Consequently, all patronymics in Homer are essentially the same, merely being dialectic variants of one another. Meter too seems at times to determine the choice of patronymic. Achilles is never identified as Αἰακίδης in the nominative case but his papponymic is permissible

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2 In many cases, patronymics seems to have lost their significance and become personal names, as with Άνθομπον, Ἰφιτίων, Δευκαλίων, Φιλομείδης which have the patronymic morphological form but are never joined to a proper noun like the patronymic: Higbie, C. (1995), 48.
6 Higbie, C. (1995), 47. Palmer looks at the records of the e-qa-te who had full name designations including patronymics who were presumably representatives of the king and had some religious function as well: Palmer, L. (1963), 87, 152, 221.
7 Keurentjes concludes that the -ιόν is a complex suffix, likely pre-Greek, originally used with a broad meaning and unlikely to have been patronymic in origin: Keurentjes, M.B.G. (2001), 396.
8 It is true that Teucer is never identified as Τελαμωνίδης, whereas Ajax is, despite the fact that they are half-brothers and are identified by the same patronymic, Τελαμώνιος. Teucer's status νόθος is not a sufficient explanation for this. More likely it is simply a result of the nature of the oral tradition. Inconsistencies in the use of patronymics are found elsewhere. Νηλίμος can be used for Nestor and his son Antilochos but never Antilochos' brother, Peisistratos, who is identified only as Νεστορίδης or Νέστορος υιός: Higbie, C (1995), 6-7.
in other cases. At the outset it is important to stress that Homer has many equivalent patronymics, though meter and oral traditionality may preference one over the other in specific cases.

**The Metrical Convenience of Patronymics**

Work by Milman Parry in the early twentieth century on Homeric oral composition has had an enduring impact on Homeric studies. Parry provided an explanation of how an oral poet could compose in the moment of performance without memorising substantial lengths of text. Homer composed in real time by compounding formulae of particular metrical shape which would fit into the metrical context. To Parry, a formula is 'an expression regularly used, under the same metrical conditions, to express an essential idea.' Achilles, for example, has many epithets, Πηλείδης, Αἰακίδης, πόδας ὠκύς and so on. Parry's thesis is that all these epithets essentially express the same idea 'Achilles'. So too with Agamemnon. His epithets, ἄναξ ἀνδρῶν or Ἀτρείδης, essentially mean the same thing: 'Agamemnon'. The selection of one formula over another conveys no 'particularised meaning'; it is based solely on the metrical needs of the line. ἄναξ ἀνδρῶν is chosen when there is need for a first epitrite; Ἀτρείδης is chosen when a choriambic metron is needed. Because this work has such a bearing on the interpretation of patronymics, it is necessary in this thesis to examine Parry's theory in some length.

There is a great deal of attractiveness and plausibility about Parry's thesis. The idea that epithets carry no contextually relevant information explains why Aegisthus can be called ἀμύμων ('blameless', *Od*. 1.29) when in fact the context shows that he is guilty of terrible crime and will incur Zeus' retribution. Anne Amory Parry argues however that the meaning of this epithet has been falsely reconstructed on unconvincing etymological grounds and should in fact be read as 'handsome', 'good', 'brave'. Parry, A.A. (1973), 156-9. This does not vitiate the broader point that epithets often do not have a contextually relevant meaning. Even if the epithet means 'good' or 'brave' rather than 'blameless', this is hardly the context for Zeus to call Aegisthus that.

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9 For an index of equivalent formulae for Achilles according to different cases, see Appendices A-E of Shive, D. (1987), 140-52.
12 Anne Amory Parry argues however that the meaning of this epithet has been falsely reconstructed on unconvincing etymological grounds and should in fact be read as 'handsome', 'good', 'brave'. Parry, A.A. (1973), 156-9. This does not vitiate the broader point that epithets often do not have a contextually relevant meaning. Even if the epithet means 'good' or 'brave' rather than 'blameless', this is hardly the context for Zeus to call Aegisthus that.
as φαενή (Od.6.74). These epithets seem to be chosen purely out of metrical convenience and in the epic diction are semantically empty at the level of context.  

According to Parry, if they mean anything at all, it is only in a generic sense, rather than a particularised sense, indicating heroic or epic connotation.

Parry's central thesis of oral composition and formulae is generally considered robust but scholars challenge whether Homer is necessarily so constrained by tradition. One major objection to Parry's thesis is that Homer becomes a slave to the oral tradition incapable of any creative contribution to the tradition. The danger in 'Parryism' is that formulae become meaningless and Homer just deploys them vacuously.

Nagy argues that the solution is that while Homer is definitely bound by a tradition, the tradition itself had creativity. Artistic intent belongs not to the single bard but to 'countless generations of previous poets stepped in the same traditions'. The formulae and type-scenes, the repetition of epithets and so on, emerged out of a creative process probably predating the dactylic hexameter. Homer may have been bound by meter but the meter itself emerged organically out of the localisation of epithets into fixed places out of a long creative tradition. Expressions can be seen as deliberate in the context of a long authorial tradition.

Furthermore, Homer does not show the same economy of language that Parry had predicted. Economy is an essential principle in the composition technique of an oral performer. The oral poet chooses a particular formula which matches the metrical context, which is why for the most part formulas should be metrically unique. The poet then does not need to be burdened with the necessity of choosing one formula over another. Shive has demonstrated, however, that superfluity often does occur in epithets. Achilles in the nominative can have the epithet πόδας ὠκύς (1.58) or

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14 For a survey of the history and reception of Parry's thesis, identifying its strengths and weaknesses, see Foley, J.M. (1991), 146-73.
16 Often in some contexts formulaic expressions do not have a clear intended meaning but this does not preclude their potential creative and meaningful use in another context: Bakker, E (1991), 82-83.
μεγάθυμος (23.168). Both have identical metrical shape. This means that the bard has the option of choice for epithets. Consequently 'Parry was wrong in thinking that an epithet could not be convenient and meaningful.'

Homer has the capacity to make meaningful choices between different epithets because of metrically convenient equivalencies.

Furthermore, Homeric lines are not composed out of meaningless formulaic building blocks. The meaning of individual phrases can be ornamental and be significant depending on its context. The word for 'spear' in some contexts can be a convenient metrical filler but in certain contexts it can become meaningful. While a phrase may be used for convenience there is no reason that in particular contexts it cannot express 'what the poet wants it to say.'

For example, ἔγκει μακρῶι and ὀξέι δουρί are metrically equivalent at the end of the line and are often deployed interchangeably as synonyms, despite their different archaeological etymologies (one wood, the other metal), but in other instances, δόρυ is associated with throwing while ἔγχος is not.

Consequently, in reading Homer and examining the use of patronymics, I will not consider meter an obstacle to the meaningful use and deployment of patronymics. Homeric diction is not insuperably divided from natural language. Linguistic studies in Homer show that the poet's diction is not far removed from spoken discourse. Bakker shows that the progression of narrative in Homer is similar in many ways to sample conversational discourses of American speakers where information is conveyed in digressions, intonation units or 'spurts.' Homeric diction is a more stylised version of the spoken language. Looking at questions, question and answer pairs, explanatory material and multiple questions, Minchin demonstrates that the discourse of Homer while differing from ordinary language in some respects shows many similarities and is probably 'a more formalised version of the everyday conversational habits of the poet.'

The major rhetorical genres, prayer, lament,
supplication and so on, are not mere poetic diction but 'are meant to be mimetic', that is, they reflect 'what heroes are expected to say'. The patronymic therefore need not be seen as a feature of ornamental diction, a foible of Homeric Kunstsprache, but as, to some extent, reflective of the language habits of Homer's contemporary Greek audience, even if a stylised version.

The Prestige of Patronymics in Homer

The following section offers a corrective view to Parry's theory. The implication of Parry's theory is that if patronymics are equivalent to epithets and carry no contextually relevant information, then they are mere metrical fillers unworthy of sustained scholarly attention. Certainly patronymics do not always convey any significant relevant semantic information. Higbie notes, for example, that Achilles can be called by his patronymic Πηλείδης (ll. 1.223) or his papponymic Αἰακίδης (ll. 2.860) but the context does not necessarily call for either. Homer does not appear to be strategically calling Achilles by the papponymic to make any contextually relevant statement about Achilles' character.

This, however, does not render patronymics meaningless when no contextually relevant meaning can be found in them. The semantic content of the patronymic is generally not relevant because its function is not referential or denotative. It is an important marker of heroic identity. When Homer names Achilles by his patronymic, Πηλείδης Ἀχιλλεύς, it is not to distinguish one Achilles, the son of Peleus, from another Achilles, but to highlight in archaic diction Achilles' status as a member of the upper-echelon of the Homeric world. To own a patronymic is to belong to an elite noble caste, and those who lack a patronymic, such as Thersites, are isolated and lack influence. Certainly in the case of Ajax, the patronymic, Τελαμώνιος, may

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serve such a denotative function, to distinguish him from Ajax Oelius, but for the most part it is this sociolinguistic function of the patronymic that is most important.31

In Homer, genealogy is significant. For example, before Aeneas fights Achilles in Book 20, he elaborately describes his rich ancestry (20.213-241), culminating in his boast to Achilles, ταύτης τοι γενεῆς τε καὶ αἵματος εὔχομαι εἶναι.32 Heroes particularly feel obligated to uphold their father's reputation (Glaucus, Il. 6.207-10, Hector, Il. 6.444-46).33 For Aeneas, who lacks the military glory that Achilles has already obtained, ancestry is a core part of the rhetoric of his battle-vaunt.34 Diomedes too establishes his authority in the council by reference to his descent from Tydeus (14.110-32).35 Despite his youth, his lineage vouches for his credibility. That Diomedes is named first at 2.406 as Τυδέος υἱόν without directly naming him shows that he is the son of a famous warrior.36 Patronymics, which clearly identify paternal descent, are part of a broader agnatic ideology valorising patrilineality.

Patronymics have an important place in type-scenes, particularly battle and recognition scenes.37 In shorter battle-scenes, characters are often identified by their father's name; in longer battle-scenes, they are often identified in direct speech by a patronymic.38 Only in unique circumstances is a hero identified by matronymic, usually when the mother is a goddess, such as Achilles. Odysseus curiously identifies himself twice by a paedonymic, father of Telemachus, which is an idiosyncratic expression in the entire Iliad.39 For the most part, nonetheless, names are essentially patrilineal. In the case of women, the husband's name may be used instead, reflecting

31 In some cases, patronymics are used for characters of apparent lower class, attendants or nurses. In these cases, the characters had originally been of higher status and only through misfortune had come to menial positions in society: Higbie, C. (1995), 8-9.
32 Aeneas is not alone in doing this: see Alden, M. (2000), 161-64. That Aeneas responds to Achilles' boasts of heroic deeds by reference to his lineage suggests a kind of 'parity of heroic competence': Parks, W. (1990), 124.
35 Alden, M. (2000), 166-67. While Diomedes uses his father's name to establish his own credentials, he actually has no personal familiarity with his father, who died in the war against Thebes, and is in ways a 'fatherless son': Pratt, L. (2010). His descent from Tydeus is his claim to heroic status but in many ways he is a fatherless character.
36 It is difficult to know what myths about Tydeus, his cannibalism, Diomedes and the Epigoni existed at the time: see Andersen, Ø. (1978), 14-30. The patronymic at the very least underscores that he belongs to a famous father.
the patriarchal culture of the oikos. For heroes, the patronymic confirms their heroic identity and creates expectations of heroic character matching his father's achievements. For women, the father or husband's name denotes their social standing or responsibilities.

Examining the use of epithets and patronymics in Homeric speeches, Brown shows that they are important more specifically in address. That the patronymic connotes respect is indicated in Agamemnon's instruction to summon the men, πατρόθεν ἐκ γενεῆς ὀνομάζων ἄνδρα ἕκαστον/πάντας κυδαίνων (II.10.68-9). Naming men by their father is clearly associated with respect and a way of honoring them (κυδαίνων). Brown shows how names and epithets are chosen strategically by speakers to reflect general sociolinguistic factors such as social distance and power. For example, many characters are referred to as ἄναξ ἀνδρῶν but in speeches only Agamemnon is addressed by this title. This reflects how the characters perceive their relative social standing, the fact that Agamemnon has some superior military command, even if constitutionally undefined. This refutes the idea of an 'essential formula': in speeches, to address Agamemnon as ἄναξ ἀνδρῶν is not the same as to address him simply as 'Agamemnon'. It reflects a real statement about how the addresser views Agamemnon in comparison to himself. In fact, it is highly marked to call Agamemnon by this name alone and certain names are more often reserved to him, such as Ἀτρείδης, while it is much more common to address Achilles by name.

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41 The accomplishments of the hero's father sets certain standards and in the case of Diomedes, other characters can use this strategically to manipulate him: Higbie, C (1995), 96-98.
42 It is possible to see this when Penelope's suitors only address her by patronymics, κούρη Ἰκαρίοιο (Od. 1.329) whereas Odysseus at various times calls her γύναι αἰδοίη Λαερτιάδεω Ὀδυσῆος, (Od. 19.583). By identifying her by her patronymic, the suitors suggest her availability and obligation to remarry; Odysseus in contrast is reaffirming her marital obligations. See Higbie, C. (1995), 130.
43 Lohmann had already identified the patronymic as 'Anredeformel': Lohmann, D. (1970), 41.
45 Certainly Agamemnon does not have absolute power, since he cannot compel the army in Book 1 to give him a compensatory prize for Chryseis but must negotiate in a βουλή; his power and status is not institutional: Brown, H (2006), 18. Agamemnon does have some priority over the other heroes, as Nestor tells Achilles εἰ δὲ σὺ καρτερός ἐσσι θεά δὲ σε γείνατο μήτηρ/ ἀλλ' ἃ γε φέρτερός ἐστιν ἐπεί πλεόνεσσιν ἀνάσσει (1.280-81). Even though Achilles is stronger and has a divine mother, Agamemnon rules more and Achilles should not challenge him.
46 Characters may refer to others as ἄναξ ἀνδρῶν (such as Diomedes of Anchises Il. 5.268 and Nestor of Augeias Il.11.701, but they do not address others by this title). Address and reference are different speech acts. The epithet still predominant belongs to Agamemnon. Hainsworth says that Augeias 'borrows' Agamemnon's epithet here: Hainsworth, B. (1993) on 11.701; cf. 22.
The plurality of names in addresses seems to reflect Agamemnon's unique social standing in the Iliadic community.

Higbie's and Brown's studies indicate that patronymics can have both a broad and specific meaning. The cumulative use of patronymics for heroes confirms their heroic identity. Brown's study shows that in address, the patronymic is pragmatically meaningful. That Agamemnon is rarely addressed without a patronymic or other honorific epithet represents how characters in the Iliad perceive him to be socially superior. Other characters like Achilles are often addressed by first name alone and this reflects a lower standing in the Iliadic community.

Lastly, it must also be acknowledged that patronymics too can be used to evoke pathos. The lament for the death of a 'little hero' is a common trope in the Iliad and the patronymic is part of the pathos of the scene, as Homer evokes the image of the bereaved father (such as Simoeisios and his father Anthemion, Il. 4.473-89).

Similarly, at Il. 5.59-64, Homer describes Phereclus, the son of Harmoneus, who was loved by Athena and had built ships for Alexander, just before he is to be killed. Homer's allusion to the father evokes pathos for his eventual bereavement. The patronymic is a reminder of the warrior's family and elicits a sense of grief not only for his death but also the sense of loss felt by his family.

Patronymics in Later Greek

The use of patronymics declines in later Greek and loses much of its original connotation of elitism. Whereas in Homer there seems to be some T/V distinction, Dickey finds that in Attic Greek, such an address system, distinguishing formal from informal or polite from impolite, does not exist and speakers addressed superiors or

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47 In the one instance just this occurs (Il. 2.362), Nestor appears to be offering advice to Agamemnon alone. The idiosyncratic use of the name 'Agamemnon' reflects the setting and Nestor's attempt to build a sense of familiarity and a horizontal relationship: Brown, H (2006), 30-34. That Homeric characters willfully choose their method of address is amply demonstrated by Austin who shows that in the Odysseus the suitors never refer to Odysseus as πολύμητις Ὀδυσσέας, except Halitherses, while other characters do so frequently: Austin, N. (1975), 40-47, 51.

48 Schein, S. (1984), 72-76.

49 See also Alden, M. (2000), 154-56.

50 According to Dickey, a T/V distinction can be either a pronominal or nominal distinction in address on the basis of either formality, social distance or respective power. So in French, there is the opposition between tu and vous and in German between du and Sie but in English there is an equivalent distinction such as Jane and Mrs. Smith: Dickey, E (1997), 6.
inferiors variously by titles or first names.\textsuperscript{51} The patronymic is used infrequently for addresses and there is no T/V opposition between non-patronymic and patronymic address. Rather the patronymic was used if there was not enough information to identify who was being spoken about and belonged primarily to 'formal, archaic or poetic language'.\textsuperscript{52} It does seem that the patronymic was used as part of formal, courteous speech to important people but it is very much optional and first name address is much more common.\textsuperscript{53} Furthermore, in Plato and among later authors, patronymics are used more freely in neutral contexts, not correlating with politeness or formality.\textsuperscript{54}

In poetry, address by first name is rare. Wendel shows that the use of patronymic, epithet or ethnonymic is much more common in both Attic epic and tragedy than first name.\textsuperscript{55} This is also manifestly in the case of Apollonius of Rhodes' \textit{Argonautica} where Ίησσον is frequently replaced with Αἰσονίδης and other epithets.\textsuperscript{56} Possibly this statistical contrast with prose can be explained by the poet's desire to avoid 'normal, humdrum address',\textsuperscript{57} although other explanations will be explored later.

The patronymic may be used for more specific thematic reasons in literature. Examining the use of patronymics specifically in Euripides' \textit{Andromache}, Philippo suggests that the patronymic may be a method for characters to point out familial duties or else make pointed statements about the addressee.\textsuperscript{58} For example, 'daughter of Menelaus' is used variously throughout the play, by the chorus to link Hermione to her father's violence, by Peleus to place her in the house of Menelaus and position her outside the house of Peleus, and by Orestes to recall their shared kinship.\textsuperscript{59} The patronymic essentially furthers the thematic agenda of the dramatist. Similarly, in Sophocles' \textit{Philoctetes}, 'son of Achilles' touches on the theme of anxiety of parentage and whether Neoptolemus can meet the standard of his father and the address 'son of

\textsuperscript{51} Dickey, E. (1997).
\textsuperscript{52} Dickey, E. (1997), 7-8.
\textsuperscript{53} Dickey, E. (1996), 52-56.
\textsuperscript{54} Dickey, E. (1996), 56.
\textsuperscript{56} The ratio of Ίησσον to Αἰσονίδης is forty to eighty: Moskalew, W (1982), 85. Possibly this results from a Hellenistic preference for antonomasia but also possibly from the metrical convenience of Αἰσονίδης over the bacchiac Ίησσον which could not occur at the start of a line: Moseley, N (1926), 5.
\textsuperscript{57} Dickey, E. (1996), 48.
\textsuperscript{58} Philippo, S. (1995).
Poias', to Philoctetes, a man excluded and disenfranchised from civilisation, may be a method of relating him back to society and making him a noble man once again. In the case of tragedy, the patronymic can be a strategic tool of characterisation, pointing out familial duties and social responsibilities.

Alexandrian poetry had an obvious interest in names. It was particularly marked by a pursuit of geographical erudition, linking local cultic lore with myth and it is in this context that the patronymic is primarily used. This is not to suggest that the Alexandrian period was radically unique: the scholarly, etymological and onomatological features of Alexandrian poetry can be found from Homer onwards. For example, Homer's names and patronymics can sometimes contain puns (Δόλων Εὐμήδεος υἱός at Il. 10.314, meaning 'Trickery, the son of Goodplotter'). What distinguishes Alexandrian poetry is its self-consciousness, wit and learnedness. Alexandrian poets began to refer to themselves by mock patronymics, often linking them to their place of origin or to a character trait. For example, Callimachus refers to himself as Battiaēs, evoking his birthplace in Cyrene and its founder Battus; the name Sīcelides links Asclepiades to Sicily; and Solon refers to Minnermus as Līguastades, most likely alluding to the quality of his poetry (λίγος meaning 'clear' or 'shrill'). Larson argues that identity of Callimachus' "Astacides" in Epigram 22 (22.2) should be understood in this allusive way: Astacides is a name associated with Bithynia, where there was a colony called Astacus with an eponymous founder; Bithynia was also associated particularly with stories of nymphs and the abduction of herdsmen and therefore has strong bucolic associations. Consequently the name 'Astacides' may be read as a poetic alias alluding to addressee's pastoral subject material. The juxtaposition of Ἀστακίδην τὸν Κρῆτα in the epigram is a clever way of

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61 Callimachus for example was reputed to have written several prose works relating to names. To give a selection, Local Nomenclature, Changes of Names of Fish, Local Month-Names. O'Hara, J. (1996), 23.
65 Cameron, A. (1995), 79. Cameron suggests that this is merely 'pretentious style' and offers no other reason for the use of mock patronymics.
66 Larson, J. (1997), 132. The name Battiaēs is an etymological pun. In Greek 'Battos' meant 'Stammerer' and Battos seeking a cure for his speech impediment had been instructed at Delphi to found the city Cyrene (Hdt. 4.155.3). The point of the pseudo-patronymic is surely to call attention to the fact that Battos lacked the 'gift of the Muses' but his descendant, Callimachus, did not: Scodel, R. (2003), 259-60. White interprets the patronymic here as a strategy to proclaim his 'civic identity' but equally ironic is the name's association with speech impediment: White. S (1999), 174-9.
signalling that the poet is a 'native of Crete' but 'Bithynian in spirit'. In short, Alexandrian poetry is marked by antonomasia, allusive mock naming conventions and punning. The patronymic is a site of poetic allusion and onomatological play.

It is in Apollonius of Rhodes, however, that the patronymic continues with a similar sense of grandeur and elitism as in Homer. The Argonautica shows a tendency to omit the patronymic but genealogy nonetheless is a prominent feature of his heroes. The Argonautica begins with an extensive catalogue of heroes in which Apollonius promises, νῦν δὲ ἂν ἐγενήτω γενεήν τε καὶ οὐνόμα μυθησάμην/ ἥρων (1.20-1). Significantly it is their genealogy, γενεή, which he will speak of first, then their names. Apollonius accordingly does this, laboriously writing out the often complex stories of the heroes' births. Apollonius, however, does not reveal the genealogy of his heroes in a regular pattern. Sometimes he names the father, other times only the mother. Sometimes he uses a patronymic; often he describes the circumstances of the character's birth or departure to the Argonauts, indirectly giving his genealogy. Apollonius varies his method of covering the heroic lineages, showing a preference for variatio.

Often only a single father is named. Coronus is the son of Caeneus (1.57-8), Eurydamas the son of Ctimenus (1.67), Menoetius the son of Actor (1.69), Tiphys the son of Hagnias (1.105), Phlias the son of Dionysus (1.115-8), Pericllymenus the son of Neleus (1.156-8), Meleager the son of Oeneus (1.190-191), Acastus, the son of Pelias (1.224). Often heroes' paternities are named in pairs, Eurytion the son of Irus and Eribotes the son of Teleon (1.71-4); Clytius and Iphitus the sons of Eurytus (1.87); Telamon and Peleus the sons of Aeacus (1.91-4); Butes the son of Teleon and Phalerus the son of Alcon (1.95-7); Lynceus and Idas the sons of Aphaerus (1.151); Aphidamas and Cepheus the sons of Aleus (1.161-2), and Ancaeus their nephew (1.164); Asterius and Amphion are the sons of Hyperasius (1.175); Zetes and Calais are the sons of Boreas and Orithyia (1.211-23). Ancaeus and Erginus are the sons of Poseidon (1.185-8). Sometimes Apollonius will correct genealogies. He tells that

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68 Fränkel, H. (1968), 42.
69 It is perhaps true as Berstein claims that parentage in Apollonius' Argonautica is more peripheral compared to Valerius Flaccus': see Berstein, N. (2008), 26. However, genealogy continues to be a positive thing, though perhaps not as pervasive in the whole narrative.
Idmon is not the son of Abas but of Apollo (1.141-5). Likewise, he tells that Palaemonius was considered the son of Lernus but he was actually born of Hephaestus (1.201-3).

Only occasionally are there more complete genealogical charts. Sometimes both parents are named. Apollonius mentions Orpheus born of Calliope and Oeagrus (1.24-5). Hermes bears three sons (1.51-6), Erytus and Echion from Antianea (the daughter of Menetes) and Aethalides from Eupolemeia (the daughter of Myrmidon). Talus and Areius are named as the sons of Bias and Pero the daughter of Neleus (1.118-20), though the paternity of their half-brother Leodocus is not specified. Apollonius explains the convoluted progenation of Castor and Polydeuces as the sons of Leda and Zeus and Tyndareus (1.146-50). Taenarus and Euphemus are the sons of Poseidon and Europe who is the daughter of Tityos (1.179-181). Laocoon is the brother of Oeneus, but of a different mother (1.191-92). Iphitus is the son of Naupolus, the son of Ornytus (1.207-8). Most comprehensively, Nauplius is named as the son of Clytaeus, the son of Naubolus, the son of Lernus, the son of Proetus, the son of Nauplius, the son of Poseidon and Amymone who was the daughter of Danaus (1.33-8). The effect of this massive catalogue of names and genealogy is to emphasise the unprecedented nature of this gathering of noble young men.

However, Apollonius does not always disclose genealogy clearly or completely. Iphiclus' genealogy is given indirectly. We learn that he was the brother of Jason's mother, Alcimede, who is the daughter of Phylacus (1.45-46). Augeias is rumoured to be the son of Helios (1.172). No parenthood is given for Mopsus (1.65). Likewise, Canthus does not have a father named, though Canethus who sends him is identified as the son of Abas (1.78). Heracles needs no mention of lineage (1.122-32). This survey of the opening of the Argonautica illustrates the importance of genealogy at the outset of the text, but also shows the varying way that Apollonius handles genealogies. He does not list heroes' fathers in a repetitive way.

Clearly, however, genealogy is an important feature of most these heroes' identities. Apollonius uses the first two hundred lines to extensively detail the lineages of his

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70 Fränkel, H. (1968), 42.
heroes. Only in three cases does he not provide or allude to the lineage of the heroes. Mopsus is however later identified as the son of Ampyx (1.1083), while Canthus is only mentioned later in Book 4 dying (4.1485), clearly a very minor character. The omission of Heracles' lineage is probably more a praeteritio which forcefully underscores how noteworthy his lineage is – it does not require any elaboration.

Genealogy is also important throughout the narrative. Jason regularly provides the lineage of his heroes when encountering foreign peoples or conversely asks the lineages of these men. Jason tells Lycus the lineage and names of each of his comrades (Αἰσονίδης μέν οἱ γενεὴν καὶ τ' οὖνομ' ἐκάστου/ σφωιτέρων μνθεῖθ' ἑτάρων 2.762-63). When Jason meets a wandering troop of Colchians, he similarly asks their names and lineage (2.1138). The four Colchians are related to Phrixus himself (2.1147-50). In fact, their lineage has significant implications for both as Jason explains his kinship with them (2.1160-67), implying a reciprocal duty for succour. This in fact is the argument that Argus puts before Aeetes to persuade him to be merciful to Jason: Jason is the son of Aeson, the son of Cretheus, the son of Aeolus and therefore brother of Athamas who was the father of Phrixus (3.354-61); Augeias is also the son of Helios and therefore a brother of Aeetes (3.362-3). Kinship bonds in Argus' view imply an obligation to be lenient to these foreigners.71

While this is a limited survey of the significance of genealogy in the Argonautica, it is significant to note two things. First, the genealogy of heroes is almost always accounted for. There is a clear association between heroic status and pedigree. Second, genealogy is an important part of the heroes' diplomacy throughout the narrative. Heroes identify their kinship ties to foreign peoples to implore beneficence, protection or at the very least, leniency. So for Apollonius, the patronymic itself as a linguistic form is less important as the agnatic ideology. As scholarship has acknowledged there is a change of aesthetics, a preference for variation, but the epic idealisation of patrilineal genealogy is still operative. While the patronymic may appear less frequently, it should still be associated with some prestige.

Naming Conventions and Patronymics in Roman Antiquity and Latin Literature

71 Similarly, Diomedes and Glaucus have mutual obligations because of the friendship between their fathers (Il. 6.119ff.)
Roman naming conventions differ significantly from Greek ones. Romans did not have patronymics like Greeks, but they did have something very similar. In Late Republican times, a Roman citizen could have a praenomen, nomen gentilicium and also often a cognomen. Roman naming conventions however are far from straightforward and Syme shows that by the Late Republican period, nobiles were experimenting with names, choosing distinctive praenomina, exchanging cognomina with praenomina or reversing the order of names, and there was a growing preference to drop the nomen gentilicium, often for various political reasons. Romans were clearly self-conscious about their names, and deliberately and strategically altered them to fashion their public identity.

Address by name was variable, non-reciprocal and context-sensitive. Looking at Cicero's works, Adams finds that generally use of praenomen and cognomen was in formal address; address by praenomen alone could suggest either intimacy or contempt. Address by the three nomina was by far the most formal but could also be used for mock solemnity. The conventions for naming also depend on setting. There is a difference between Senate and forensic speeches: in the former, address by single name occurs much more frequently. In letters, identification by full name correlates with formality but when speaking to intimate friends single names are more frequently used. Although some Romans suppressed their cognomen in some cases, such as Augustus (Thurinus), the cognomen was a particularly aristocratic name and carried prestige.

Consequently where fifth- and fourth-century classical Greek had no T/V distinction, Adams finds that address in Rome was non-reciprocal. A clear T/V distinction did exist: in a formal context a noble would be expected to be addressed by praenomen and cognomen while a lesser man by praenomen and nomen; in cases of informality or when Cicero wanted to build solidarity, address by cognomen alone may be used.

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72 In fact, Greek authors seem to have had great difficulty in knowing how to address and identify Romans by name: Dickey, E. (1996), 56-61.
75 Axtell, H. (1915), 388.
Use of the *cognomen* therefore depends on the status of the individual and the public or private nature of the setting.

Some scholars suggest Latin had a patronymic. Salway speaks of a 'patronymic' *cognomen*.\(^{80}\) Smith refers to the *nomen gentilicium* as an 'adjectival patronymic'.\(^{81}\) In reality, these are just inherited names marking patrilineal descent, similar to many English last names. Only in some cases was the *nomen* originally a true patronymic in origin (*Iulius* from *Iulus*; *Pomponius* from *Pompo*).\(^{82}\) Kajanto also discusses the quasi-patronymic with the suffix *-ius* or *-ina* added to the father's *cognomina*: *Adiutorinus* (son of *Aduitor*), *Agrippina* (daughter of *Agrippa*), *Blaesina* (daughter of *Blaesus*).\(^{83}\) Similar to the patronymic is the nomenclature of filiation, in which a freeborn Roman indicates his father, or grandfather, before the *cognomen*: M. *Tullius*. M. f(*ilius*). Cicero or for more emphatic statement of freeborn status, M. *Tullius*. M. f(*ilius*) M. n(*epos*). Cicero.\(^{84}\) Here filiation was primarily a marker of status as *ingenuus* but was also used for more elaborate form of reference, such as when Cicero refers to the son of Cn. Pompeius Magnus as 'Sextus Pompeius Gnaei filius' (*Phil*. 5. 41; cf. 8.50). It is possible to see that the extended nomenclature of filiation is a significant social marker and is associated with some level of prestige, something akin to the patronymic. It is clear that the Roman aristocracy had a very subtle sense of how nomenclature, genealogy and status were interrelated.

**Patronymics in Roman Literature and the Influence of Hellenism**

Use of the patronymic as an address occurs exclusively in poetic Latin and is associated with high-register as a poetic form of address.\(^{85}\) Latin poets made use of the Greek patronymic system but also used periphrastic patronymics *filiius* or *(g)natus* + genitive or ablative, for example, *nate dea* for Aeneas, probably an Homeric calque of διογενής.\(^{86}\) However, highly poetic alternatives are also used, *satus* with the ablative, or the nouns, *propago* or *proles*, with an adjectival form of the parent's

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\(^{80}\) Salway, B. (1994), 127.
\(^{81}\) Smith, C.J. (2006), 19.
\(^{82}\) Rix, H. (1972), 717.
\(^{85}\) Biville, F. (2002), 212.
name. Generally the use of this patronymic is a complimentary and polite form of address. Politeness should not however always suggest the goodwill of the addresser: when Medea addresses Jason, *optime quondam Aesonide* (V. Fl. 8.441-2), the context is obviously hostile.

The patronymic clearly has also been appropriated from Greek and used to cultivate more elevated diction. In the *De Rerum Natura*, Lucretius uses three patronymics, *Memmiades* (1.26), *Scipiadas* (3.1034) *Romulidae* (4.683). Bailey speculates *Scipiadas* is derived from Ennius. Certainly it is imitated by Virgil. Bailey concludes that *Memmiadae* was coined to replace *Memmio*, a 'scansional impossibility'. However, this use of patronymics, otherwise alien to the Latin language, also brings with it a sense of epic diction aside from its metrical usefulness, as Bailey notes is the case with *Romulidarum*. The choice of *Memmiades* is part of the markedly Hellenised diction of the poem as a whole and possibly also carries a sense of obsequiousness towards Memmius.

Before discussing patronymic in the *Aeneid*, I will discuss the particular significance of genealogy in the *Aeneid* because of the central thematic importance of genealogy in the poem, as Horsfall explains,

> We may now tend to play down blood-lines, ancestors and genealogy, and this new modesty or sense of tedium blinds us to an essential element in the outlook of the poet and readers. Virgil turns repeatedly to the importance of the gens and the values (or dangers) it transmits.

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89 Dickey, E. (2002), 211.
90 Bailey, C. (1947), 1167, Vol. II.
91 *duo fulmina belli, Scipiadas* (*Aen*. 6.842).
92 Bailey, C. (1947), 597. Vol. II.
93 Compare also with Ennius' use of *Aeneadum*: Bailey, C (1947), 1262. The word 'Romulidae' for 'Romans' however had become a standard hybridised name in Latin literature: Biville, F (2002), 97.
94 Clearly there is no semantic difference between *Memmio* and *Memmiades*. Both must mean 'member of the gens Memmia'. Because Dickey looks exclusively at address, she finds that the patronymic, when applied to Romans, is restricted to distant historical persons: Dickey, E (2002), 211. Here, however, Lucretius is referring to a contemporary and certainly this must have sounded unusual to Romans. Lucretius' *Memmiades* is possibly the only instance when this patronymic form is used for a contemporary Roman.
95 The actual relationship between Lucretius and Memmius is unclear. Memmius is either a foe of Epicurism whom Lucretius aims to convert or a patron or an equal of Lucretius: Roller, D. (1970).
96 Horsfall, N. (1991), 204.
In the *Aeneid* Virgil celebrates in particular the divine lineage of Aeneas and the succession of his descendants from Ascanius down to Romulus and the Caesars.\(^97\) The significance of paternal hierarchies is manifest in the image of Aeneas leaving Troy with his father, Anchises and son, Ascanius.\(^98\) Patrilineality is a key part of Aeneas' *pietas*.\(^99\) It is the expectation that son will succeed father, which Philip Hardie terms the 'dynastic principle' of the *Aeneid*.\(^100\)

The significance of genealogy is teleological and cosmic. As Jupiter first explains this to Venus (1.267-90), Aeneas will eventually settle in Italy and his descendants, ultimately culminating in Caesar (which Caesar is not specified). Apollo too promises that *hic domus Aeneae cunctis dominabitur oris/ et nati natorum et qui nascentur ab illis* (3.96-97), a vision of royal power transmitted through generations of sons. Later Anchises and Aeneas see for themselves the glory which will follow the 'Dardanian stock' (6.756-886) and the magnificent figures of Roman myth and history culminating in Rome's contemporary political leader, Augustus.\(^101\) This provides a continuity between mythic Troy and contemporary Rome.\(^102\) The myth of Trojan descent most importantly provided Rome with a national identity, and even before the *Aeneid*, Romans were tracing their genealogies to mythic ancestors as part of their self-definition.\(^103\)

Like in the *Argonautica*, characters are concerned about the ancestry of those whom they meet. Aeneas asks Dido her lineage (1.606) and Dido likewise asks Aeneas whether he is the Aeneas of Anchises and Venus (1.618-19). This is not mere curiosity. She equates genealogy with moral character. When Aeneas abandons Dido, she denies that his lineage could be true (4.365). Dido assumes that there is a fundamental connection between eminent lineage and moral character. The fact that

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\(^97\) Gowers has noted the problem, however, of Aeneas' genealogy and right to rule over the surviving Trojans, as though Aeneas has improperly "grafted" himself into command: Gowers, E. (2011).


\(^99\) Lee, M.O. (1979), 45.

\(^100\) Hardie, P. (1993), 91-93.

\(^101\) The "review of heroes" mimics the trope of *teichoscopia* and the Roman practice of displaying ancestral *imagines*, but ultimately it is a radically different reappropriation, showing the generational procession of time and descendants, rather than ancestors: Bettini, M. (1988), 142-150.

\(^102\) Horsfall, N. (1991), 208.

\(^103\) Syed,Y. (2008), 205-14. Such 'genealogical opportunism' is also apparent in the *Aeneid* as the Trojans choose to emphasise their Italian or Trojan origins or their shared ancestry with the Arcadians through Atlas, all at different points, for diplomatically strategic reasons: Nakata, S. (2012).
he has behaved cruelly to her suggests to Dido that he was born of rocks and nursed by tigresses (4.366-7), although this is hyperbolic language. In Dido's eyes at least, his behaviour belies his ancestry.

The genealogy of important characters is also detailed. Dido displays her ancestry at the sacrifice, showing the fortia facta patrum, series longissima rerum/ per tot ducta viros antiqua ab origine gentis (1.641-42).\(^\text{104}\) Latinus is the son of Faunus and the nymph Marica (7.47-8) and Faunus' father is Picus who is the son of Saturnus (7.48-50). Latinus' genealogy is an important aspect of his kingship. He sits on the throne of his grandfather (7.169). Aeneas' embassy diplomatically addresses him as rex, genus egregium Fauni (7.213). His genealogy consists of a long list of Latin kings, as well as divine figures such as Saturnus, Circe and Sol.\(^\text{105}\) Turnus too is identified as auis atauisque potens (7.56). As Amata explains, he can claim Inachus and Acrisius as ancestors (7.372).\(^\text{106}\) This also means that Turnus is descended from one of the Danaids.\(^\text{107}\) Most importantly his mother is also a goddess (10.76).

The patronymic tends to accompany men of highborn status, heroes, priests and kings. So, for example, Virgil marks the Priamids by patronymic, Helenus (3.295, 346) and Deiphobus (6.494). Priests tend to have patronymics, such as Panthus Othryades (2.319) and the Sibyl, Deiphobe Glauci (6.36).\(^\text{108}\) Aeneas' noble companion, than whom there was no one better at marshalling men, also has a patronymic, Aeolides (6.162-64). Aeneas himself is variously named as satus Anchisa (5.244, 5.425), Anchisa generate (6.322), and Anchisiades (5.407, 6.126). The patronymic continues to function as an honorific: Sleep comes to Palinurus and addresses him directly, Iaside Palinure (5.843); Latinus too is addressed as rex, genus egregium Fauni (7.213) which Servius ad loc. interprets tellingly as conciliatio ab honore, inde a genere (meaning that the legates ingratiate themselves first by acknowledging his

\(^{104}\) Dido's early ancestry is not clear, though may be connected with Turnus: Mackie. C.J. (1993); cf. Hannah, B. (2004).
\(^{106}\) Biographical details of Turnus' father, Daunus, however, are missing in the Aeneid. He could be an Illyrian hero or some eponymous founder in Daunia: Holland, L.A. (1935): 207-8. The main point is that Turnus does have an esteemed lineage.
\(^{107}\) Primarily Amata is suggesting Turnus as a foreigner by ancestry and therefore a potential son-in-law according to the prophesy of Faunus: Syed, Y. (2008), 209.
\(^{108}\) For the priest identified as Haemonides (10.537), this may be a patronymic but Servius ad loc. is uncertain.
That said, not all heroes have patronymics. The Sicilian king Acestes is never identified with a patronymic, though an eminent Trojan ancestry is repeatedly stressed (Troianoque a sanguine clarus, 1.550; cf. Dardanius Acestes, 5.30, 711). Nor are any of Aeneas' companions (Achates, Mnestheus, Sergestus, Serestus and Gyas) given patronymics. Patronymics are clearly used more restrictively in the Aeneid than in Homer. Nor is the patronymic always complimentary. When Sinon refers to Diomedes as impius Tydides (2.163-64), it is with contempt and the word impius and the name Tydides must surely conjure up the crime of Tydeus and impute similar impiety to his son. Genealogy can also be negative: Virgil traces the genealogy of Catiline to Sergestus who at 5.502 is furens animi and ultimately crashes the ship in the naval race. Virgil implicitly finds an ancestral genesis for the furor of Catiline. It is nonetheless possible to see that in the Aeneid, where patrilineal descent is highly valued, the patronymic primarily is a status-conferring linguistic sign. In some cases, the allusiveness of the name conjures up ancestral stigma, but on the whole it conveys prestige.

It is in Ovid's Metamorphoses that the prestige of genealogy and patronymics is constantly and doggedly problematised. Here I will provide a brief sketch of the polyvalence of genealogy and patronymics in the Metamorphoses. Sometimes genealogy confers status. In Book 1, Epaphus and Phaethon essentially compete over their genealogies. Phaethon is equal to Epaphus both in spirit and age (animis aequalis et annis, 1.750). Epaphus is descended from Jupiter (1.748-9). Epaphus, however, cannot bear that Phaethon is boastful of his divine parentage (Phoeboque parente superbum, 1.752). Epaphus denies his divine parentage. This results in

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109 Servius gives an elaborate retelling of Acestes' genealogy: Hippotes sent his daughter, Egesta, to Sicily to protect her from sacrifice to Neptune's monster. There she was raped by the river, Crinisus: ad. 1.550; cf. Aen. 5.36-41. He may not have a patronymic but his ancestry is still important.

110 Perhaps conveying inferior social standing: Lee, O.W. (1979), 107. There is possibly one exception: Cloanthus is identified as Mygdonides (2.342), though this could be a toponymic.

111 This has been noted by a number of commentators, see Muse, K. (2007), 593.
Phaethon's request to obtain undeniable proof of his parentage (ending tragically in his own destruction). Central to this episode is the value of genealogy: Phaethon's descent from the sun is a core part of his identity and is a source of irritation to Epaphus who, by maintaining his own Jovian origin and denying Phaethon's, can best his rival.

Heroes in the *Metamorphoses* boast of their genealogy and identify their lineage in a competitive fashion. When Perseus comes to Atlas seeking a place of quiet and rest, Perseus immediately says to him, *seu gloria tangit/ te generis magni, generis mihi Juppiter auctor* (4.639-40). Atlas is the son of Iapetus (he is named by the patronymic, *Iapetionides*, 4.632) but to Perseus his own filiation from Jupiter trumps any glorious lineage Atlas may have. It is significant that Perseus identifies himself first by his connection to Jupiter and only secondly by his achievements. Perseus' initial words to Atlas are predicated on the importance of genealogy and the prestige that accompanies divine birth, especially from a god like Jupiter. His divine parentage is his primary means of self-presentation to other mythic characters.\(^\text{112}\) Similarly, Hippomenes boasts of his own genealogy to Atalanta, claiming descent from Megareus and ultimately Neptune (10.605-6), and his divine origins is reaffirmed by the periphrastic patronymic, *Neptunia proles* (10.639, 665).\(^\text{113}\)

Heroes also often compare their own genealogy to their rivals' for rhetorical gain. In the dispute over the arms of Achilles, Ajax builds his case first by establishing his superior genealogy over Ulixes. Ajax tells,

\begin{quote}
Atque ego, si uirtus in me dubitabilis esset, nobilitate potens essem, Telamone creatus, moenia qui forti Troiana sub Hercule cepit litoraque intrauit Pagasae Colcha carina... 13.21-24
\end{quote}

Ajax further elaborates his ancestry, tracing it from Telamon to Aeacus and ultimately Jupiter (25-28). This genealogical move is partly to establish kinship ties with Achilles and consolidate his claim to Achilles' armour so that he can justifiably claim, *frater erat: fraterna peto* (13.31). However, the opening sentence of this argument (*si*

\(^\text{112}\) Ovid, however, also names Perseus as *Acrisioniades* (5.70), a *hapax legomenon*, and identifies him by a matronymic (*Danaeius heroes*, 5.1). Ovid stresses both Perseus' divine and royal heredity.

\(^\text{113}\) This is the 'Ruhm hoher Abstammung' and is connected with ideas of *uirtus* and *nobilitas* elsewhere in the *Metamorphoses*: Bömer, F. (1980) on 10.605.
uirtus in me dubitabilis esset) suggests that he also invokes his genealogy in order to prove his heroic character. If anyone doubts his uirtus, he can point to his father's accomplishments and divine ancestors. On the other hand, Ajax plays on the rumour that Ulixes is the son of Sisyphus (13.31-33), insinuating that Ulixes has inherited from Sisyphus a deceptive character. Ulixes' response follows the same logic: he reaffirms his true lineage from Laertes and traces his ancestry to Jupiter and to Mercury through his mother (142-47). In order to undermine Ajax's impressive lineage, he notes that Telamon was guilty of fratricide (149). Both heroes define their own value partially in terms of their ancestry and attempt to diminish their opponent by calling into question their genealogy or vitiating the worth of their genealogy by noting paternal crime. Predicated in both speeches is the importance of their respective ancestries.

Within this positive ideology of genealogy, the patronymic can be seen as a sign of prestige. The patronymic continues to be used as a form of address connoting politeness. Calchas addresses Achilles, Aeacide (11.250). Cadmus is similarly addressed by a patronymic (3.97). Ovid does not observe any fixed rule, however. Phocus is addressed both by name and by patronymic, Aeacide, in the same speech (7.796 and 7.798), an example of Ovidian variatio. Nonetheless, Ovid clearly associates the patronymic with heroes: at the end of Book 12, the main heroes of the Trojan war are named individually by patronymic of mixed construction (Tydides, Oileos, Atrides, Telamone creatus, Laerte creatus, Tantalides, 12.622-25). Elsewhere Ovid likes to place heroes together named by patronymic (Aegides Minoide, 8.174; Telamone satus...Laertius heros, 13.123-24). Sometimes a hero is named more regularly by patronymic. Jason is often referred to by patronymic, Aesonides (7.60, 76, 164, 254; 9.411), Aesone natus (7.84, 110) and heros Aesonius (7.156). This clearly establishes him as a regal figure: Medea falls in love with him, partly because of his genealogy (quem nisi crudelem non tangat Iasonis aetas/ et genus et uirtus, 7.26-27). It is not possible to uncover a rigid rule, nor would Ovid have wanted to observe one, but there is a tendency to assign patronymics to heroes.

114 The denial of an opponent's parentage is a common trope in classical literature and the Metamorphoses (for example, Achelous denies that Hercules is the son of Jupiter: 9.23ff.): see Bömer, F. (1982) on 13.32.
115 There is also a particularly emotive aspect to this passage, with the anaphora of non and patronymic: Bömer, F. (1982) on 12.622.
Sometimes Ovid may give ironically suggestive patronymics. For example, Oedipus is named as Laiades (7.759), a *hapax legomenon* in both Greek and Roman literature and a comic epithet remembering his patricide and belying his lack of heroic status.\(^{116}\)

On the other hand, genealogy is not always a positive thing. Ovid shows how the competitive boasting of genealogy can be vacuous. When Cycnus meets Achilles, he boasts of his superior genealogy (12.93-95). Achilles is the son of a Nereid while Cycnus is the son of Neptune, a god of higher rank and therefore conferring greater heroic status on Cycnus. This episode is particularly illustrative of the pitfalls of genealogy. While genealogy is something ennobling and divine lineage carries prestige, it does not guarantee anything: Cycnus is defeated by Achilles. His divine heredity makes him invulnerable to weapons but even so, he is killed.

Often the patronymic carries a specifically sinister undertone. Niobe is identified as Tantalis (6.211) and her paternity is an explanation for her deranged behaviour, boasting that she is superior to Latona (*exhibuit linguam scelerata paternam*, 6.213).\(^{117}\) Similarly Pirithous is identified by the patronymic, Ixione natus, associating him with his impious father who attempted to rape Juno: like his father he is a *deorum spretor* and is *mentis ferox* (8.613).\(^{118}\) Ovid's use of patronymics problematises the value of genealogy. Occasionally it is used in contexts where it connotes respect, as in address. At other times, the patronymic can suggest the inheritance of ancestral fault.

Elsewhere, Ovid shows a tension between noble lineage and the danger of genealogy and the inheritance of ancestral fault. In the *Heroides*, Paris attempts to persuade Helen that he is a worthier lover than Menelaus because the gods have often coupled with members of the Dardanian royal household, while Menelaus' ancestors are guilty of impious crimes (16.199-213). Hypsipyle tells Jason her royal lineage from Thoas and Bacchus, equal if not greater than Medea's (6.113-16). A noble pedigree is clearly a source of prestige and enhances conjugal desirability. However, in other instances, genealogy is cited as an explanation for criminal behaviour. Phaedra attributes her

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\(^{116}\) Though parallels are found on a Delphic inscription. See Bömer, F. (1976), *ad loc.*

\(^{117}\) Bömer notes that earlier poets and authors connected Tantalus and Niobe together with the vice of ἀκολασία and *superbíloquenta*: Bömer, F. (1976) on 6.213.

\(^{118}\) As if he has inherited his father's theomachic tendencies: Bömer, F. (1997) on 8.613.
love for Hippolytus to generational sexual crime: the rape of Europa by Jupiter in the form of a bull and Pasiphae's sex with a bull (4.53-58). However, her sister, Ariadne, points to her lineage (10.91), as a daughter of Minos and of Pasiphae with divine lineage from Jupiter and the Sun, to emphasise the indignity of her enslavement if she is discovered abandoned on Naxos. The ambiguous status of genealogy is eloquently captured in the epistle of Hermione. Far from being a source of honour, Neoptolemus' descent from Achilles means that he is as violent and vengeful as his father (as she labels him, *Achillides, animosus imagine patris*, 8.3). Her and Orestes' descent is, however, equivocal. Orestes' descent from Agamemnon, Pelops, Tantalus, and Jupiter, is meant as proof that he is a match for Neoptolemus (8.45-48). However, the final line of the epistle, *ego Tantalidae Tantalis uxor ero!* (122) ominously indicates that, like Tantalus, she is equally prepared to commit impious murder just like Tantalus.

References to genealogy in Lucan tend to be sporadic. Only a few characters are given patronymics. Cleopatra is *Ptolemais* (10.69) and her brother is introduced as *Pellaeus puer* (8.607). Possibly here the patronymic is a reminder of the incestuous nature of their family. Sextus is referred to as *Magno proles indigna parente* (6.420) and *Pompei ignaua propago* (6.589). He refers to himself as *Magni clarissima proles* (6.594). Clearly he values his filiation from Pompey. Lucan, however, deemphasises the importance of genealogy, showing that even while Sextus may be the son of Pompey, he is *ignaua propago* and *proles indigna parente*. The son fails to live up to the example of so great a father. Lucan also does not explicitly endorse Caesar as a descendant of Aeneas, but suggests that this is merely Caesar's own boasting (*ferens se Caesar Iuli* 3.213).119 Lucan is either uninterested in or skeptical of the value of genealogy.

Tragedy in particular plays on the theme of criminal heredity, with crime repeated in successive generations.120 Characters in Senecan drama often point to ancestry as an explanation of criminal behaviour. In Seneca's *Phaedra*, when Hippolytus learns of

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119 Caesar does in fact boast of his membership in the Julian gens later at 9.995.

Phaedra's lust for him, he connects this with Pasiphae's bestiality (689-93).121 History is cyclical in Senecan drama. As Boyle shows, Seneca's Agamemnon shows an "alternating cycle of blood", Agamemnon's murder reenacts the Thyestian banquet.122 Similarly, in the Thyestes, Atreus' crime reenacts the cannibalism of Pelops, and Tantalus is reincarnated in his son, Atreus.123 Generations are doomed to recapitulate family crimes. However, in the Agamemnon, characters openly dispute the value of genealogy. Aegisthus asks why he should be inferior to Agamemnon simply because he is born from Thyestes (292-94) and denies that his incestuous origin should be shameful, since it was at the order of the Delphic oracle (294). However, Cassandra's final words indicate that both Aegisthus and Clytemnestra's familial impiety should indeed be attributed to their genealogy (906-7), Aegisthus being the son of Thyestes and Clytemnestra the sister of Helen. Both have a family history of crime and sexual deviance.

Similarly in the Phoenissae, in a way that anticipates Statius' use of Theban mythic history, characters look to their familial past and see themselves as heirs to intergenerational tragedy. In the prologue, Oedipus remembers Actaeon killed by his hounds, Agave beheading her son, Zethus and Amphion murdering Dirce, Ino throwing herself suicidally into the sea with her son (12-27). The impietas of Polynices and Eteocles is easily explained by their own incestuous origins: they think nothing is nefas because they were born through nefas (300).124 Jocasta too looking at the fate of previous kings reasons that Eteocles would suffer the same fate if allowed to stay in power (647-49).125 While patronymics are relatively infrequent in Senecan

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121 The significance of heredity in the Phaedra is amply documented by Davis: Davis, P.J. (1983), 117-120.
125 However, it must equally be noted that the Phoenissae does not always see moral character as genetically predetermined. While the Theban past may be invoked to explain cyclical tragedy and intergenerational crime, the play also recognises the possibility of people transcending their ancestral roots. When Antigone refuses to desert Oedipus, he asks,

Unde in nefanda specimen egregium domo?
unde ista generi urgo dissimilis suo? 80-81

The tragic paradigm of criminal hereditary, children repeating the crimes of their ancestors, does not account for pious children like Antigone. Oedipus therefore seeks an ancestral exemplar (asking unde...?). Family history may be cyclical in Senecan drama but nonetheless genealogy is not wholly determinative.
drama, the thematic concern about the value of genealogy forms an important context for Statius' epic.

In contrast, Statius' contemporary Flavian epicists tend to emphasise the honour and grandeur of genealogies. Valerius Flaccus' *Argonautica* begins with its programmatic line *prima deum magnis canimus freta peruia natis* (1.1). This is a poem about *magni nati*, heroes borne of noble lineages. Valerius Flaccus follows Apollonius of Rhodes with a catalogue of heroes (1.350ff.), often identifying the heroes' lineages. The patronymic often carries a sense of prestige. Jason is often addressed by the Argonauts with the patronymic, *Aesonides* or *Aesone natus*, signalling his command over the Argonauts (1.226, 2.380; 8.178, 192). Medea also addresses him by patronymic (8.442). Jason is never addressed as *Iason*. The patronymic clearly is associated with figures of authority. Showing deference to Aeetes, Jason addresses him first of all as *Rex Hyperionide* (5.471). On the other hand, lower members of the Argonauts, such as the messenger Echion, are never identified by patronymic or given a genealogy, perhaps on the model of Homer's Talthybius who, although a recurring figure in the *Iliad* is never given a genealogy.

In Silius Italicus' *Punica*, historical heroes are given aggrandising heroic ancestries. As Burck notes, 'Silius liebt es, beim ertsen Auftreten neuer Personen ihre Herkunft anzugeben, besonders in den Schlachtberichten.' Bernstein too says, 'Silius' *Punica* represents its central figures as members of aristocracy and as leaders of armies and

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126 The *Phoenissae* for example has no example of a patronymic. This cannot be explained by difference of meter: iambic trimeter could easily accommodate by resolution most words allowable in dactylic hexameter.

127 Frings has shown that Statius' *Thebaid* has many important parallels with Seneca's *Thyestes* in relation to the theme of fraternal enmity: Frings, I. (1992), 15-47.

128 Bernstein rightly notes that the *Argonautica* shows the fragility of the family unit in the context of tyranny, with the massacre of the Lemnian men, the suicide of Aeson under the tyranny of Pelias, the civil war between the brothers Perses and Aeetes, and the disobedience of Medea to her father: Bernstein, N. (2008), 30-62. Ultimately the text questions paternal authority and depicts how tyranny threatens the family unit. Nonetheless, in terms of *agnatic* descent, the text presents genealogy as a positive attribute as heroes value themselves and others on the basis of their genealogy.

129 Though he does not do so consistently. Often important heroes' lineages are omitted (such as Tydeus, 1.387, but even then he is described as *Herculeo ab ordine*, alluding to the fact that his sister Deianira married Hercules). Valerius Flaccus takes for granted that they are of noble lineage and does not laboriously restate lineages.

130 Schenk notes how the patronymic *Aesone natus* may have multiple meanings. It suggests Jason's concern for his father in Book 1 but also shows 'eine Beziehung zwischen den Taten Aeson und seinem Sohn': Schenk, P. (1995), 29 n.10.

states’. For example, Fabius Cunctator is descended from Hercules (2.3; 6.627ff.); Regulus is of the Hectorea gens (2.342-3); Pedianus is descended from Antenor and is so addressed as Antenoride (12.258); Phillipus is gente egregius claiming Achilles as his ancestor (15.288-92); ultimately the conclusion of the Punic war is an affirmation that Scipio Africanus is proles Tarpei Tonantis (17.654). Elsewhere Silius Italicus simply notes that a character has an important ancestry: Imilce, Hannibal's wife, comes from a distinguished family of priests (3.100); Gracchus comes from a gens inuita (4.495); Scaevola is auis pollens (8.383).

On the other hand, a lack of aristocratic origins is sometimes depicted as unfavourable. Varro comes from a sine luce genus and has a surdum parentum nomen (8.246-47). In addition to this he has a bold tongue (8.248), is unworthy of the toga, lacks military ability (8.258-60) and selfishly criticises Fabius in the hope of winning his own glory (8.265ff). He is ultimately the consul responsible for the humiliating defeat of Cannae. Similarly Virrius who has a genus obscurum is second to none in furor (11.66) and is chosen as the one to insist on a Campanian consul, a request flatly refused by Torquatus and Fabius, which Silius himself describes pejoratively as impia uulgi consulta (11.67-68). However, the connection between genealogy and character is not simply a coincidence of historical sources. Unlike Lucan, who generally neglects the theme of genealogy, Silius has put this at the forefront of his characterisation of historical figures.

133 This is certainly not Silius’ invention: Spaltenstein, F. (1986) on 2.3. My point here is that Silius has a keen interest in documenting his various heroes' ancestral claims in a positive way, unlike Lucan who primarily ignores it.
134 Though this can only mean 'Trojan', see Spaltenstein, F. (1986) ad loc. Hector has no surviving issue in the myth of the Trojan war.
135 Burck connects this with Apollo's address to Ascanius macte noua uirtute, puer, sic itur ad astra ... iure omnia bella gente sub Assarici fato uentura resident (Aen. 9.641ff.) Pedianus' victory, just like Ascanius', shows that 'die Tapferkeit der Ahnen in der römischen Jugend nicht erstorben ist': Burck, E. (1984), 16. The heroism of the Trojan ages survives in its Italian descendants.
For the most part in Silius Italicus' *Punica* there is an easy correlation between pedigree and heroism. Silius' heroes who served well in the Carthaginian war are given valorising genealogies, while self-interested and rabble-rousing characters like Varro and Virrius explicitly have obscure origins, positioning them like Homer's Thersites outside the heroic elite. However, not always is genealogy a positive attribute in the *Punica*. A motif in the epic is the intergenerational inheritance of *furor*. Hannibal has inherited *patrius furor* from his father Hamilcar (1.71; 2.296) and, in fact, Hannibal can recognise this same fury in the eyes of his infant son (3.75-78). Hannibal also carries a shield depicting Dido cursing the descendants of Aeneas (2.406-31).¹³⁸ As the descendant of Dido (15.746), Hannibal has inherited her hatred of the *Aeneidae*.¹³⁹ The whole conflict between Carthage and Rome is repeatedly traced to their ancestral past.¹⁴⁰ Silius also associates them with Cadmus and Thebes. They are called the *Cadmea gens* or *manus* (1.6; 17.351; 17.581).¹⁴¹ The Carthaginians are not descended from Cadmus, but Dido was descended from Agenor, Cadmus' father.¹⁴² This tenuous association emphasises the criminal fury of the Carthaginians by tying them to the disorder of the Theban household. Consequently, while genealogy is depicted in the *Punica* as a heroicising attribute, Hannibal's ancestry is polluted by a hate for Rome.¹⁴³

**Conclusion**

In Homer, the patronymic is associated with prestige and status. Address by patronymic is frequently a sign of respect or deference. This is part of a broader cultural ideology which privileges agnatic descent. Lineages including kings, gods or noteworthy individuals confer status on their children. In the *Iliad*, characters such as Diomedes and Aeneas point to the accomplishments of their fathers and invoke this as testament of their own heroic worth. While the patronymic may serve as a metrical convenience, this does not enucleate it of all meaning.

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¹³⁸ A pointed contrast to the shield of Aeneas, not a depiction of the future but a 'Besinnung auf die Ursprünge des Krieges': von Albrecht, M. (1964), 173.
¹⁴¹ Though Silius exercises this kind of poetic license elsewhere: see Spaltenstein, F. (1986) on 1.6.
¹⁴³ Bernstein also notes that Hannibal's descent from Belus also makes him a descendant of Inachus, linking him with the Greeks and also with Turnus (*Aen*. 7.372). Consequently Hannibal has a much longer ancestral hatred for the Italians and their Trojan forefathers: Bernstein, N. (2010), 380.
In later literature, the patronymic loses this specific sense of prestige and becomes increasingly optional. In poetry in particular, it becomes associated with more mannered aesthetic poetry, the 'Alexandrian' and 'Hellenistic' style. However, in texts like Apollonius' *Argonautica* where there remains such a strong value in genealogy, the patronymic can still be seen as a meaningful signifier of status, though Apollonius shows a stylistic preference to avoid a potentially humdrum repetition of patronymics.

While Romans themselves did not strictly have a patronymic in their nomenclature, Roman epic shows a strong interest in the patronymic. In Virgil it is used according to the Homeric model. It is generally restricted to men and women of high status and heroes are often addressed by their patronymic. Genealogy in the *Aeneid* is generally regarded as positive and ennobling. This interest in genealogy is not merely an epic conceit but has significant national and political implications for Romans linking a mythic past with contemporary Rome. Later Roman epics writers such as Valerius Flaccus and especially Silius Italicus follow this model.

In Ovid, the value of genealogy is questionable. Heroes do invoke their ancestry and use it to establish their own heroic character. Patronymics too can be associated with prestige. However, equally often, Ovid shows the perverse side of genealogy. Characters inherit the flaws of their ancestors and are doomed to repeat the crimes of their parents. Moral evil can be attributed to some earlier dynastic precedent. This is also a motif of Senecan drama, which particularly shows the inheritance of criminal character traits in mythological households: from Tantalus to Agamemnon, Pasiphae to Phaedra, Cadmus to Polynices and Eteocles. In the next chapters of this thesis, I will show how this tension between a positive and negative ideology of genealogy is an important aspect of Statius' *Thebaid*. Much more explicitly than even Ovid's *Metamorphoses*, Statius' *Thebaid* illustrates how genealogy can be seen as an important part of heroic status, but also suggests how ancestry can be dangerous.
Chapter 2

Introduction
This chapter investigates how the patronymic in Statius' *Thebaid* evokes traditional epic models of heroic identity. The patronymic connotes in men a martial prowess or high status and in women affirms their regal position in crucial moments in the narrative when their status is being challenged. Notable mythic characters generally bear a patronymic: Hercules, Theseus, Zetes and Calais, Castor and Pollux. Gods too frequently have a patronymic: Apollo, Diana, Mercury and Juno. Patronyms are always reserved for characters who figure significantly in the narrative.1 This chapter argues that Statius frequently uses the patronymic to valorise and heroicise his male characters. However, on a few occasions patronymics are used for women: Hypsipyle and Argia. In this chapter I argue that the patronymics for Hypsipyle and Argia are deployed at key moments when their status is challenged and the patronymic bears an important interpretative value. Here I will suggest that the historic use of the patronymic, as an honorific in epic, is being evoked. However, Statius also denies patronymics to some characters and this can be a method of signalling their outsider status or aberrant nature.

The Homeric Model of Genealogy in the *Thebaid*
In Statius' *Thebaid* there is a constant dialectic about the role of ancestry and its importance to a hero's self-presentation and identity.2 Roman epic particularly concerns what Philip Hardie terms the 'dynastic principle' in which sons are expected to imitate the deeds of their fathers.3 In Roman society, the *gens* and the *nomen gentile* are central to the upper-class Roman's sense of identity and 'generational continuity is stressed perhaps even more than in the Greek world.'4 In the *Thebaid*, however, genealogy is contentious. Polynices must suppress his filiation from Oedipus, an ignoble origin, as will be discussed in depth in Chapter 3. However, throughout the poem, great importance is still given to the hero's ancestry. Genealogy is a polarised issue in this Theban epic which stresses the perversion of familial and

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1 Some minor characters have a patronymic, such as Maeon and Melanippus, but this chapter argues that this is a technique of recognising them as major characters.
4 Hardie, P. (1993), 89.
genealogical ties, part of a tendency of the Flavian period to devalue the importance of descent for self-presentation. Nonetheless, it remains a valuable part of the characterisation of a number of heroes in this epic.

In many ways, Statius imitates the traditional rhetorical use of genealogy. Adrastus' status is partially predicated on his ancestry from Jupiter (1.392). Before his prayer to Night, Adrastus bears the cup which had belonged to Danaus and Phoroneus, confirming his membership to a long dynasty (1.541-3). The collocation of the cup with the patronymic Iasonides and the paranomasia of the word patera evoking the word pater, reinforce the significance of Adrastus' genealogy. The cup also alludes to Agamemnon and his sceptre in Book 2 of the Iliad, confirming his claims to regal power and precedence over the other Greek leaders in the assemblies (II. 2.101-8).

Tydeus too proudly boasts of his paternity by Oeneus and that he can trace his lineage to Mars (1.463-65). When Adrastus speaks to Hypsipyle in Book 5, after she has led them to water, he claims that just by her appearance he can see that she has a noble father with divine lineage (5.25-27). Her royal lineage which includes Bacchus in fact is a strong argument for why Lycurgus should not harm her after her ward, Opheltes, is killed (5.670). Genealogy and heroic action are expected to correlate closely.

Phorbas, Antigone's guardian, argues that Hypseus' putative lineage by Asopus will be proven by his actions on the battlefield (7.310-29). Because he is born from Atalanta, athletic ability is expected from Parthenopaeus (6.563-64). Similarly, Amphion is distinguished because he is primusque Iouis de sanguine claro (9.777). Ancestry is clearly associated with status.

Minor characters also utilise their genealogy to assert their heroic status. Agylleus is described as Cleonaeae stirpis iactator (6.837). Agylleus is a braggart about his ancestry from Hercules, who saved the people of Cleonae. For this reason, Agylleus is presumably expected to be a match for Tydeus at wrestling. Before the Doloneia in

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6 As Brown argues, the ancestral value of the sceptre solidifies Agamemnon's claim to authority, Brown, P. (2006), 22-23.
7 It is revealing that in Homer heralds, like Talthybius, never receive a patronymic: Higbie, C. (1995), 9. Statius observes this custom too in the Thebaid (11.239; 12.681). Similarly in the Achilleid Statius in the Achilleid does not give a patronymic to the herald, Agyrtes (Ach. 1.724) which contrasts with Diomedes who is named as Tydides at 1.819-20. The patronymic is conferred on the leaders travelling to Scyros, but not underlings.
Book 10, Thiodamas selects a band of soldiers to accompany him secretly to kill the sleeping Thebans. As they jockey to be selected, Statius tells

\[ \text{pars sublime genus, pars facta suorum,} \]

\[ \text{pars sua, sortem alii clamant, sortem undique poscunt.} \]

10.225-26

Their lineage, \textit{sublime genus}, and the achievements of their ancestors, \textit{facta suorum}, are considered important criteria for selection. The genealogy of others is also important. When news comes to Thebes of the advancing Argives, the first thing reported is their lineage and names \textit{(qui stirpe refert, qui nomine et armis, 7.231)}.

Lineage can also be invoked in a rhetorical way to exhort comrades. Tydeus demands war after his \textit{monomachia} against the fifty Thebans, stating \textit{magnanimum si quis tibi sanguis auorum,/ arma para!} (3.349-50). Atys rebukes the Thebans because they fail to live up to their famous chthonic ancestors, \textit{terrigenas mentita patres} (8.600-1). Tydeus begs Hippomedon to retrieve the head of Melanippus, begging \textit{Atrei si quid tibi sanguinis umquam} (8.742). Characters appeal to others on the basis of their genealogy and expect them to live up to the example set by their ancestors.

\textbf{An Exemplum: The Argonauts}

The myth of the Argonauts is recounted as one of the greatest gatherings of heroic mythological figures. Among the many heroes, it includes most notably Hercules, Theseus, Jason, Orpheus, Peleus, Castor and Pollux. Two epics for this myth survive, Apollonius Rhodius' and Valerius Flaccus'. Both strongly emphasise the unprecedented nature of this story and the outstanding lineage of the heroes involved.\(^8\) When the Argonauts arrive at Lemnos, Statius suggests that they are like gods (5.426-27). Vessey comments that after the allusions to Thracians and various barbarian tribes, the arrival of the Argonauts is symbolic, 'We have moved from primitive and barbaric savagery to the gods themselves'.\(^9\) Consequently, it will be profitable to examine Statius' own depiction of the Argonauts to present a model of how Statius views the relationship between heroic character and lineage, and how the patronymic is strategically used to characterise these heroes.


\^9\ Vessey, D. (1973), 183.
Hypsipyle narrates the arrival of the Argonauts after the genocide of the Lemnian men. Hypsipyle's account repeatedly draws attention to the regal birth of the heroes. The first hero of the Argonauts to be named is Orpheus:

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post nosse datum est: Oeagrius illic
adclinis malo mediis intersonat Orpheus.  5.343-44
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Like Apollonius of Rhodes, Statius names him first of the Argonauts and, like both Apollonius and Valerius Flaccus, assigns him a central role of leadership among the Argonauts, as the one coordinating the rudders.¹⁰ Orpheus is named first by patronymic and his name is delayed until the end of the next line. The use of the patronymic is even more striking because in Roman literature it is extremely rare. The form *Oeagrius* to refer to Orpheus is attested only in Manilius (*Astr.* 5.326) and the Appendix Virgiliana (*Cul.* 117).¹¹ The dating and authorship of the *Culex* is controversial but Statius had clearly read it and thought that Virgil was the author (*Sil.* 2.7.74)¹² and the *Astronomica* is generally dated to either the Augustan or Tiberian reign.¹³ That said, this is the first instance of the patronymic *Oeagrius* in extant epic. Apollonius uses a periphrastic patronymic, Οἰάγροιο πάις (1.570; 2.703; 4.905; 4.1193) and Valerius Flaccus only mentions Orpheus' filiation from Oeagrus once, *Oeagri claro de sanguine vates* (4.348).¹⁴ Consequently, given its rarity and the fact that in Statius' time it is only attested in Virgil's juvenile work and the *Astronomica*, his use of *Oeagrius* is highly prominent. In other poetry, Orpheus is more often invoked as an exemplar of the power of poetry and he is depicted taming the wild animal, moving rocks or stopping rivers.¹⁵ He is the exemplar of the pious husband mourning for his lost wife, Eurydice.¹⁶ His genealogy tends to be overlooked in favour of other aspects of his character.

In contrast to Apollonius of Rhodes (1.23-5), Statius makes no mention of Orpheus' descent from the Muse, Calliope. This is a startling omission since Orpheus famously

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¹¹ In Silius Italicus' *Punica*, *Oeagros...nervos* must mean the strings of Orpheus (5.463).
¹² Virgilian authorship is widely doubted but Ovid is a plausible *terminus post quem*: Jacobson, H. (2004). Martial suggests that it was written not long before the *Aeneid* (8.33.7).
¹³ Volk, K. (2011), 4-5.
¹⁴ Little is said about Oeagrus in extant classical literature, see *Brill's New Pauly, Oeagrus*, which identifies him as the son of Pierius. Servius, however, identifies Oeagrus as a river, see *ad. Georg.* 4.523: *Oeagrus fluvius est, pater Orphei, de quo Hebrus nascitur, unde eum appellavit Oeagrium.*
inherits his musical prowess from her, but in fact, Calliope is often omitted in Latin poetry in connection with Orpheus and only Virgil and Seneca mention Calliope and Orpheus together. This underscores the importance of patrilineal descent in the *Thebaid*. Statius follows other poets in omitting mention of Calliope but in addition to that uses the patronymic adjective *Oeagrius*. Most of the following heroes are named by patronymic in Hypsipyle's tale, with no mention of their mother. Despite Orpheus' famed descent from a Muse, Statius flags instead his descent from *Oeagrus*, highlighting the importance of paternity for heroic identity. Statius does not present Orpheus here as the son of a Muse but as a heroic leader with nameworthy patrilineal descent.

The next heroes of the Argonautic voyage are named soon afterwards, Telamon and Peleus (5.379). The two brothers are then named together by patronymic, *Aeacidas* (5.398). Next are Ancaeus (5.399) and Iphitos (5.400), followed soon by the patronymic *Amphitryoniades* (5.401). Statius clearly shows a preference for variatio and does not collocate two patronymics, but rather alternates between different naming methods, as exemplified by Hypsipyle's catalogue of the subsequent heroes: *Oenides* (5.405); Idas (5.405); Talaus (5.406); *Tyndarides* (5.407); Calais (4.408); Tiphy (5.413). While Jason is first introduced by first name (5.403), a periphrastic patronymic is deployed soon after (*Aeson natus*, 5.416). Similarly Calais is also named later by patronymic with his brother Zetus, *Aquilonia pignora* (5.432).

Theseus is named directly (5.432) but patronymics will be used for him four times later in the rest of the *Thebaid*. His divine descent is well-known, and as Bernstein notes, 'Divine descent represents one of the highest forms of distinction in the world of epic, one that can be used to express moral and physical superiority' and in the case

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18 Ver. *Ecl.* 4.55-57; Sen. *Her. Oet.* 1034. Valerius Flaccus implies it, telling that Orpheus sings *admonita genitrice* (4.349). So too does Statius in the *Silvae* telling how after the loss of Eurydice, every aunt came to Orpheus but grief prevented him from singing (5.1.123-26). If the Muses are his aunts, Calliope is his mother. It is interesting that poets tend to avoid the name Calliope and allude to Orpheus' descent in such a murky way.
19 Curiously Amphirarius is not mentioned despite being part of the crew (*Theb.* 3.517-21), though admittedly neither Valerius Flaccus nor Apollonius mention him in the catalogues either; Gibson, B. (2004), 175 n.46.
20 It is a curious fact that in both *Argonautica* of Apollonius Rhodius and Valerius Flaccus, Jason is more conventionally referred to by patronymic, *Aesonides*, but Statius never uses this form. Probably Statius is motivated by the need for variatio and does not want to use the name in a formulaic way like predecessors.
of Statius' Theseus, 'physical competence and martial prowess' are attributed to his semi-divinity.\textsuperscript{21} Twice he bears the patronymic \textit{Neptunius} (12.588; 12.665). He is also twice referred to by a different patronymic, recognising his mortal father, \textit{Aegides} (12.546, 769). That Evadne addresses Tydeus as \textit{Aegide} (12.546) clearly shows this is intended as an honorific as she begs for his succour against Creon's harsh prohibition of the burial of Argives.\textsuperscript{22} Although Theseus' moral status in the \textit{Thebaid} is questionable, his genealogy is stressed and affirms his heroic character in other parts of the \textit{Thebaid}.\textsuperscript{23} That Hypsipyle does not allude to it is a startling \textit{praeteritio}, but ultimately is a reminder of how well-known his paternity is.

Collectively, the Argonauts are hailed as heroic men of noble stock. As they arrive on the shores, Hypsipyle describes them as \textit{magnorum decora alta patrum} (5.424). Part of their sexual attractiveness to the Lemnian women is their royal lineages which are made visible by various insignia,

\begin{verbatim}
   tunc regia Luno
   arma habitusque uirum pulchraeque insignia gentis
   mentibus insinuat, certatimque ordine cunctae
   hospitibus patuere fores... 5.446-49
\end{verbatim}

The reference to Juno here is abrupt. Juno favoured the Argonauts and so may wish to exaggerate their armour, clothing and the insignia of their lineage. However, 'Juno' here may metonymically be a by-word for marriage, signalling the end of the Lemnian women's Aphroditic mania and their new openness to marriage. Either way, Statius suggests genealogy is one of the causes for their newfound desire for marriage, as they consider the \textit{pulchrae insignia gentis}.

\textsuperscript{23} Scholarship has long contested the role of Theseus in Book 12 of the \textit{Thebaid}. An optimistic reading of the \textit{Thebaid} sees Theseus as a champion of justice and restorer of order: Heslin, P.J. (2008), 128; Pollmann, K.F.L. (2004), 37-43; Vessey, D (1973), 312, 316. However, others see Theseus as another example of \textit{furor} and an ominous figure to end the Theban civil war: Coffee, N. (2009); Ganiban, R. (2007), 212-28; Hershkowitz, D. (1998), 270-71; Dominik, W. (1994), 93-98. Ahl, F. (1986), 2895. though Ahl believes in the superiority of Theseus over the seven heroes. Hardie rightly points out that Statius is 'manipulating the image of Theseus': various similes are used for Theseus, linking him to Polynices and Eteocles, Mars and Jupiter, as well as Virgilian allusions linking him to Aeneas. He is a complex hero. However Theseus' role in the \textit{Thebaid} is interpreted, at the very least it can be said that he is presented as a heroic figure and his patronymic gestures at his noble birth. His lineage is often remembered and he serves as a measure for other heroes in the \textit{Thebaid}.
Admittedly, not all the Argonauts receive a patronymic. However, in the context of the Argonauts as a mythic story of heroes of outstanding pedigree, the sudden concentration of patronymics in the narrative is significant. Statius presents the tale in the conventional epic model, emphasising the lineage of the heroes even if not explicitly cataloguing the lineage of each hero. The first patronymic Oeagrius deserves special comment because it is so rarely used for such a famous mythological person. Statius at the start of the account of the arrival of the Argonauts makes heroic filiation an important point. The episode serves as a useful case study of how patronymics are used in the Thebaid. Statius does not collocate patronymics. He alternates between different naming methods but nonetheless the patronymic is contextually meaningful, affirming the heroic identity of the Argonauts as a whole.

Adrastus

Adrastus is one of the most regal figures of the Thebaid. He has a voice of authority. He delivers the most speeches and, except for Hypsipyle's narration of the Lemnian massacre, the longest speeches.²⁴ He is used to speaking and being heard. He is often shown to be 'totally in control of his subjects and his faculties'.²⁵ It is important to discuss Adrastus first, as he is the character of the Thebaid most concerned with ancestry. Adrastus exhibits a keen interest in the lineage of others: he asks Tydeus and Polynices their origins (1.444-45) and later Hypsipyle (5.25). He also proudly displays his own genealogy. At the wedding of his daughters, he displays the imagines of his ancestors like a contemporary Roman might (2.215-22).²⁶ His Argive lineage is again displayed in detail at the funeral games of Opheltes (6.268-95). Statius also draws attention to Adrastus' magnificent lineage, tracing it on both sides to Jupiter (utroque Iouem de sanguine ducens, 1.392).²⁷

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²⁶ As Bernstein notes, Roman epicists drew on contemporary social practices, 'Kings in Roman epic display statues of their ancestors, evoking the display of imagines maiorum by members of the Roman aristocracy': Bernstein, N. (2008), 11; cf. Ripoll, F. (1998), 41-42; Vessey, D. (1973), 138. Another example of this in Roman epic is Aen. 7.117. However, as Bernstein acknowledges, the display of imagines maiorum in funeral processions or in aristocratic houses had declined during the Flavian period: Bernstein, N. (2008), 20.
The patronymic is used three times for Adrastus and on each occasion occurs in a context in which Adrastus is performing a role of leadership and authority. The first instance occurs after the night of the arrival of Tydeus and Polynices,

cum senior Talaionides nec longa morati
Dircaeusque gradum pariterque Acheloius heroes

corripuere toris. 2.141-43

Here Statius has for stylistic variation juxtaposed one patronymic with two toponymics. Adrastus will later also be identified by toponymic Inachius rex (2.145) and Lactantius attributes this to poetic elegance, commenting on 2.145, notanda elegentia poetae qui tres duces fluuiorum cognominibus designauit. However, at 2.141 the patronymic is a significant stylistic technique of characterisation. It is right at this moment that Adrastus is about to consider the marriage of his daughters to these young men, pondering the warnings of the gods and the prophecies he had received (2.146-48). This is a moment of significant leadership when in marrying his daughters to two virtual strangers he will decide the future of his people and who will inherit his kingdom. This council is a decisive moment in his leadership of the Argives.

The second instance is immediately after the drought of Book 4, after Bacchus had drained the rivers forcing the Argives to delay in Nemea. Hypsipyle had rescued the Argives by pointing them to the only remaining supply of water. It is after this that Adrastus surrounded by his retinue addresses Hypsipyle,

hic rursus simili procerum uallante corona
dux Talaionides, antiqua ut forte sub orno
stabat et admoti nixus Polynicis in hastam... 5.17-19

Adrastus is surrounded by a crowd of princes, a clear affirmation of his preeminence and he is dux, the leader. The use of this patronymic as before occurs in a situation in which Adrastus exercises authority.

The final use of the patronymic occurs in Book 6 during the funeral games. After Hippomedon wins the discus, Adrastus then orders the victory prize to go to him, tum genitus Talao uictori tigrin inanem/ ire iubet 6.722-23). As in the last instance, the patronymic is collocated with words connoting authority, in this case, iubet. This is not to suggest that the patronymic is the only epithet used in circumstances of
authority. In similar situations, Adrastus enjoys a range of epithets: pater, rex, socer. He is pater Adrastus at the council taking place before the arrival of Tydeus after his monomachia (3.346), and when he exhorts Hypsipyle to reveal her misfortunes (5.42); he is rex Adrastus as he prepares to march to war (4.38-40). Another common epithet for Adrastus is mitis (1.467; 7.537; 11.110) but this occurs in very different situations, when he shows pity or urges restraint. Consequently, the patronymic although used infrequently occurs in situations of authority and is part of Adrastus' characterisation as a kingly figure of impressive, royal lineage. It has a value akin to epithets like rex and pater which occur in similar contexts.

Tydeus

He is the preeminent warrior, the favourite of Athena, the hero who achieves the feat of single-handedly killing the battalion of Thebans sent to ambush him on his way back from Thebes, who would have received immortality from Athena ... in short, he is a symbol of the hero... He is a heroic figure who parades his Homeric roots.28

In Statius' Thebaid Tydeus becomes a bestial and crazed figure but he is nonetheless from the very start depicted as a heroic character.29 While Tydeus is indisputably an exemplar of furor that leads to his outrageous crime of cannibalism,30 nonetheless he is presented unambiguously in the heroic mould: Statius first tells of him, maior in exiguo regnabat corpore uirtus (1.417), a line evoking his description in Homer Τυδεύς τοι μικρὸν μὲν ἔην δέμας, ἀλλὰ μαχητῆς (Il. 5.801.)31 He may be small in stature but he is an intimidating fighter. As proof of his strength, he single-handedly defeats fifty Thebans in Book 2 and in his aristeia in Book 8, he conquers a number of prominent Thebans with the support of Minerva.32

29 Hardie describes Tydeus as the epitomy of 'the battle between beast and man': Hardie, P. (1993), 69.
Like any traditional hero, Tydeus identifies himself by his father's name and lineage. Tydeus announces himself to Polynices and Adrastus emphasising his noble lineage,

\[
\begin{align*}
\text{aut hodie spoliis gauis abibis,} \\
\text{quisquis es, his, aut me, si non effetus oborto} \\
\text{sanguis hebet luctu, magni de stirpe creatum} \\
\text{Oeneos et Marti non degenerare paterno} \\
\text{accipies}\end{align*}
\]

1.461-65

The scene is highly reminiscent of Homeric epic: the threat either to fall or fell recalls Hector's similar statement (ἕλοιμί κεν ἤ κεν ἁλοίην, Il. 22.253) while the boast of genealogy to provoke a fight is reminiscent of Asteropaeus (21.157-60). Tydeus consequently is portrayed as a Homeric figure, of noble ancestry, who conforms to the heroic martial code. It is not clear in the Thebaid itself what relation Tydeus has to Mars. He could be a son, grandson or great-grandson. Lactantius explains at 1.462-65 that Oeneus was the son of a certain Meleager, a son of Mars. However, Lactantius also explains ad loc. that some claim Tydeus was the son of Mars disguised as Oeneus (though this myth is never alluded to in the Thebaid). Lactantius himself, however, is not consistent and at 2.586-88 also tells that Oeneus was the son of Mars. So either Mars is the secret father of Tydeus, or the grandfather or great-grandfather of Tydeus.

Whatever the exact degree of kinship with Mars, it is a compelling promise of his capabilities as a warrior. Statius repeatedly points to Tydeus' association with Oeneus and Mars. In the monomachia, Statius again mentions the two names:

\[
\text{trahit ocius ensem} \\
\text{Bistonium Tydeus, Mauortia munera magni} \]

2.586-88

Tydeus bears a sword of Oeneus which had been presented to him as a gift, and Lactantius ad loc. reads this as another affirmation of Tydeus' lineage from Mars. Diana herself mentions his paternity by Oeneus as an honorific after his success

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35 see also Ripoll, F. (1998), 70.
against the fifty Thebans, *sate gente superbi* Oeneos (2.686-87).\(^{36}\) He also has Mars depicted on his helmet (4.111).

Statius also emphasises Tydeus' connection to the Calydonian boar hunt which the house of Oeneus is associated with. Tydeus did not participate in the boar hunt but Statius twice connects Tydeus in some way with the hunt. After his exile from Calydonia, Tydeus arrives at Argos dressed portentously with the hide of the boar,

\[
\text{Tydea per latos umeros ambire laborant}
\]

\[
\text{exuuiae, Calydonis honos.}
\]

1.488-90

While he may be banished for his fratricide (1.402-3),\(^{37}\) Tydeus is nonetheless honoured by the gift of the Calydonian boar hide.\(^{38}\) It is significant, however, that the hide itself struggles, *laborant*, to enclose his shoulders. He is physically greater than the beast itself, presumably something which Meleager could not defeat. Tydeus may be small but he has muscular shoulders. Tydeus' connection to the Calydonian boar hunt is emphasised soon afterwards, when Tydeus is enraged at Eteocles' obstinacy. At that moment he is compared to the boar itself

\[
\text{Oeneae uindex sic ille Dianae}
\]

\[
\text{erectus saetis et aduncae fulmine malae,}
\]

\[
\text{cum premeret Pelopea phalanx...}
\]

2.469-71

In an ironic reversal, Tydeus is likened to the Calydonian boar as it hunts his fellow Calydonians and his own brother (*te, Meleagre, subit*. 2.474). It is a disturbing signal of his monstrous character but also as Keith explains, a reminder of his Calydonian origins:

In likening Tydeus to the Calydonian boar, Statius emphasizes not only the hero's Calydonian provenance but also his genealogy, for the simile closes

\[^{36}\text{The adjective}\text{ superbus}\text{ can be both positive and negative in the Thebaid: often it can suggest pride and tyranny (1.76; 2.346; 3.73; 11.710) but it can also be flattering as in 'high' or 'lofty' (as is clearly the case at 1.445). Calling Oeneus superbus may be a subtle allusion to Diana's feud with Tydeus' father (who failed to offer sacrifice to and was punished by the Calydonian boar, 8.277ff.) but in context Minerva's language seems more to be honoring Tydeus as someone born of a noble father.}\]

\[^{37}\text{The Hesiodic catalogue seems to suggest Tydeus killed his uncles (50-55; cf. Apollod. 1.76.1). Hyginus says Tydeus killed his brother hunting (69a). Lactantius Placidus at 1.402-3 has contradictory explanations, either that fraterni sanguinis refers to Tydeus' killing of his uncle Thoas or that it refers to Tydeus' killing of his brother, Melanippus. Tydeus' fratricide is also mentioned at 2.113, see also Gervais, K. (2013) on 2.113.}\]

\[^{38}\text{How he came to get the hide is unclear since Meleager gives it to Atalanta (Ov. Met. 8.385ff.) Hyginus though also reports that Tydeus had the hide (69.4).}\]
(Theb. 2.474–75) with an especially close evocation of Ovid’s description of the heroism of Tydeus’s half-brother Meleager in killing the beast (Met. 8.419).\(^{39}\)

The allusion to the Calydonian boar emphasises Tydeus’ Calydonian origins and his lineage. While he himself did not participate in the hunt, he carries the spoils of the boar, which his brother Meleager had obtained.\(^{40}\) Like the boar, he is to be outnumbered and ambushed, in the *monomachia* against the fifty Thebans. However, the simile is also a reminder of Tydeus’ connection to Calydon and his membership to a line of heroes which produced such figures as Meleager.\(^{41}\)

Tydeus' patronymic occurs most frequently in his *aristeia*. He is a royal figure of noble ancestry and this is part of his warrior profile. When he returns from the *monomachia* against the fifty Theban soldiers,\(^{42}\) he is covered in blood, a proof of his *virtus* and military power. Adrastus gives orders to his slaves,

\[
\text{at nunc egregium tanteque in sanguine quantem}\\
\text{excipite Oeniden, animosate pectora laxet}\\
\text{sera quies: nobis dolor haud rationis egebit.'}
\]

3.391-93

Tydeus is a regal figure with proven martial valour: each element of the tricolon reinforces his heroic, valiant, royal character.\(^{43}\) He is *egregius*, rejoicing in blood and has noble ancestry. Similarly when the Argives prepare to set out to Thebes, the recurrence of his patronymic reaffirms his prestige:

\[
\text{patrius stat casside Mauors.}\\
\text{undique magnanimum pubes delecta coronant}\\
\text{Oeniden, hilarem bello notisque decorum}\\
\text{uulneribus.}
\]

4.111-14


\(^{40}\) There is in this case, admittedly, some ambivalence about the patronymic. It may reinforce his heroic status, but the connection to Meleager is also a reminder that both these brothers are guilty of killing their kin. Meleager killed his uncles (Ov. *Met.* 8.437ff.) and Tydeus his brother (see note 37 of this chapter).

\(^{41}\) Keith also explores more subtle allusions to Tydeus' patrilineal descent: Keith, A. (2002), 392.

\(^{42}\) Schetter notes the popularity of *monomachia* in literature, from Homer, to Ennius, Virgil and Lucan: Schetter, W (1960), 37-39.

\(^{43}\) The blood (*tanteque in sanguine*) may be both his and his enemies', doubly highlighting his bravery: Frings, I. (1992): 54.
The adjective here *magnanimum* is an epic calque of the Homeric ἰσχύος and again places Tydeus among the Homeric heroes. War is something he revels in and he has honour from the notable wounds, *nota vulnera*. Importantly Tydeus wears the insignia of Mars, his ancestor. The appearance of the patronymic at this crucial moment, when the army departs for Thebes and he assumes command, confirms his preeminence and prestige and is also a reminder of his genealogical connection to Mars.

The patronymic occurs again when Tydeus wrestles with Agylleus in the first Nemean Games in honour of Opheltes. Tydeus' athletic prowess is undeniable and he could have entered any event of the Nemean games (6.826-30). At 6.864-9, Tydeus is compared to wild boars and bears. Tydeus is a powerful, bestial fighter of enormous strength, though the simile also suggests his bestial nature. The patronymic here underscores his heroic valour, a theme to be carried out as the match progresses.

Agylleus is the son of Hercules, famed for his wrestling prowess who in his infancy strangled the snakes sent by Juno and as an adult would famously wrestle with the river Achelous. Statius makes veiled references to Hercules throughout this scene, ironically when Tydeus lifts Agylleus and he is compared to Hercules lifting the Lybian Antaeus:

```
Herculeis pressum sic fama lacertis
terrigenam sudasse Libyn, cum fraude reperta
raptus in excelsum, nec iam spes ulla cadendi,
nec licet extrema matrem contingere planta.  6.893-96
```

44 Of recurring characters in the *Iliad*, the epithet is twice given to Agenor (*Il*. 4.467; 13.598); twice to Achilles (21.153; 23.168); once to Diomedes (6.145); once to Hector (15.440); and once to Patroclus (16.818). On a few occasions it is given to minor figures: Diocles (5.547); Epicles (12.379); Bathycles (16.594). On one occasion it is used for a bull (16.488). The plural is often used for the Trojans and Achaeans collectively (for example, 1.123 135; 5.27; etc). Also, see Gervais, K. (2013) at 4.112: the epithet *magnanimus* can also have a negative connotations: found in Old and Republican Lat. (Pl. *Am*. 212 [mock epic], Cic. 7X [where it means μεγαλοφρων], Catul. 3X, Lucr. 5.400; Skutsch [1902], 208ff. suspects an Ennian origin), brought to Imperial epic by Virgil (14X; 3X of Aeneas). In St., the term may be used positively (as here) or negatively (cf. Pollmann on 12.814), an ambiguity strikingly illustrated by its alternating use in describing Menoeceus (8.357, 10.662, 12.72ff.) and Capaneus (9.547, 11.1). The ambiguity is important for the epithet’s final use, of Domitian (12.814): cf. Dominik (1994), 156ff. It is especially associated with the ambiguous Tydeus (2.564 [with n.], 4.112, 6.827; cf. *Ach*. 1.733).

45 Lovatt, H. (2005), 204.

In an ironic inversion, Tydeus becomes Hercules and Agylleus Antaeus. By managing to defeat a Heraclid, Tydeus proves his strength. It is in this context that the patronymic appears. Tydeus is an epic, heroic figure and the patronymic associates him with heroes. It is significant that one of the primary ways to refer to Hercules in the Thebaid is by his patronymic. Like Hercules, Tydeus is a patronymic-bearing hero and, ironically, he is more Heraclean than a Heraclid himself.

The final example of the patronymic for Tydeus before he dies occurs at the very start of his aristeia:

eminet Oenides: quamuis et harundine certa
Parthenopaeus agat, morientumque ora furenti
Hippomedon proculcet equo, Capaneaque pinus
iam procul Aoniis uolet agnoscenda cateruis,
Tydeos illa dies. 8.659-63

The Argives have suffered a significant loss since coming to the Thebes, losing Amphiaraus at the end of Book 7. Tydeus is the pivotal character of Book 8 who renews the Argive war effort and achieves conquest over the Thebans. The other heroes are also fighting, but this day belongs to Tydeus, Tydeos illa dies. The occurrence of the patronymic at the start of his aristeia signals his heroic, valiant character. This is Tydeus' final moment of heroic achievement and he owns that day. In the case of Tydeus, the patronymic frequently in context has a status and prestige value, occurring in moments of battle or the moments before and after battle.

Amphiaraus

Amphiaraus is often referred to by his patronymic, Oeclides. Little is known about Oecleus and he does not seem to have figured significantly in myth. Nonetheless,
the patronymic is used very frequently in the *Thebaid*. *Oeclides* may be a learned reminder of other seers in Amphiaraus' family: his great-grandfather, Melampus, was a famous seer as was his first cousin once removed, Polypheides. Furthermore, patronymics in earlier Greek tend to accompany seers and prophets. As Higbie observes, men and women with a religious calling in the Homeric epics tend to come 'from the highest social class' with rich genealogies. In the *Aeneid*, priests also often have patronymics, such as *Panthus Othryades* (2.319) and the Sibyl, *Deiphobe Glauci* (6.36) and in the *Metamorphoses*, Ovid uses the patronymic *Oeclides* (8.316) alongside *Ampycides* (8.317), son of Ampyus, referring to the seer Mopsus. Statius too follows this pattern. His augurs all have patronymics: Melampus from Amythaon (3.452-53); Manto, the daughter of Tiresias (4.463-65); Thiodamas, the son of Melampus (8.278-79); Maeon, the son of Haemon (2.692-93). The only exception is Tiresias, but Homer never gives him a patronymic either. The patronymic, *Oeclides*, therefore locates Amphiaraus in a family history of religious vocations and also intertextually with various epic patronymic-bearing seers.

The patronymic affirms Amphiaraus' augural status. It occurs just before he prays to Jupiter seeking an omen for whether to set out to war (3.470); Statius uses it after Capaneus questions his prophesy and suggests that he is merely a coward avoiding war out of self-interest (3.620); after the death of Opheltes, he is named as pius *Oeclides* just before he instructs the Nemeans to carry out honorary games (6.445). The patronymic in these cases seems to be associated with Amphiaraus' role as priest

---

50 Writers tend only to mention Oecleus in genealogies of Amphiaraus (for a selection of examples, see *Hom. Od.* 15.244; *Eur. Suppl.* 925; *Pind. O.* 6.13, 8.39; *Aes. Sept.* 382; *Ov. Met.* 8.317.) As far as I can find, only Pseudo-Apollodorus attributes any deed to Oecleus beyond fathering Amphiaraus (he dies fighting Laomedon in Hercules' war with Troy: 2.134.7).

51 See *Brill's New Pauly* 'Melampus' 1. That Amphiaraus' cousin is also a seer is shown at *Od.* 15.252.

52 Higbie, C. (1995), 8-9. Higbie mentions the exception of Calchas and Tiresias who are never given patronymics. However, Calchas is given a patronymic (*Il.* 1.69) and while there is some corruption about the surrounding lines, whether μάντις or Κάλχας, no modern edition removes the patronymic, Θεστορίδης.

53 Though priests do not necessarily have genealogies, for example, Eunaeus (7.649).

54 Masterson suggests that Amphiaraus at this moment fails to embody heroic masculinity by resisting war: Masterson M. (2005), 291-92. While Amphiaraus may not exemplify traditional modes of epic masculinity, he is still the exemplar of the good priest. As Fantham notes, in contrast to earlier tellings of the myth, it is Amphiaraus, and not Adrastus, who is publicly abused for delaying the war: Fantham, E. (2006), 158. Statius has made Amphiaraus the one to oppose the war. The effect is to make Amphiaraus a tragic hero, who knows the future and knows that he cannot change it and patiently endures public ignominy. While he might resist the traditional paradigm of the warrior hero, he instead is the strong-willed devotee to the god who does not kowtow to public pressure. See also Lovatt, H. (2001), 105; Georgacopoulou, S. (1996), 174.
and augur. When Philaemon, a companion in the war, refers to him as \textit{Oeclides} reporting how he fell into the underworld (8.146), this patronymic, given its intratextual sacerdotal meaning, may pragmatically imply surprise – that such a priestly, pious man of lineage would be taken into the underworld. Only in the chariot-race of Book 6 is the patronymic used outside this sacerdotal context but this may be a way of reinforcing Apollo's role in his victory in the race (6.445-49). Throughout the race, he is supported by Apollo and Apollo sends a monster to ensure that Amphiaraus wins (6.491ff.) Here the patronymic is a reminder of his role as a seer and pious priest of Apollo. Since there is an epic convention in assigning the patronymic to prophets and seers, Amphiaraus' patronymic confirms his status as a seer. The fact that Statius gives a patronymic to Amphiaraus shows how Statius closely models his epic on prior epics which regularly show their seers to be of high-born status.

\textbf{The Minor Characters with Patronymics}

\textit{Maeon Haemonides}

Following on from Amphiaraus, it is pertinent to examine the story of Maeon another augur who is similarly depicted as a pious hero. The myth of Maeon is part of the ancient mythic tradition of Tydeus' embassy to Thebes, mentioned three times in Homer (\textit{Il.} 4.370-400; 5.800-13; 10.284-91). Maeon is once named in Homer by the patronymic \textit{Haemonides} (Μαίων Αἱμονίδης, \textit{Il.} 4.394) but as Vessey notes, Statius expands the story of the embassy against Tydeus.\textsuperscript{55} Statius varies the details of the embassy and significantly enlarges the role of Maeon. Maeon first enters the narrative after Tydeus' \textit{monomachia} as the single survivor,

\begin{verbatim}
restabat acerbis
funeribus socioque gregi non sponte superstes
Haemonides (ille haec praeuiderat, omina doctus aeris et nulla deceptus ab alite) Maeon.
\end{verbatim}

\textsuperscript{2.690-93}

Statius has stylistically put significant emphasis on Maeon's name. The verb \textit{restabat} is fronted to the beginning of the sentence and the subject \textit{Haemonides} is enjambed. After this there is an interjectory sentence and the name \textit{Maeon} is delayed to the end of the next line, a very strong hyperbaton, separating the name Maeon and the

Statius places the name *Haemonides* in an emphatic position two lines after the main verb *remeabat* with a very heavily spondaic line intervening. In both instances where the name *Haemonides* occurs, it is enjammed and the rhythms and syntax of the sentence strongly highlight it. There is no further reference to Haemon in the *Thebaid* and his parents are only mentioned briefly (3.93). At the very least, Statius' placement of the names in these strong positions in the line spotlighted by enjambment and hyperbaton focuses attention on them. In both cases, great emphasis is put on the patronymic *Haemonides*.

Statius presents Maeon as a noble exemplar. Statius makes clear that Maeon's survival is not his own desire: Maeon does not return because of cowardice, but because he was spared by Tydeus. Maeon is unwillingly a survivor (*non sponte sua superstes*, 2.691). Tydeus' decision to allow him to live is interpreted in fact as punishment, *uita miserandus inerti/ damnatur* (2.695-96). Maeon explicitly testifies to this, stating that he had not done anything to deserve such a pardon from Tydeus but that the fates had snatched him from death (3.63-69). Like a Homeric hero, Maeon sees survival as ignominious, describing Tydeus' reprieve as *inhonorae munera lucis* (3.66) and his own parents rejoice in his suicide as a heroic act (3.95). Yet except for his suicide, he resembles Tydeus closely: both are sole survivors and both revile the king Eteocles. Maeon does not merely oppose Eteocles: he alone is willing to challenge all unjust leaders (3.100-1). Furthermore, as a prophet, he had known what the outcome of the *monomachia* would be and would have challenged Eteocles had not the fates deprived him of any persuasiveness (*nec ueritus prohibere ducem, sed*).

58 As Vessey notes, in this respect, Maeon is similar to Coroebus who had been spared by Apollo, an act described by Adrastus as a *tristis honor* 1.663. See Vessey, D. (1973), 107.
59 The Homeric exemplarity in Maeon is also argued by Hutchinson: Hutchinson, G.O. (1993), 301-6.
60 Ahl, F. (1986), 2878.
fata monentem/ priuauere fide, 2.694-95). In bold language, Maeon later condemns Eteoecles for injustice, attacking the legate Tydeus, and calls him funestus and superbus (3.69-74). Throughout all of this, however, Maeon refuses to match the un-Stoic anger and fury of Eteocles.\(^61\) Rather he shows courage, contrasting with the 'pusillanimity' of Eteocles who sent the fifty Thebans covertly against Tydeus.\(^62\)

Finally, Maeon commits suicide rather than allow Eteocles to punish him (3.87-88), an act which identifies him with Stoic ethics.\(^63\)

As in the case of Hopleus and Dymas (10.445-48), Statius gives Maeon an extended panegyric (3.99-113). Maeon is celebrated as egregius fati mentisque (3.99). In particular, he is praised because he was willing to confront and challenge unjust rulers (qui comminus ausus / uadere contemptum reges, 3.100-1). In fact, Maeon exceeds the ability of the poet himself to adequately praise him,

\[\text{quo carmine dignam,} \]
\[\text{augur amate deis?} \quad 3.102-4\]

Finally, Statius claims that Maeon will depart to Elysium where there are no unjust laws and the animals of the forest will abstain from his body (109-113). Of all the characters of the Thebaid, Maeon receives the greatest encomium for his single act of political suicide.\(^64\)

The patronymic reinforces Maeon's honoured and dignified status. As with Amphiaraus, Statius follows the Homeric convention of conferring the patronymic on augurs. The patronymic also makes an intertextual link with another priest, Haemonides in the Aeneid, whom Aeneas slaughters (10.537ff.).\(^65\) This allusion to the Aeneid further reinforces Maeon's special status as a priest but also points to his victimhood. Statius portrays Maeon as a prophetic hero who despite his foreknowledge of the catastrophic outcome of the monomachia perseveres

\(^{63}\) Statius describes Cato's suicide as pia libertas (Sil. 2.7.68) and Lucan had similarly presented Pompey's death in a similar light: Vessey, D. (1973), 115.
\(^{64}\) While acknowledging that Maeon is a hero exposing tyranny, McGuire suggests that Statius' panegyric should be taken as ambivalent, showing how political suicide inevitably destroys the voice of dissent: McGuire, D. (1997), 203-5.
\(^{65}\) see also, Gervais, K. (2013), 2.692.
nonetheless and in an act of political rebellion against a tyrannical king sacrifices his life. In many ways he is parallel to Amphiaraus: both are prophets; both try to convince the other leaders to refrain from war; both fight despite knowing their participation in the war will be futile; both bravely confront their own deaths. The patronymic in both cases elevates them to heroic status and in the case of Maeon, as Statius generally avoids giving patronymics to minor characters, the repeated and emphatic use of the patronymic dignifies Maeon and reinforces his image as a heroic, noble figure.

Iasonidae

The story of the sons of Hypsipyle is particularly illustrative of the value of genealogy. Statius' Hypsipyle bears Jason's sons unwillingly whereas the other two epicists, Apollonius of Rhodes and Valerius Flaccus, depict her in love with Jason. Jason is presented as a treacherous character in the eyes of Hypsipyle: she calls him *levis* (5.403), alluding to his lack of commitment; she states she did not wish to marry him and hints that Jason is a seductive philanderer (5.454-58); she calls him *efferus* and wishes he had never come to Lemnos (5.471-75). Nonetheless, Hypsipyle continues to love her children and the arrival of her sons, Thoas and Euneos after years of separation is a source of great consolation (5.727-28). Despite Hypsipyle's suggestion of rape, they highly prize their descent from Jason.

The two sons both bear insigna of their father. At first Hypsipyle does not believe that she sees them (5.724), but becomes convinced when she recognises their faces and insignia:

```
ut uero et uultus et signa Argoa relictis
ensibus atque umeris amborum intextus Iason.  5.725-26
```

Shackleton Bailey interprets this in his translation to mean that the name 'Jason' is written on the garments of their shoulders, as do Melville and Vessey in theirs. Their filiation from Jason is immediately manifest in their clothes. Considering that the twins would not have known their father and despite their mother's suggestion of coercion, they still display their descent as something significant. The fact that they

---

67 It is a strange turn of phrase but there is a precedent in Virgil where the image of Ganymede is interwoven into a cloak (*intextusque puer frondosa regius Ida, Aen. 5.252*).
68 They are born shortly before Jason leaves, 5.463ff.
even bear his name on their clothes suggests a kind of equation of themselves to their father. The fact that Jason is represented negatively in the *Thebaid* does not adversely affect his sons and the patronymic, used once, occurs in a highly flattering description of them:

\[
\text{ecce et Iasonidae iuuenes, noua gloria matris}
\]

\[\text{Hypsipyles, subiere iugo, quo uectus uterque,}\]

\[\text{nomen auo gentile Thoas atque omine dictus}\]

\[\text{Euneos Argoo.}\]


The two are *noua gloria*. They are the sons of Jason and their names also underscore their Lemnian royalty. He notes that Thoas is the name of his grandfather, *nomen auui renouo* (5.465), a name which establishes his link not only paternally with Jason but also maternally with Thoas and Bacchus, while the name *Euneos* emphasises his connection to Jason, a name often for used for the sons of seafarers.69

**Astacides Melanippus**

It is significant that the single person to successfully stop Tydeus has a patronymic. Melanippus is the son of Astacus (Hdt. 5.67.15; Aes. Sept. 407) but he is actually rarely identified by the patronymic *Astacides*. Only Ovid in the *Ibis* refers to Melanippus as *Astacides* (515) and the name Ἀστακίδης is not used in prior extant Greek literature, except in Callimachus (*Ep.* 22.2) where it does not actually refer to Melanippus. In Statius, however, the patronymic is used comparatively very frequently (8.718, 725, 746). Statius uses the patronymic within a short space of twenty lines. This is stylistically marked given Statius' preference for *variatio* and given the fact that this patronymic form is attested only once before in Ovid.

The patronymic contrasts Melanippus with the multitude of other fighters in the civil war and gives him elite status, reinforcing the criminality and egregiousness of Tydeus' cannibalism. When Tydeus' *aristeia* is coming to its end, the hide of the Calydonian boar is broken (8.705-6), symbolically anticipating the end of his own heroic strength. His helmet is absent and he begins to sweat and bleed (707-11). Even

69 It is a compound of εὖ and ναῦς, often used for the sons of sailors as Lactantius explains *ad*. 6.341-43. Hypsipyle's sons were not always known by these names. Euripides' *Hypsipyle* gives Euneos and Theoas, but Nebrophonos and Deipylos are also given instead of Theoas (*Hyp*. 15; Apollod, 1.115.7): Nugent, S.G. (1996), 51.
Minerva must admit defeat and departs to implore Jupiter for the gift of immortality (713-15). It is then that Tydeus is finally wounded fatally,

\[
\text{ecce secat Zephyros ingentem fraxinus iram}
\text{fortunamque ferens; teli non eminet auctor:}
\text{Astacides Melanippus erat, nec prodidit ipse}
\text{et uellet latuisse manum, sed gaudia turmae}
\text{monstrabant trepidum.}
\]

8.716-20

Statius delays revealing the person responsible. It is not until two lines after the wounding that the name is finally disclosed, Astacides Melanippus.

It is significant that Melanippus hesitates to reveal himself. He does not want to step forward but wishes that his hand had been concealed. It is rather his comrades who boast that he was responsible, while Melanippus in contrast is afraid. Statius' Melanippus is very different to Aeschylus' Melanippus whom Eteocles openly puts in Tydeus' way at the gates of Thebes: in Aeschylus' Seven Against Thebes, Eteocles lists a number of good qualities about Melanippus:

\[
\begin{align*}
\text{ἐγὼ δὲ Τυδεῖ κεδνὸν Ἀστακοῦ} & \text{τόκον} \\
\text{τόνδ' ἀντιτάξω προστάτην πυλωμάτων,} & \text{μάλ' εὐγενῆ} \\
\text{μάλ' Ἀισχύνης θρόνον} & \text{τιμῶντα καὶ} \\
\text{τὴν οὔπερφρονας λόγους}. & \text{τιμῶντα καὶ στυγοῦνθ' ὑπέφρονας λόγους.}
\end{align*}
\]

407-10

He is the son of Astacus, noble-born, law-abiding and hates proud words. The fragment of Accius' Melanippus also show a much more courageous hero who explicitly asks for Tydeus to meet him in battle.70 Statius' Melanippus is withdrawn and refuses to publicly boast his victory.

Ultimately, Statius plays on the innocence of Melanippus.71 Statius' Melanippus is guilty of no battle vaunts but continues to fear Tydeus. Consequently, Tydeus has no

71 As Ganiban has noted, there are significant unique features of this scene. First, while characters in the Iliad may call for the head of their enemy as vengeance (such as Achilles' pledge to Patroclus to take the head of Hector, 18.333-35), in this case, Tydeus is alive and himself asks for the revenge beheading, and the head is brought personally to him. Second, in other accounts of the killing of Melanippus, Amphiaraus is the one responsible for the beheading and tempts Tydeus into cannibalism (see Apollod, 3.6.8). Statius' account increases Tydeus' immorality. See Ganiban, R. (2007), 123-24. The fact that Melanippus does not boast of his hit emphasises the inexcusability of Tydeus' crime, since Melanippus has not sought his own glory over Tydeus, and the patronymic, signifying his status, emphasises the gravity of this crime.
justifiable reason to vengefully demand his death, let alone request his head to be
served as a meal. Although he has killed Tydeus, he has not boasted of this nor sought
to despoil Tydeus. Here the patronymic offers nuance. Melanippus is not a typical
hero but somewhat a coward, but Statius repeatedly identifies his status and birth. The
use of the patronymic Astacides, rarely attested elsewhere, focuses on his nobility.
While he is not heroic, he belongs to an elite class. This ultimately exaggerates the
already monstrous nature of Tydeus' crime.

**Asopius Hypseus**

Hypseus' connection to his river-father, Asopus, is repeatedly emphasised. He is three
times given the patronymic Asopius (7.723; 8.428; 9.256). Phorbas explains that the
river Asopus is Hypseus' father in the *teichoscopia* with Antigone (7.315-29).
Phorbas tells how it is said that Hypseus is born from Asopus (*Asopos genuisse datur*,
7.315). In an unusual inversion of the normal epic pattern, this paternity is proved by
the way in which Asopus, not Hypseus, showed a fearsome, pugnacious character:

dignusque uideri
tunc pater, abreptis cum torrentissimus exit
pontibus, aut natae tumidus cum uirginis ultor
flumina concussit generum indignata Tonantem. 7.315-18.

Asopus is worthy to be considered Hypseus' father as he raged against Jupiter to
protect his daughter, Aegina. Asopus' theomachy with Jupiter then serves as a
standard which they can expect Hypseus to conform to: *talem Cadmeo mirabimur
Hypsea campo* (7.328). His lineage is also vaguely alluded to, as *pater* Asopus does
not allow the armoured Argives to cross (7.429).

Hypseus' descent from a river is important to his character. Hypseus will later implore
Asopus to assist him in battle (7.730-35). Bernstein argues that Hypseus' ultimate

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72 It may be tempting to see the epithet *Asopius* as a metrical convenience occupying verse-final
positions. It is true that this particular combination of epithet and name does not occur elsewhere in the
line nor in any non-nominative cases, suggesting a kind of formulaicness but Statius does use another
adjective (*segnor Hypseus*, 9.568) and given the importance of patrilineage in Hypseus' characterisation, the patronymic is hardly just a metrically convenient place-holder in the line.

73 Juhnke notes the Homeric antecedent for Statius' *teichoscopia*, the catalogue of Argives given by
Helen to Priam: Juhnke, H. (1972), 118-19.

74 Details as to the location of the rape, Boeotia or Sicyon, whether the river Asopus was punished or

75 As Shackleton Bailey notes *ad loc.* the term *pater* is used 'without special reference, as in 2.217f.
*pater...Inachus*' but Statius may be hinting at the fate of Hypseus.
death at the hands of Amphiaraus, and his failure to persuade Asopus to intervene for his sake at 7.733-34 represent a critique of the propagandist use of descent and genealogy.\(^{76}\) However, this need not necessarily be a critique at all: gods cannot always intervene for their descendants. Zeus, for example, could not rescue Sarpedon from Patroclus because of the precedent this would give to the other gods (\textit{Il.} 16.419-61). It is not that Hypseus' genealogy is 'refuted' or shown to be futile as Bernstein argues. Statius states that Asopus had heard his son's prayers but that Phoebus forbade Asopus from helping (7.736-37). Hypseus' genealogy still serves as a clear marker of his heroic identity; it is just that not always can gods help their progeny. Although a minor character, Hypseus' divine paternity is constantly emphasised in the text and is given as a promising sign of his valour. Consequently the patronymic serves as a reminder of his divine lineage and impressive heroic profile. Phorbas explicitly makes a connection between his descent from a river god and Hypseus' martial ability. The patronymic is a positive reminder of Hypseus' prowess.

**Female Characters with Patronymics**

**Hypsipyle**

Statius portrays Hypsipyle as a socially liminal character.\(^{77}\) Hypsipyle's arrival in Book 4, to lead the Argive soldiers to water, connects her with other epic female characters who bring succour to the hero in need: the \textit{Odyssey}'s Nausicaa and \textit{Aeneid}'s Dido.\(^{78}\) Her story within a story also recalls Aeneas in Book 2 of the \textit{Aeneid}. However, when she meets Adrastus and the other Argive heroes, she is no longer a queen or princess.\(^{79}\) Statius emphasises her misfortunate reversal of fortune from Lemnian queen to victim of piracy and enslavement. Nonetheless he also constantly draws attention to her persistent regal status. Hypsipyle is presented as both slave and queen, nurse and mother. Hypsipyle is first introduced to the narrative after Bacchus dries the waters of Nemea. Only the river Langia retains any water (4.724) where the Argives meet Hypsipyle. In a look to the future in which the Nemean Games will be a

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\(^{76}\) Bernstein, N. (2008), 13

\(^{77}\) This is also noted by Augoustakis who notes her geographic and social displacement as a Lemnian woman in Nemea who is a mother but is the nurse for Opheltes: Augoustakis, A. (2010), 31, 37-61.

\(^{78}\) Ganiban, R. (2007), 72; Gruzelier argues, however, that similarities between Hypsipyle and Dido are matched by significant differences: Gruzelier, C. (1994). Hypsipyle has similar beauty and nobility but is by no means a mirror image of Dido, being much purer.

\(^{79}\) Vessey hints at the irony of these epic echoes, 'In Statius the narrator is not the hero of the epic, nor does the tale recounted lie within the direct compass of the theme. It is told by a woman of divine descent and the victim of undeserved tragedy in a glade in Nemean territory': Vessey, D. (1973), 171.
biennial celebration, Statius tells how these games will remember tristis Hypsipyle (4.728). When the Argives first see her, however, she is in a state of disarray, neglecta comam nec diues amictu (4.750).

Nonetheless her regal lineage is discernible in her face (regales tamen ore notae, 4.751). Despite the fact that she has fallen into slavery and suffered enormously, her honour remains to her (neec mersus acerbis/ extat honos, 4.751-52). In fact, Adrastus suggests that she must be of divine origin (nam te uultusque pudorue/ mortali de stirpe negant, 4.753-54). Adrastus in the next book then asks who her father is, again mentioning how her noble lineage is visually manifest through her beauty,

dic quis et ille pater. neque enim tibi numina longe,
transierit fortuna licet, maiorque per ora
sanguis, et adflicto spirat reuerentia uultu. 5.25-27

The scene is reminiscent of Odysseus' words to Nausicaa. Similarly Aeneas perceived that he is not speaking to a mortal but a goddess, judging by her face and voice (Aen. 1.327-28). As far as Adrastus sees, a divine parent clearly is not far removed in Hypsipyle's family tree. Adrastus' language is extravagantly hyperbolic: reuerentia 'breathes' in her afflicted face. This is quite different to Euripides' Hypsipyle in which Hypsipyle's regal birth is not clear as Amphiaraus says to her,

καὶ σ’, εἴτε δούλη τοῖσδ’ ἐφέστηκας δόμ[οις]
εἴτ’ οὐχὶ δοῦλον σῶμ’ ἔχουσ’, ἐρήσομαι· c. 331-332

Amphiaraus must ask Hypsipyle whether she is a slave or not. Her royal lineage is not obvious at all. In contrast, in Statius account, her lineage is discernible even though she is in the wilderness and carries a ward. Statius' account plays on her liminal status. While she has unkempt hair and carries a ward, her regal and divine origins can still be perceived.

Hypsipyle's account of herself reinforces her social degradation. Her desolation is immediately revealed when she tells Adrastus, altricem mandati cernitis orbam/

80 Obviously Adrastus' comment is a deliberately flattering gesture to procure her succour as they desperately thirst for water. However, given Statius' earlier comments about her visible regal origins, it seems that Adrastus' comment should not be taken cynically as a manipulative rhetorical ploy. He really does see her as beautiful divinity and he is, in part, correct: Bacchus is in fact her grandfather, the father of Thoas.
Hypsipyle is a bereaved mother forced to be a wet-nurse. The hyperbaton of this sentence draws attention to the fundamental irony of her maternal identity, she is both *altrix* and *orba*. When Hypsipyle discloses her own parentage to Adrastus, Statius deploys a similar paradox,

hoc memorasse sat est: claro generata Thoante
seruitium Hypsipyle uestri fero capta Lycurgi. 5.38-39.

Hypsipyle is born from *clarus Thoas*. Such a declaration ordinarily would be an impressive claim to status but Statius immediately tells that she suffers the slavery of Lycurgus. She was 'captured' (*capta*) and bears slavery (*seruitium*). The one sentence brings together the two paradoxes of her identity: she is a slave but in addition to that, she is Hypsipyle, the daughter of famous Thoas. Even as a mother, she was still enslaved. She was victim of rape, as she describes her twins as *thalami monimenta coacti* (5.463). Hypsipyle's identity in the *Thebaid* is constantly tested by contradiction, as mother, rape-victim, queen and slave.83

After the death of Opheltes, the sudden use of Hypsipyle's patronymic, *Thoantis*, is an important reminder of her noble origins.84 Although she had been captured by pirates and subsequently enslaved as a wet-nurse, she retains the pragmatic presuppositions of her patronymic: she still has royal lineage and deserves to be accorded the respect it deserves. The patronymic is used first at 5.650 as she approaches Lycurgus with the remains of Opheltes' corpse. Lycurgus' response is the 'insane wrath of a father'
(*insana ira patris*, 5.654-55). Lycurgus threatens her,

impellite raptam,
ferete citi comites; faxo omnis fabula Lemni
et pater et tumidae generis mendacia sacri
exciderint. 5.657-60

The order is ominous. They are to grab her (*raptam*), drive her to him (*impellite*), and carry her (*ferete*). He will make her forget the story of Lemnos, the concern for her father and the lies about her sacred lineage. In this context, the use of the patronymic immediately before this threat is significant. Before Lycurgus even threatens her,

83 Statius departs from versions of the myth presented by Apollonius of Rhodes and Valerius Flaccus, emphasising her unwillingness to submit to erotic passion and take Jason as a consort: Dominik, W. (1997), 46.
Statius emphasises that claims about *sacrum genus* are not *mendacia* as Lycurgus claims.

Hypsipyle's genealogy in fact emerges as a significant point of her defence against Lycurgus. Tydeus interposes himself between Lycurgus and Hypsipyle and exclaims,

\[
\text{anne ducem seruatricemque cohortis}
\]

\[
\text{Inachiae ingratis coram tot milibus audes}
\]

\[
\text{mactare in tumulos (quanti pro funeris ultor!),}
\]

\[
\text{cui regnum genitorque Thoas et lucidus Euhan}
\]

\[
\text{stirpis auus?}
\]

5.672-76.

Tydeus' speech rhetorically plays on the egregiousness of Lycurgus' threat. Killing Hypsipyle is equated with sacrifice (*mactare*), a hideous barbarism. Hypsipyle is the saviour *servatrix* of the Argive army. Most important though, she has regal status (*regnum*) since Thoas is her father and Bacchus her grandfather. From Tydeus' perspective, genealogy should protect Hypsipyle from punishment.

The second occurrence of the patronymic occurs soon again in a parade. The crowd of Argive soldiers is incensed at the suggestion that Lycurgus may harm Hypsipyle. Rumour spreads and the crowd becomes convinced that she has died (5.693) and the crowd repeatedly shouts her name (*sic meritam, Hypsipyle iterant* 5.694). So outraged, they threaten to do to Lycurgus what he vowed to do to Hypsipyle, to overturn his royal authority and grab him and take him away, *uertere regna fremunt raptumque auferre Lycurgum* (5.696). Amidst this rabble of furious soldiers, Hypsipyle is paraded on a chariot,

\[
\text{alipedum curru sed enim sublimis Adrastus}
\]

\[
\text{secum ante ora uirum fremibunda Thoantida portans}
\]

\[
\text{it medius turmis.}
\]

5.699-701.

Presumably Adrastus carries Hypsipyle on his chariot before the uproarious crowd to deflate rumours that she is dead. The language, however, is evocative. Adrastus is *sublimis*, a word that means not only 'high' but 'noble' and 'exalted'.85 Hypsipyle the daughter of Thoas is carried on the chariot with a king and is herself now presented as a regal figure. The patronymic is a reminder of her status and points to a kind of

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85 see *OLD sublimis*, 8.
restitution. Later at the funeral of Opheltes, Hypsipyle stands among the many nobles and does not lack her own entourage:

\[
\text{cinxere Lycurgum} \\
\text{Lernaei proceres, genetricem mollior ambit} \\
turba; nec Hypsipyle raro subit agmine: uallant \\
\text{Inachidae memores, sustentant liuida nati} \\
bracchia et inuentae concedunt plangere matri.}
\]

6.130-34

Lycurgus and Euydice are surrounded by nobles (proceres), but Hypsipyle is likewise accompanied by a large entourage. The Argives surround her. From queen to prisoner to slave, Hypsipyle has been restored to dignity.

Statius presents Hypsipyle as a figure ostracised and banished from her home. She is socially liminal and through the vicissitudes of fate must constantly negotiate the roles of both slave and queen throughout the narrative. Her genealogy is a key part of her characterisation and it is an essential part of her immunity from the wrath of Lycurgus. The two occurrences of the patronymic are at a critical juncture in the narrative, in which Lycurgus threatens to punish her like any ordinary slave. The patronymic affirms that she is a royal figure and should does not deserve such punishment. It is a reminder of her vestigial status despite her misfortune.

**Argia**

The importance of Argia in the *Thebaid* is Statius' novelty. She does not feature prominently in prior literature about the Theban civil war, rarely named in Greek tragedy and not once before Statius in Latin literature.\(^{86}\) She is, however, very important in the *Thebaid*. She persuades Adrastus to consider war in Book 3 (3.678ff.) and in Book 12 she also reappears to bury the body of Polynices (12.113ff.)

Like Hypsipyle, Argia is depicted as a woman of exceptional, almost divine, beauty, a sign of her rich lineage.\(^{87}\) Argia first enters the narrative after the arrival of Tydeus and Polynices,

\[
\text{nec mora praeceptis, cum protinus utraque uirgo} \\
\text{arcano egressae thalamo: mirabile uisu,}
\]

---

\(^{86}\) Pollmann, K.F.L. (2004), 44.

\(^{87}\) similarly Adrastus connects Hypsipyle's face with her genealogy (5.25-27).
Pallados armisonae pharetrataeque ora Dianae
aequa ferunt, terrore minus. 1.532-3

The two sisters, Argia and Deipyle, resemble Pallas and Diana. This simile alludes to their chaste virtue. Their nurse Acaste has concealed from them any knowledge of sex (1.530-31) and at the sight of the two strangers, Argia and Deipyle blush (1.536-38). The two daughters are comparable to Diana and Pallas in beauty and modesty when it comes to sex (1.535; 2.236-37). However, the comparison also serves to emphasise their connection to the divine. Like Hypsipyle, Argia has a divine appearance. Later at the nuptial rituals, Argia is first described as egregia (2.203). This is clearly intended to refer to her physical appearance as her sister, Deipyle, is immediately described as not second in beauty (nec formae laude secundam, 2.203). Argia is presented as a royal figure of great virtue and beauty. As the daughter of Adrastus, she too has a lineage connecting her to Jupiter (1.392). Eteocles too notes her lineage, connecting her with Tantalus, Pelops and Jupiter, and suggests that Polynices should be content to be with her in Argos (2.436-38).

Argia's patronymic, like Hypsipyle's, is an important affirmation of her status just when it is in question. In Book 12, Statius offers the incredible vision of an Argive princess brought before a Theban king, no less incredible than king Priam before Achilles in the Iliad. Argia's apprehension and arraignment before Creon differs from other accounts of the myth, although there may be other versions possibly in Callimachus' fourth Aetia which Statius may have used. The hapax legomenon, Adrastis, therefore is highly significant, calling attention to the anomaly of the situation, a regal woman ordered to die:

saeuus at interea ferro post terga reuinctas
Antigonen uiduamque Creon Adrastida leto
admouet; ambae hilares et mortis amore superbae
ensibus intentant iugulos regemque cruentum
destituunt. 12.677-81

Statius presents Creon as a king ruled by fury and irrational anger. In this context, the patronymic signalling Argia's royal status reinforces the madness of Creon. The

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89 Vessey, D. (1973), 133. For Statius’ use of tragic material in his depiction of Argia, see Heslin, P.J. (2008), 114-20.
patronymic is a reminder that she is not a Theban but the daughter of an Argive king and therefore not under Creon's sovereign power; she has royal heredity, with Jupiter himself figuring in her ancestry (1.392), and therefore, even though her country has been defeated, it would be a serious crime to harm her. The patronymic reaffirms her status at this moment in the narrative. The implication is that Creon has no right over her and in sending her to death, *leto admovet*, Creon has again broken the implicit laws of war on top of his prohibition of funerary rights for the fallen Argives. His resolve to kill a regal woman ultimately highlights the extent of his tyranny.

**Capaneus and Monstrosity**

Of the seven heroes against Thebes, only Hippomedon, Parthenopaeus and Capaneus lack a patronymic. Parthenopaeus and the significance of his genealogy will be discussed in Chapter 3. Hippomedon's genealogy is very inconsistent among the mythographers. Some scholia and mythographers name Talaus, Aristomachus or Mnæsimachus, as the father of Hippomedon. Statius makes some connection to Atreus, as Tydeus asks Hippomedon to bring him the head of Melanippus if he has any blood of Atreus in him (8.742). Atreus' crime of feeding Thyestes with his children is roughly at the same time as the beginning of the Theban civil war (4.306-8), so Tydeus perhaps expects Hippomedon to be similarly complicit in the crime of cannibalism. However, genealogy does not otherwise figure significantly in the characterisation of Hippomedon.

It is in the case of Capaneus that the absence of the patronymic is striking, since Statius actively shows how unimportant genealogy is to Capaneus. Various mythographers identify Capaneus' father as Hipponous. This is not an identification made only by mythographers: Ovid refers to Capaneus as *satus Hipponoo* (*Ibis*, 470). Statius' decision not to give a patronymic here is significant. Capaneus is given the

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90 Paus. 2.20.5; Apollod. 3.6.3; Hyg. 70; Sophocles names Talaus as the father of Hippomedon: *Oed. Col.* 1317-18.

91 Lactantius however reads *Argei* and glosses it to mean *Argivi*. From Hill's apparatus criticus, it is clear that *Atrei* is the dominant reading in the manuscripts. Later manuscripts B and f have *Arcadi* but this was changed to *Atrei* in B; Q has *Argivi*. Consequently I will go with the reading of *Atrei*. The scholiast suggests that *Atrei* means *Argivi*, where the name Atreus metonymically denotes all Argives. This is indeed possible, given Statius' poetic style outlined in this introduction. Consequently Hippomedon may not at all be related to Atreus by blood but by ethnicity. Nonetheless use of the name Atreus would still have sinister undertones.

92 Paus. 9.8.7.5; cf. 10.10.3.4; Apollod. 1.3.63.4; Hyg. 70, although the line here is corrupt.
Capaneus is first introduced in the proemium as *alio Capaneus horrore canendus* (1.45). He is a character of excess and monstrosity. He must be sung in a way completely different to every other character. It is an idea which Statius returns to before Capaneus' challenge to Zeus,

\[
\text{non mihi iam solito uatum de more canendum; maior ab Aoniis poscenda amentia lucis.} \quad 10.829-30
\]

Capaneus is characterised by such fury and excess that he cannot be sung of in the customary way of poets. Statius presents him therefore as a character beyond the imagination of the poet, a monster requiring special inspiration from the Muses to depict adequately. He is a character of such excess that he alone is able to fill the role of Tydeus, Hippomedon, Amphiaraus and Parthenopaeus, such that the Argives forget that these heroes have died (10.748-49).

Capaneus first enters the narrative as Amphiaraus refuses to disclose the results of the augury. Capaneus is given an explicit character profile at the outset,

\[
\text{atque hic ingenti Capaneus Mauortis amore excitus et longam pridem indignantia pacem corda tumens (huic ampla quidem de sanguine prisco}
\]

---

93 The epithet *magnanimus* could be positive 'great-spirited' and has a positive connotation in the case of Maeon (3.82) but in the case of Capaneus refers more pointedly to his impetuousness: Dominik, W. (1994), 31.


He is immediately figured as a depraved character. He has a great love of Mars. This is not *pietas* by any means as he will later declare that *virtus* and his own right hand are the only gods in his view (3.615-16). *Mauortis amor* refers to Capaneus' bloodthirsty desire for war. Capaneus is also a character of excessive rage and pride, *corda tumens*. The next lines are the only reference to his genealogy in the entire poem and are significantly empty of detail. He does come from ancient lineage (*de sanguine prisco*) but unlike other heroes of the *Thebaid* this is not part of his heroic identity: he has exceeded (*praegressus*) the deeds of his ancestors. He is instead a *superum contemtor*, a phrase identifying him with Mezentius of the *Aeneid*.

Statius repeatedly plays on Capaneus' lack of concern for family or gods. He wears a breastplate *non matris opus* (4.175), unlike Parthenopaeus who wears a cloak made by his mother (9.691-92). It pointedly shows Hercules killing the Hydra. He also has a helmet depicting a giant. Later in war, he invokes his own sword saying to it, *ades o mihi, dextera, tantum tu praesens bellis* (9.548-49). He treats his sword as a divine power and disdains the use of anything but his own martial prowess, whether gods, strategy and, importantly, lineage. When an unnamed priest of Bacchus begs for an end to the warfare on account of the Thebans' connection to Jupiter, Mars, Bacchus and Hercules (7.663-68), it is Capaneus who immediately responds by killing him. He is unconcerned for *pietas* and does not care for the historic associations between the gods and Thebes. Only martial valour is meaningful to him.

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96 McNelis suggests the expression *Mauortis amore* plays on the tension between Venus, trying to defer the Theban war, while Mars incites it further. Capaneus therefore is a figure impelling the *fraternas acies* which Venus opposes but Mars must initiate: McNelis, C. (2007), 79. The expression, however, also recalls the Fury Allecto, *accendamque animos insani Martis amore* (*Aen*. 7.550) and perhaps this is also based on the Homeric epithet Ἀρηίφιος (cf. *Il*. 2.778). The expression, however, is also used to describe Amphiaraus (7.703), whom the *Thebaid* depicts as a pious hero, so caution is necessary.


98 As do others (8.564, 11.400-1). As Dewar explains 'The labours of kinswomen pathetically testify to their love and pride in the menfolk clearly taken from them by war'. See Dewar, M. (1991) on 9.691. Capaneus does not seem to have such a mother to invest her love and pride in him.

99 For a detailed examination of Capaneus' armour and how it anticipates his monstrous behaviour in the rest of the *Thebaid*, see Harrison, S.J. (1992).

100 This is ironic given his own rejection of divine powers: Gibson, B. (2013), 137; Hubert, A. (2013), 120. The irony emphasises his self-reliance and rejection of any need for divine aid.
He wants to test whether the gods are real or not, *experiar quid sacra iuvent, an falsus Apollo* (10.847) He again shows his disdain and scepticism of religious rites and divine authority. He himself again is compared to giants, *Aloidas* (10.850). He in fact will be praised by the dead (11.70) as one of the signs of Dis' destruction of the *discrimina rerum* (8.37).\(^{101}\)

We see a glimpse of Capaneus' theomachic arrogance when he kills the snake sacred to Jupiter, hoping that it is in fact beloved by the gods (5.568), and Jupiter is at that moment tempted to kill him (5.584-87).\(^{102}\) In Book 10, Capaneus challenges Jupiter himself to combat (10.905). In fact, he reenacts the gigantomachy. He stands tall above the city like a giant:\(^{103}\)

*eminuit trepidamque adsurgens desuper urbem*

*uidit et ingenti Thebas exterruit umbra.* 10.871-72

His physical height as he climbs the walls and meets the sky is reminiscent of the Aloidae, Otus and Ephialtes, who attacked Jupiter

*quales mediis in nubibus aether*

*uidit Aloidas, cum cresceret impia tellus*

*despectura deos nec adhuc inmane ueniret*

*Pelion et trepidum iam tangeret Ossa Tonantem.* 10.849-52

Capaneus' gigantic associations are repeated later as the gods congratulate Jupiter after killing Capaneus, as though he had defeated one of the giants (11.7-8). Capaneus' challenge is an act of madness but nonetheless, he is intimidating enough that the gods feel shame from the fear Capaneus induces in them as he challenges Jupiter (*pudet ista timere/ caelicolas* 10.917-18). He himself does not feel fear and is not perturbed by the ominous lightning about him but rather claims, as though Jupiter himself, that he will use the lightning to his own advantage (10.925-26). He, however, is eventually struck by the lightning and his whole body shines (10.929). Even then, he astoundingly survives. The armies fear the spectacle of his burning body (10.930), but he continues to stand (10.935). Even struck he would not fall (*nec caderet,*

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\(^{101}\) Hershkowitz, D. (1998), 266.

\(^{102}\) For further discussion, see Ganiban, R. (2013), 259ff.

\(^{103}\) The gigantomachic language of the death of Capaneus is amply studied in Ganiban, R. (2007), 145-48; cf. McNelis, C. (2007), 143-44. Hutchinson also argues that Capaneus is described in language suggesting his intrusion into the immortal world (for example, *mediis Capaneus auditus in astris*): Hutchinson, G.O. (1993), 218. The comparison of Capaneus to giants can also be found in Aeschylus (*Sept.* 423ff.): Williams, R.D. (1972), 125.
10.937). Capaneus' will of rage would go on had not his body forsaken him (*sed membra uirum terrena relinquunt*, 10.937). Even dead he refuses to acquiesce and Statius ends the book telling pointedly that if his body had lasted just a little longer, *potuit fulmen sperare secundum* (10.939), a line suggesting that Capaneus still wishes to continue fighting against Jupiter. His body may be mortal but he himself has an intractable will and would want to continue to fight with Jupiter.

In this light, Capaneus' lack of a patronymic is part of his characterisation as monstrous. Unlike Hippomedon no explicit ancestry of any kind is attributed to him. The only reference to living family is his wife, Evadne, and his son, Sthenelus (alluded to at 12.126). Capaneus is determined to outdo his ancestors, as the expression *praegressus auorum facta* indicates. He does not define himself in relation to his ancestors but seeks to outdo them. The consistent lack of a patronymic underscores his transgressive nature in the *Thebaid*. He wishes only for his own glory and to seek greater and greater achievements, without comparing them or evaluating them against the deeds of his ancestors. In the case of Capaneus, the ideology of agnatic descent does not apply because he does not define his heroic status by reference to his genealogy but only by his own deeds.

**Conclusion**

Statius' choice of patronymics adds significant meaning to his characters. It suggests and affirms the heroic status of certain characters. It is clearly associated with heroism in the case of Tydeus and with authority in the case of Adrastus. Tydeus' patronymic often occurs in moments of battle and war, reaffirming his origins from a heroic dynasty. He is depicted in the manner of an epic hero whose ancestry supports his claim to heroic status. Adrastus' patronymic often occurs in contexts of leadership and authority. In the case of Adrastus, it is possible to see the patronymic as having a very specific connotative meaning, interchangeable with *rex* and *pater*. His descent from Talaus validates his authority and royal status.

104 Other manuscripts have *meruisse secundum*, ω: Leigh, M. (2006), 239. *meruisse* would suggest that Capaneus' assault against heaven deserved even more punishment, emphasising the gravity of his attack on the gods. Nau discusses this in more length and argues that *meruisse* is a better reading in the context of a wider reading of the *Thebaid*: Nau, R. (2008). Capaneus has offended the gods so much that he deserves more than one strike.

Following the example of his epic predecessors, Statius gives patronymics to his augurs, Amphiaraus and Maeon, and the repeated use of the patronymic reinforces their significance in the narrative. The patronymic reaffirms their status as priests and seers. On the other hand, in the case of his female characters, Hypsipyle and Argia, the patronymic comes at decisive moments when their status is challenged. The patronymic is a reminder that Hypsipyle whatever her changed station in life is not a mere wet-nurse but a noble princess descended from Bacchus. Similarly Argia may be the wife of the publicly condemned Polynices, but she remains a royal woman from a very noble household. The patronymic appears at very decisive moments in the narrative and reaffirms their status when other characters, such as Lycurgus and Creon, question it.

In the case of Capaneus the lack of a patronymic is a significant marker of his outsider status. He seeks only his own self-glorification and does not want to define his self-image by reference to his family. Because Capaneus is such a prominent and recurring character in the epic, the lack of any explicit ancestry raises questions about his character. Significantly Capaneus, however, never defines himself by reference to his lineage and the fact that he lacks a patronymic emphasises his radical individualism and furious self-reliance. Combined with motifs of giants and gigantomachy, this lack of ancestry is also reminiscent of autochthony and places him in the category of monster. Capaneus is the war-hungry fighter, striving only for personal glorification in war. He is a monstrous beast who like the mythic giants even sought the summits of Olympus.
Chapter 3

Introduction

While the patronymic functions at times as a traditional marker of heroic status and membership in the elite caste of the epic world, Statius undercuts this use of the patronymic in a number of cases. Sometimes deploying the patronymic in an allusive way, Statius suggests the inheritance of ancestral faults and criminality. Patronymics such as Tantalis and Oedipodionides do not suggest status so much as allude to the inheritance of moral flaws and perversion. In this way, Statius subverts the traditional model of agnatic descent in which a son predicates his heroic identity at least partially on the achievements of his father. Rather, paternity is a liability as criminality is transmitted down generations.

Statius also uses patronymics in an ironic way. The use of periphrastic patronymics for Agylleus, the son of Hercules, is equally matched by the repeated reminder that Agylleus fails to measure up to his father. In the case of Parthenopaeus, the matronymic, Atalantiades, both indicates his shared athletic prowess with his mother but also, by effacing the importance of patrilineal identity and emphasising his mother's masculinity, reinforces Parthenopaeus' liminal gender identity as Arcadian warrior but also as boy, virgin and effeminate male.

This chapter explores the use and meaning of patronymics for these characters. In the first section I show that a major tension throughout the poem concerns the value of ancestry and how ancestry is regarded as an important aspect of a character's identity but also potentially as a liability. In the next section, I examine how the patronymics particularly for Niobe, Polynices and Eteocles connote their impietas and, in the case of the sons of Oedipus, their association with the underworld. In the third part, I explore the ambiguous and incongruous use of the patronymic in the case of Agylleus and Parthenopaeus. These divergent uses of the patronymic show Statius' anti-epic voice, depicting the obverse side of the ideology of agnatic descent: the sons who imitate the undesirable character of their fathers, the sons who lack a father, and the sons who can never rival the spectacular accomplishments of their fathers.
Mea Pignora Nosces

The *Thebaid* is a story about origins. The opening forty lines of the poem describe the whole Theban legend, from the settlement of Cadmus to the events of the first Theban civil war.¹ As Braund notes, Statius is 'in search of an originary origin' before reaching his endpoint, the *Oedipodae confusa domus* (1.17).² Statius' search for origins is a motif throughout the rest of the poem and the thorny question throughout the *Thebaid* is the escapability of ancestry.³ Can the heroes of the *Thebaid* with such famous criminal fathers and ancestors be good, or is their criminality necessarily inherited?

Statius raises the possibility that genealogy is malleable. Eteocles protests that Polynices should not seek back the Theban kingship since he has *larga nobilitas* through his marriage to Adrastus' daughter Argia, giving him Tantalus and Pelops as ancestors and increasing his kinship ties to Jupiter (2.435-38).⁴ In Eteocle's view, Polynices does not need the Theban throne because he has *nobilitas* in Argos. This rhetorical move by Eteocles suggests that cognatic rather than agnatic familial ties are more important. A man can increase his *nobilitas* through marriage. Genealogy is not static because of the possibility of forging new kinship ties and familial institutions. Elsewhere Eteocles emphasises the Theban dynastic connection to Jupiter as an explanation for his intervention against Capaneus (referring to the Thebans as *soceri*, presumably because they are related to Jupiter by Cadmus' marriage to Harmonia, 11.217-18), irrespective of the intervening generations of criminality.⁵ Characters can emphasise some genealogical connections over others.

¹ Davis comprehensively documents the occasions in which contemporary events in the *Thebaid* are linked to prior Theban and Argive history suggesting a 'genetic predeterminism' in the Theban and Argive races: see Davis, P.J. (1994), 464-75; cf. Keith, A. (2005), 386-89.
³ As Bernstein notes, the 'evitability of ancestral crime' is debated in Roman epic and tragedy: on the one hand, the Trojan Sergestus in Book 5 of the *Aeneid* is raging in spirit (5.202), an explanation for the violence of his distant descendant, Catiline. Seneca's Oedipus also argues that his children will be criminal because they were born of crime (*nefasque nullum per nefas nati putant*, Phoen. 300) and Atreus' criminality in the *Thyestes* is constantly compared by Seneca to Tantalus'. On the other hand, Virgil's Lausus serves as an exemplar of filial piety (10.791-93, 821-30) and Lausus' reputation is never tainted by the criminality of his father, Mezentius. Similarly Antigone, although the product of incest, is an exemplar of *pietas* such that Oedipus must ask, *aliquis est ex me pius?* (Phoen. 82). See Bernstein, N. (2008), 69.
⁴ Bonds similarly argues that in a way Tydeus rather than Eteocles becomes the real brother of Polynices, as though the two are adopted by Adrastus: Bonds, W.S (1985), 234.
⁵ This is ironic because, unlike in other epics, where gods mournfully observe the death of their descendants, Jupiter will have no concern for Polynices and Eteocles and refuses to watch the duel: Bernstein, N. (2004), 68.
In a similar vein, Tydeus suggests that descent is not biological but performative: a man is not his father's son merely by biological necessity, but through his actions, which can either distinguish him from or align him with his father. As he tells Eteocles, *sed fallit origo: Oedipodis tu solus eras* (2.465-66). Implicit in Tydeus' statement is the notion that actions, not biological origin, determine paternity. 'In Tydeus' view...Eteocles is the only one of Oedipus' sons who has actually recapitulated his father's crimes and should therefore be stigmatised through recollection of their kinship'.\(^6\) A similar notion is found in Virtus' speech to Menoeceus:

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magnanime o iuuenis, quo non agnouerit ullum
certius armifero Cadmi de semine Mauors,
linque humiles pugnas, non haec tibi debita uirtus. 10.662-64
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Menoeceus has proven his lineage through his martial valour. His actions have made him more recognisable, *certius*, as a son of Cadmus. Strictly, however, Menoeceus is as much of Cadmean stock as his brother, but, since ancestry is not merely about purity of lineage but the performance of deeds commensurate with one's forefathers, Menoeceus' Cadmean lineage is increased through his public displays of martial ability.

However, this favourable and optimistic view of genealogy is constantly challenged. As Rosati states,

> The *Thebaid* is a poem about genealogy, about posterity...and posterity is seen as a repetition (the repetition of a series of horrors overshadows the history of Thebes and its ruling family, like a condemnation, an inescapable curse).

Jupiter repeatedly states that the Thebans and Argives are being punished on account of the misdeeds of their ancestors.\(^8\) He first announces this at an assembly of the gods (1.224-26) and reaffirms his attention later (7.207-8).\(^9\) Jupiter's insistence in the

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\(^6\) Bernstein, N. (2008), 80.

\(^7\) Rosati, G. (2008), 182.

\(^8\) Though as Dominik observes, for Jupiter to claim that there is an inherited predisposition for criminality would ironically be a self-indictment since Jupiter is an ancestor to both the Argive and Theban dynasties: Dominik, W. (1994), 9-11. Jupiter's family history is also hardly an example for emulation.

\(^9\) Hill describes Jupiter's speech at 1.214-47 as rambling and suggests that Statius deliberately characterises Jupiter as stupid: Hill, D.E. (2008), 131-41. Jupiter's speech references vague crimes of the past which do not logically support the need to punish Thebes and Argos. Nonetheless, while
deorum concilium here is quite different to Ovid's Jupiter (Met. 1.209ff.) who punishes all of mankind for its crimes; Statius' Jupiter punishes because of ancestral crimes.10 As Keith explains, 'Lineage, ancestral fortune, and past actions, Jupiter insists, all condition contemporary Theban... character.'11 But Jupiter is not the only god to punish the innocent for the crimes of their ancestors. Phaedimus, a descendant of Pentheus who was decapitated by his mother for dishonoring Bacchus, is also a victim of Bacchus' ire (2.575-76). Similarly, Diana kills Dryas (9.875-76)12 because he is a descendant of Orion (9.842-43). Irrespective of their own virtuous behaviour, they have inherited the stigma of their ancestors and are equally punished by the gods.

After Tydeus' single-handed defeat of the fifty Thebans, Aletes blames the tragedy on the cyclical generational violence that characterises the Theban dynasty: the rape of Europa and the exile of Cadmus, the Thebans' origin by the Spartoi, Athamas' slaying of his son and Agave's killing of Pentheus (3.179-90). Statius himself implicitly connects the Theban war with prior intrafamilial conflicts (1.4-14).13 His recusatio shows the pattern of repeated violence, murder and criminality over the generations of the Theban household and the Spartoi clearly anticipate the duel between Polynices and Eteocles.14 The memory of Theban history repeatedly interposes in the narrative as, for example, when Manto sees deceased members of the Theban household during her nekyia (4.553-78) and the ghosts will in fact return in Book 11 to witness the duel between Eteocles and Polynices (11.402ff.)15 Tiresias will later address the guilty Theban race (audite, o sontes...10.610ff.) and demand the sacrifice of Menoeceus as the final atonement of Cadmus' killing of the snake of Mars.16 Despite many

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Jupiter's moral reasoning may be faulted, the basic premise that descendants inherit the faults of their ancestors is reaffirmed by other voices in the Thebaid.

10 Taisne, A.-M. (2005), 666.
12 Diana is not explicitly named, but Lactantius ad loc. rightly notes that we are meant to understand Diana. Auctor patet because it is the aristeia of Parthenopaeus, whom Diana is actively aiding and protecting and who has a personal grudge against Dryas.
14 Bernstein, N. (2008), 66. Keith also notes the subtle ways in which the characters of the Thebaid reenact their ancestors. So, for example, the reference to Oedipus' self-blinding scrutatus lumina (1.46) recalls Cadmus' searching of the seas for Europa, signalling 'Oedipus' genealogical and thematic descent from Cadmus': Keith, A. (2005), 184.
15 As Bernstein notes too, unlike Seneca's Tantalus who refuses to spread furor in his descendants (95), these ghosts take pleasure in the spectacle of their descendant's crimes (uinci sua crimina gaudent, 11.423): Bernstein, N. (2004), 76-77.
16 Such a sacrifice, however, will fail to effect any change in Thebes: Bernstein, N. (2013), 240-44. Purification and atonement are futile rituals in the Thebaid: Dee, N. (2013).
generations since the killing of the snake, the Thebans are still sones. However, ancestral guilt does not apply exclusively to the Thebans. Jupiter cannot forget the crime of Tantalus (1.247) and Tiresias names many of the criminal Argives in the underworld (4.589-91).

The problematic nature of agnatic descent in a Theban context is amply demonstrated by Polynices' reluctance to reveal his own father. The first time he is asked by Adrastus, Polynices is reluctant to disclose his parentage.

nec nos animi nec stirpis egentes – '
ille refert contra, sed mens sibi conscia fati

cunctatur proferre patrem. 1.465-67

Polynices' aposiopesis at this moment indicates his shame. He explains he is not lacking in lineage, but where the reader would expect him to reveal his place of origin, genealogy and parents he becomes silent because all these things are stigmatised. In context, Polynices' silence is significant. Tydeus had just revealed his lineage proudly (1.464-65), but Polynices knows that whatever his lineage, he cannot emulate Tydeus, as Bernstein explains, 'Polynices shifts from active self-presentation through familial affiliation to disengaging himself from a status competition he knows he is bound to lose.' On the second occasion when asked by Adrastus more forcefully, Polynices relents:

non super hos diuum tibi sum quaerendus honores,
unde genus, quae terra mihi, quis defluat ordo
sanguinis antiqui: piget inter sacra fateri.
sed si praecipitant miserum cognoscere curae,
Cadmus origo patrum, tellus Mauortia Thebe,
est genetrix Iocasta mihi. 1.676-81

Polynices' reluctance to reveal his paternity here is a central irony of the epic. Heroes normally invoke their ancestry as an explanation and even proof of their heroic status. In Seneca's Agamemnon, even Aegisthus is not ashamed of his incestuous origin (294). In an androcentric world, it is unexpected for an epic figure to identify

17 Bernstein, N (2008), 70.
18 Parthenopaeus is the only other character of the Theban heroes to identify himself by his mother and omit his father: Bernstein, N. (2008), 217. n. 20; cf. Dewar, M. (1991), 175-76.
himself by matrilineal descent.\textsuperscript{20} For Polynices however his paternity negates rather than affirms his status. The very mention of his fatherhood is inappropriate while rituals are being undertaken and Polynices' reluctance to disclose his genealogy \textit{super hos honores} and \textit{inter sacra} suggests that his very origins have a connotation of ritual impurity.

Bernstein insightfully argues that Polynices' immediate disinclination to reveal his paternity forms the central theme of the \textit{Thebaid} and its pessimistic model of kinship.\textsuperscript{21} Adrastus immediately consoles Polynices after he indirectly reveals he is the son of Oedipus, saying

\begin{quote}
ne perge queri casusque priorum \\
adnumerare tibi: nostro quoque sanguine multum \\
erruit pietas, nec culpa nepotibus obstat. \\
tu modo dissimilis rebus mereare secundis \\
excusare tuos.
\end{quote}

1.688-93

As Lactantius glosses \textit{ad loc.}, \textit{non habes necis maculam. culpa est prioris fortunae, non tua}. Adrastus offers the tantalising possibility that Polynices 'can distinguish his future meritorious behaviour from their past crimes, and he can "excuse" their shame by acquiring a good reputation'.\textsuperscript{22} However, Adrastus' suggestion here is antithetical to many other voices of the \textit{Thebaid} which assert the indelibility of ancestral stigma. Adrastus' assertion is also undermined by his telling of the story of Coroebus, which is predicated on the divine retaliative vengeance on the innocent.\textsuperscript{23} While Adrastus too will parade the \textit{imagines} of his ancestors (\textit{Theb.} 2.215-22),\textsuperscript{24} as Ripoll notes, references to Danaus and Pelops recall the crimes of the Danaids and the cannibalism of Tantalus.\textsuperscript{25} Adrastus himself is first introduced as \textit{diues auis} (1.392), but Statius lists the criminal Danaus as part of his lineage (1.542, 2.222, 6.292), and Adrastus

\begin{footnotesize}
\begin{enumerate}
\item Bernstein, N. (2003), 354.
\item Bernstein, N (2008), 69-72.
\item Bernstein, N (2008), 73-74.
\item As McNelis notes, Adrastus' story of Linus and Coroebus ironically occurs when Adrastus is still ignorant of who Polynices is. Adrastus ironically confirms that 'the 'sins' of the fathers are in fact visited upon the sons': McNelis, C. (2007), 41. However, while this is the reasoning given in the text, Dominik rightly notes that there is no cogent reason why all the Argives should suffer for the crimes of Crotopus or the heroism of Coroebus: Dominik, W. (1994), 67. The gods of Statius' \textit{Thebaid} are not always just. That said, the tale of Coroebus also suggests that good deeds can redeem the hero Coroebus saves the people: Nau, R. (2008), 133. On the whole, however, the gods of the \textit{Thebaid} do unjustly treat people for the crimes of rulers and ancestors.
\item Bernstein, N. (2008), 72-4.
\item Ripoll, F. (1998), 42-43.
\end{enumerate}
\end{footnotesize}
displays the *imago* of Tantalus (6.280) 'suggesting the impossibility of escaping a tradition of impiety to the gods'.\(^{26}\) As Ahl puts it frankly, 'Adrastus is pathetically wrong'.\(^{27}\) The whole Theban narrative is predicated on the notion that people must suffer the punishments of their ancestors' crimes.

Although Adrastus attempts to exonerate Polynices from the stigma of his ancestry, lineage is an important part of Polynices' character. Near the start of the *Thebaid*, Oedipus himself had stated to Tisiphone, *mea pignora nosces* (1.87).\(^{28}\) Lactantius' commentary on this line makes this more explicit, *quos ad facinora seclerum tam pronos invenies, ut meos filios esse non dubites*. Tisiphone will recognise Oedipus' children by their proclivity for criminality. That this criminality is their Theban inheritance is confirmed soon later with the expression, *gentilis furor* (1.126), which Lactantius explains is *eiusdem familiae maximum signum, ut in se suorum more maiorum*. As Hershkowitz explains, 'Heredity is a miasmic force in the *Thebaid*: it is *gentilis furor* (1.126), 'the madness of their family', which infects the brothers'.\(^{29}\) *Furor* is the clearest sign of their household. When asked by Tiresias what the future will be, Laius' answer laconically captures this sentiment: *satis est meminisse priorum* (4.628). One need only look at Theban history to know what will become of Polynices and Eteocles.\(^{30}\)

The *Thebaid* puts forward multiple views of genealogy. Part of the presentation of the heroic profile is an impressive lineage. This is predicated on an agnatic ideology which sees the famous deeds and heroic character of the father as meaningful for a man's own heroic identity. In the case of Polynices and Eteocles, however, genealogy

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26 Bernstein, N. (2008), 75.
28 Why does Oedipus pray to Tisiphone to bring about the Theban civil war if the two sons are already congenitally disposed to *impietas*? It is telling that at 11.536-7 Polynices and Eteocles do not need the Furies. Their rage is even more powerful than both Tisiphone and Megaera. Furthermore, as Hershkowitz notes, the Furies are able to drive the two brothers mad without any struggle, unlike Turnus' dramatic struggle with Allecto: Hershkowitz, D. D. (1998), 261. The Furies seem only to activate the brothers' already existing and powerful *gentilis furor* and, in the end, the Furies are not needed at all. There is no need, like for Allecto, to throw fire in their faces (*Aen.* 7.456ff.)
30 Laius himself is also a victim to this dynastic criminality and *impietas*, hating his son and grandchildren and wishing their destruction: as Frings shows, in many ways Laius is similar to Seneca's Tantalus in the *Thyestes*, both raised from the underworld to cause strife. However, Statius' Laius does so willingly with 'unüberwindlicher Haß': Frings, I. (1992), 21. Why does Laius hate Oedipus, who kills his father unknowingly, and Polynices and Eteocles, who at the start of *Thebaid* have committed no crime? Statius' implied answer is that Laius is Theban and that is enough.
is perverse and ignoble. While Eteocles, Tydeus and Adrastus try to suggest that lineage is performative and people can escape the stigma of their parents' and ancestors' misdeeds, this is matched by the statement of Oedipus that bad character is hereditary and by Jupiter's own resolve to punish the Argives and Thebans for the crimes of ancestors. All these views are, as Bernstein argues, 'elements of a debate, conducted throughout the epic, about the evitability of ancestral stigma and the value of descent in assessing character and status.' As an anonymous dissenter in Thebes will ask, about Cadmus, *augurium seros dimisit ad usque nepotes?* (Theb. 1.185). Has the omen of the rape of Europa and the internecine civil war of the *Spartoi* been extended all the way to successive generations of the Theban war? Statius in fact presents multiple answering voices but ultimately suggests a pessimistic view of genealogy, that the bad character of ancestors is hereditary while positive parental models are not necessarily imitated by their descendants.

**Ancestral Stigma**

**Tantalis**

Parkes has suggested that the patronymic for Niobe, *Tantalis*, serves primarily two functions: it alludes to Ovid (*Met.* 6.165 and 6.211) and also serves to remind us of the shared ancestry between Argos and Thebes. Given the strong thematic concern for intergenerational crime in the *Thebaid*, the patronymic concretely connects the *impietas* of Niobe with her father, Tantalus. In the *Thebaid* Niobe symbolises *impietas* for her daring boast that she is superior to Latona because of her superior fecundity. Statius first mentions her at 3.191-94 to illustrate the extent of the Theban loss and their lamentation:

> una dies similis fato specieque malorum
> acqua fuit, qua magniloquos luit impia flatus
> Tantalis, innumeris cum circumfusa ruinis
> corpora tot raperet terra, tot quaereret ignes.

The collocation of *impias* and *Tantalus* recalls the *impietas* of Tantalus, the one who criminally served his son to the gods as food. She is guilty of *magniloqui flatus*,

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33 Statius follows the myth that Tantalus killed his son Pelops (as suggested at Theb. 1.247 and 11.127-28, and perhaps also 6.280-82 which tells that he was *pius* when he was still a father and was allowed
empty boastful speech. Her descent from Tantalus is figured as an explanation for her *impietas*. Hermione uses the patronymic in a similar way at the end of her letter to Orestes, telling *aut ego praemoriar primoque extinguar in aeuo, aut ego Tantalidae Tantalis uxor ero!* (8.121-22), meaning either she will kill herself or, following the impious example of Tantalus, she will kill her husband Neoptolemus and marry her cousin Orestes, also a descendant of Tantalus and who will be a matricide. Within the narrative of the *Thebaid*, Statius' use of the patronymic also recalls that Tantalus had been named as one of the causes of Jupiter's vengeance on account of which the Theban war was waged (1.243-47) and is also a subtle reminder of the dynastic connection between Thebes and Argos.

The patronymic occurs again to describe Niobe during the *nekyia*, among the dead Thebans conjured up by Tiresias and Manto. Manto gives this picture of her,

\[\text{Tantalis et tumido percenset funera luctu,} \\
\text{nil deiecta malis; iuuat effugisse deorum} \\
\text{numina et insanae plus iam permettire linguae.}\]

Niobe here is the apogee of unrepentant *impietas*. Though she counts her dead children, *percenset funera*, and she is afflicted by grief, nonetheless she is not at all humbled, *nil deiecta malis*.\(^34\) In fact, there is an element of pleasure (*iuuat*) that she at least escaped the wrath of the gods and she continues still to indulge her mad tongue, *insana lingua*. The patronymic *Tantalis* reaffirms her exaggerated *impietas*. Unlike her father she loves her children and mourns their deaths but while she grieves for the deaths of her children, she nonetheless shares with Tantalus an impious disregard for the gods and lack of appropriate deference.

It is, however, significant that the patronymic *Tantalis* is avoided in neutral or in fact pious contexts. At 6.123-25, Statius provides a very different image of Niobe

\[\text{carmenque minoribus umbris} \\
\text{utile, quo geminis Niobe consumpta pharetris} \\
\text{squalida bissenas Sipylon deduxerat urnas.}\]

to attend the feasts of the gods). Various versions of the myth, however, attribute different crimes to Tantalus: giving Ambrosia to mortals, revealing the secrets of the gods or feeding his son Pelops to the gods: see Strenger, J. "Tantalus". *Brill's New Pauly* (2009). The mythic tradition is very inconsistent, and even Seneca's *Thyestes* attributes two of the crimes to Tantalus (compare, 91-93 and 144-149). See also Tarrant, R.J. (1985), 38.

Niobe is not depicted as an impious scorners of the gods, but as a dutiful mother undertaking the funeral rites for her child. At 9.680-82, the death of Niobe's children is described differently:

agnoscunt colles notamque tremescit
silua deam, saeuis ubi quondam exerta sagittis
fecundam lasso Nioben consumpserat arcu.

The expression *Nioben consumpserat* is a startling turn of phrase, suggesting that Diana killed Niobe, rather than her children. The expression suggests that depriving Niobe of her children was tantamount to killing Niobe herself.35 Statius uses this verb *consumpserat* elsewhere in a way that scholars have commented on as interesting, evoking both cannibalism and a kind of economic devastation.36 Learning of Tydeus' death and his act of cannibalism, Polynices tells, *Tydea consumpsi* (9.60). As Polynices explains by this remark, he means that he has caused the death of Tydeus. The use of *consumpserat* intratextually is a powerful statement of Niobe's victimhood. The absence of her patronymic occurs when Niobe is represented as a pious and pitiable mother.

**Oedipodionides**

Statius' use of this patronymic, unattested except in the scholia to Pindar,37 is an important aspect of his characterisation of these brothers.38 While Polynices himself is unwilling to disclose his paternity, Statius repeatedly uses this patronymic to refer to him. The patronymic is a meaningful way to identify both Polynices and Eteocles.

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35 Similarly elsewhere Menoeceus' mother laments that in sacrificing himself he has killed her (10.803). In the *Thebaid*, the bereavement of a mother is tantamount to her own death.

36 On the one hand, it could suggest cannibalism: Ganiban, R. (2007), 126; on the other, it could simply be a financial metaphor, meaning 'to destroy material goods of someone'. Dewar, M. (1991), 69; cf. Coffee, N. (2006), 445. While this is true, given the Theban context of this word, the horrific image of Tydeus' cannibalism, this verb may be a shocking lexical choice to evoke greater sympathy for Niobe in context.

37 Σ. N. 4.32.4. It is not Statius' coinage, contrary to what Parkes, R. (2013) claims at 4.490-1. The fact that the scholar uses it without explanation suggests it was part of the poetic parlance.

38 A few individuals who heard excerpts of this thesis at conferences suggested that *Oedipodionides* is a double patronymic consisting of both the -ion and -ides patronymic morphemes and is being used to reinforce Polynices and Eteocles' convoluted paternity. The first half of this statement is true. The ending -ionides is often used for other mythic characters simply when the normal patronymic would not fit the verse alone, for example, *Iapitionides*, Ov. *Met.* 4.632. See also, *Arg.* 3.1087, *Sperchionides* from Spercheos (*Met.* 5.86), Ταλαϊονίδης (*Il.* 2.566; 23.678, and in the *Thebaid* too, 2.141; 5.18). The double patronymic is truly an instance of *metri causa*: *Oedipōdīdēs* and *Iāpētīdēs* would leave three consecutive short syllables, not permissible in dactylic verse. I do not believe that the ending -ionides alone has any specific reference to Polynices and Eteocles' incestuous origin.
with Oedipus but also connotes their infernal and supernatural associations. By using the patronymic, the two sons are not recognised on their own terms but more as extensions of Oedipus. Furthermore, the use of this patronymic, an abnormally ponderous word, evokes the patronymic *Amphitryoniades* and shares with it the same metrical characteristic that it is used exclusively at the start of the line. In this way, I argue, Statius draws attention to Polynices and Eteocles and their perverse origins and contrasts them with Hercules who typifies the heroic type and can boast supreme ancestry.

The length of *Oedipodionides* is highly irregular and the fact that it occupies the first two and half feet until the caesura gives it a sonorous effect, and evokes the similarly lengthy epithet of Hercules, *Amphitryoniades*. It is true that *Amphitryoniades* is not a true patronymic, but it is a common convention to refer to semi-divine heroes by the names of their "adopted" fathers. Significantly the names *Oedipodionides* and *Amphitryoniades* have identical metrical shape and in Latin literature both names are confined exclusively to the beginning of the line. In Homeric scholarship, Kahane has suggested that the position of names and epithets are semantically important. That Odysseus and Achilles are amongst the few characters whose names occupy the end of the line distinguishes them as significant. The verse-terminal position of a personal name distinguishes protagonists from lesser characters. When other lesser characters have their names at the end of the line, this sets up a contrast or comparison with Odysseus and Achilles.

While Kahane's approach to names concerns more the verse-terminal position of names, a similar argument can also be applied to *Amphitryoniades* and

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39 Burgess rightly notes that Oedipus, Polynices and Eteocles are victimised by the supernatural: Burgess, J. (1972), 345.
40 As Ganiban argues, at the final duel between Polynices and Eteocles, the distinctions between the two brothers and Oedipus are collapsed, see Ganiban, R. (2007), 185-90.
41 Parkes too notes the incongruity of the grand patronymic at 4.490-1 when Eteocles is shown to be so lacking in heroism: Parkes, R. (2012).
42 Hercules is also often *Alcides*; Theseus is often *Aegides*. These are as much honorifics as other patronymics. For example, when Evadne appeals Theseus for succour, she addresses him as *Aegide*, *Theb.* 12.546.
43 *Aen.* 8.103, 8.214; *B.C.* 9.644; *Met.* 9.140, 15.49; *Theb.* 1.486, 5.401, 6.312, 8.499, 10.647, 11.47; *Silv.* 4.6.33; *Achil.* 1.190; *V.Fl.* 1.375, 1.635, 5.733. *Sil.* 2.582, 4.64, 6.183, 9.293, 12.119, 15.79. The only exception in Latin literature to this rule is in elegiac, Cat. 68B, 112. This rule is also observed in Greek dactylic hexameter but there is an exception at Hes. *Scut.* 433.
44 Kahane, A. (2005), 30-1, 81-92
45 Kahane, A. (2005), 87.
Oedipodionides which have identical scansion and are confined to the start of the line. Obviously given the length of Amphitryoniades and consequently the difficulty in placing it elsewhere in the line, the fact that it is confined to the beginning of the line reflects the necessities of verse-construction originally. However, by using this rare patronymic Oedipodionides, beyond the mechanics of dactylic composition, the two names are connected intratextually. The comparison between the two figures is set up in Book 1, as Polynices wears the hide of a lion:

```
illius in speciem quem per Teumesia tempe
Amphitryoniades fractum iuuenalibus annis
ante Cleonaei uestitus proelia monstri. 1.485-87
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Polynices presents himself in the likeness of Hercules, wearing a similar lion hide. However, in the end, despite all appearances, the brothers are 'failed intertexts' of Hercules, not able to match the heroism of Hercules who defeated the Nemean lion, nor the sonority and gravity of the similar sounding patronymic. Rather than conveying a Herculean heroic identity, the patronymic points to Polynices and Eteocles' failure to emulate the heroic status of Hercules who is fortunate with eminently divine lineage.

The first time the patronymic, Oedipodionides, occurs is at 1.312-16.

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interea patris olim uagus exul ab oris
Oedipodionides furto deserta pererrat
Aoniae. iam iamque animis male debita regna
concipit, et longum signis cunctantibus annum
stare gemit.
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46 First, because of its shape, it can only occupy the beginning of a foot. If it were placed at the start of the second or third foot there would be no caesura; placed at the fourth would require a rare dieresis and a monosyllabic word at the end of the line (Statius will occasionally have a pair of monosyllables at the end of a line: for example, 2.186, 193, 241: Gervais, K. (2013) on 2.185-87.) There is only one example of a lone monosyllable, 5.140). The patronymic could not occupy the fifth or sixth foot. Consequently, the position of this patronymic is obviously metri causa but this does not mean it cannot evoke Amphitryoniades.


49 Ripoll too argues that Statius presents Polynices throughout the text as a "faux Hercules": Ripoll, F. (1998), 146-47. It must be acknowledged, however, that while Amphitryoniades normally occurs in serious contexts of heroic martial activity, at 10.647, the context is comical as the goddess Virtus, disguising herself, is compared to Lydia laughing at 'the son of Amphitryon'. See also Feeney, D. (1991), 384.
As Ripoll notes, it is significant that Polynices is marked immediately ‘par la fatalité de l'hérédité’, indicating that Polynices will be just like his father.\textsuperscript{50} Key words emphasise his connection to Oedipus. The adjectives \textit{uagus} and \textit{exul} and the verb \textit{pererrat} recall Oedipus' exiled status in other tellings of the Theban civil war in which Oedipus is condemned as an exile to wander with only the aid of Antigone.\textsuperscript{51} The verb \textit{gemit} also recalls Oedipus' own plaintive role in the \textit{Thebaid}.\textsuperscript{52} \textit{Animis male concipit} shows his shared malevolence with Oedipus, both conceiving ill-will against their family members.\textsuperscript{53} Finally the adjective \textit{patriis} puns on the shared etymology of \textit{patria} and \textit{pater}, drawing attention to the theme of paternity. Statius' choice of language evokes connections between Polynices and Oedipus, and the patronymic is an early suggestion that Polynices will repeat the \textit{impietas} of his father. Ganiban has also shown other similarities between Oedipus and Polynices and has suggested that Polynices shares with Oedipus a desire for vengeance, criminality and incest, blurring the distinctions between father and son.\textsuperscript{54} Statius' verbal characterisation of Polynices and the patronymic reinforce this thematic point, introducing Polynices at the start of Book 1 as an Oedipal figure. Like a tragic figure, 'le poids de l'hérédité remplace la gloire du nomen'.\textsuperscript{55}

Later the patronymic is used to refer to Eteocles. When Tiresias and Manto summon the dead, Eteocles is terrified

\begin{quote}
 solum timor obruit ingens
 Oedipodioniden, uatisque horrenda canentis
 nunc umeros nunc ille manus et uellera prensat
 anxius inceptisque uelit desistere sacris.
\end{quote}

4.490-3

\textsuperscript{50} Ripoll, F. (1998), 37.
\textsuperscript{51} see also Herkowitz, D. (1998), 279. Elsewhere Hershkowitz notes other similarities between Polynices and Oedipus, suggesting that Polynices like Oedipus has a 'hereditary desire to return to the womb': Hershkowitz, D. (1994), 129. Also, as Keith notes, exile is a repeated theme of the Theban household and the words \textit{exul} and \textit{pererrat} also recall Cadmus' exile and Actaeon's wandering in the woods: Keith, A. (2002), 386-87. Obviously Statius' Oedipus himself is not an exile, differing from the account of Sophocles, nor is he a prisoner of his son, as in Euripides: Delarue, F. (2000), 145. Consequently, Polynices' exile does not \textit{intratextually} but \textit{intertextually} relate him to Oedipus.
\textsuperscript{52} Oedipus refers earlier to his own \textit{paternos gemitus} (1.78).
\textsuperscript{53} That said, it is important not to condemn Polynices as purely villainous. As Dominik notes, Polynices is uncertain whether he should confront his brother or flee. The thought of fratricide never enters his mind until he is assailed by the Furies: Dominik, W. (1994), 39.
\textsuperscript{54} Ganiban, R. (2007), 186-8; Burck, E. (1971), 327. As Vessey also notes, both Seneca and Statius attribute the destruction of Polynices and Eteocles primarily to the fact that they are Oedipus' sons and consequently have inherited his same insanity: Vessey, D. (1973), 76-77.
\textsuperscript{55} Ripoll, F. (1998), 38.
This is a significant moment. Eteocles is about to meet the ghosts of his Theban ancestors, a reminder that Thebes is trapped 'in a vicious kin/civil war'.\(^56\) The patronymic here immediately places him in that cycle of crime.\(^57\) Note also Parkes' compelling suggestion of a pun on the preceding *ingens* (*in-gens*).\(^58\) This is an important part of Statius' characterisation of Eteocles, which starkly contrasts from Aeschylus' *Seven Against Thebes* where Eteocles is portrayed as a protector of the city.\(^59\) In the *Thebaid*, Eteocles is portrayed as a tyrannical king despised by his people.\(^60\) Maeon and Aletes blame Eteocles for the atrocity of Tydeus' slaughter of fifty Thebans (3.71-72, 3.206-9) and the Thebans do not wish to fight for Eteocles (4.345-60). Eteocles' reaction to the *nekyia* and his order to halt the rites shows his lack of resilient character and his timid personality.\(^61\) The patronymic shows that he too like his many Theban predecessors is unsuited to the responsibilities of kingship.

However, more than simply locating Eteocles in a stigmatised Theban genealogy and suggesting that he will emulate their example, the patronymic also connects Eteocles with the supernatural and infernal forces which his father and Polynices are in particular associated with. Oedipus himself has a special connection to the underworld and Tisiphone, as Oedipus had instructed her to take his crown (symbolising Theban power) at 1.82-85.\(^62\) As Ganiban says, Tisiphone 'is a surrogate for Oedipus himself'.\(^63\) Polynices also shares this connection to the Furies, invoking them in prayer (11.504-8), whereas in Ovid and Seneca, characters only call upon them in curses.\(^64\) Polynices has inherited this infernal aura and the prescient horse, Arion, can detect this (6.424-27). Later in their cremation, the fires of Polynices and

\(^{56}\) Parkes, R. (2013), 179.
\(^{57}\) Dee notes the curious fact that at 4.414-18, Eteocles had undergone a ritual purification, a very marginal detail in the story which ultimately suggests how meaningless the ritual is: Dee, N. (2013), 185. If the purpose of the ritual was to purify the stain of his incest, perhaps then the patronymic has a much more pointed meaning, suggesting the inescapability of his impure origin.
\(^{60}\) Statius' Eteocles is long established in the narrative as 'an archetypal tyrant, familiar from both rhetorical and poetic models': McGuire, D. (1997), 26.
\(^{61}\) The stereotype of the good king is that he, among many other good qualities, have fortitude, consider the good of his people and love them and observe the law: Cairns, F. (1989), 19-20. Statius' Eteocles violates all these facets of the good king.
\(^{62}\) As Ganiban notes, 'Oedipus is a character of impossible contradictions. He lives a life that is something like death (*longaque animam sub mortem trahebat*, 1.48)...Oedipus is a perplexing figure – incapable of being placed exclusively among the living or dead, of belonging in light or darkness': Ganiban, R. (2007), 25; cf. Dennis, F. (1991), 345.
Eteocles' burning bodies will continue to war against one another, suggesting a paranormal nature about them. The amazing behavior of their cremation flames is testament to their infernal nature, managing to still affect the physical world after their death. Whereas in the case of Polynices in Book 1, when the patronymic evoked the shared impious character between Polynices and Oedipus, this time it significantly occurs in a supernatural context, as it will elsewhere. The patronymic at the nekyia introduces a motif in the family, the connection between the house of Oedipus and the underworld.

The supernatural connotation of the brothers is reinforced by a later use of the patronymic. Throughout the chariot race of the Nemean games, Polynices is named by various epithets, Labdacides (6.451), Echionides (467), exsul Aonius (504-5), Thebane (513), but he is first named as Oedipodionides (426). As Lovatt observes, 'His name continually changes but always relates to his Theban past'. The setting of the chariot-race is also important. Rebeggiani shows that in Roman epic, chariots and chariot-races are a symbol of kingship and succession. Consequently it is significant that the first name chosen in this highly symbolic passage is the one which most strongly indicates his ignoble origin. Polynices is the ignoble successor. However the scene also conveys more. Taking the Adrastus' horse Arion, Polynices is unable to properly control it,

\[
\text{senserat adductis alium praesagus Arion} \\
\text{stare ducem loris, dirumque expauerat insons} \\
\text{Oedipodioniden; iam illinc a limine discors}
\]

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65 As Hardie notes, in contrast to Tiresias' pyromancy in Book 10, where the flames represent the two brothers, in this case, the flames are the brothers. The simile (12.433-34) compares the two brothers to the very torches of the Furies themselves. Funeral pyres are meant to demarcate the boundaries between the living and dead but the two brother's hatred survives death. See Hardie, P. (1993), 45-46.
66 Lucan lists the myth of the split funeral flames along side of the eclipse of the sun after Atreus fed Thyestes with his sons, the eruption of Vesuvius, and the monster Charybdis (B.C. 1.541-49). This is testament to its ominous nature.
67 Lovatt, H. (2005), 34.
68 Rebeggiani, S. (2013), 190-93, 196. For example, the myth of Phaethon may be interpreted as a story about the issue of failed succession, the son unable to control the chariot of his father. Domitian also is likened to a charioteer in the Thebaid (1.30).
69 There is a significant irony here. The simile at 6.321-25 compares Polynices and Phaethon, the son of Helius. Lovatt sees Phaethon as a figure for Polynices who 'overturns the cosmos of the Thebaid': Lovatt, H. (2005), 32. Rosati notes that the two are similar in that they are both worried about their origins (according to Ovid's version, Phaethon asked for Helius' chariot as proof of his paternity, 1.747ff.): Rosati, G. (2008), 191-2. However, in contrast to Phaethon, Polynices wants to conceal his past and paternity.
The horse immediately reacts to the presence of Polynices qua Oedipodionides. As Lovatt has commented, 'The weight of Oedipodioniden, taking half a line, emphasises the inevitability of Polynices' inheritance: he is dirus by virtue of his paternity'. The horse is insons; Polynices however is dirus. The word dirus is particularly associated with Oedipus, his sons and Thebes. In contrast to Polynices, Arion also has a noble ancestry, being the offspring of Neptune. In fact, Arion, the innocent horse and offspring of Neptune is the opposite of Polynices, the cursed son of Oedipus.

Arion's response also suggests that he possesses a prescience of Polynices' origin. The quasi personhood and intelligence of horses is a common trope in epic. Homer calls upon the Muses in Iliad 2 to reveal not only the best of the Achaeans, but the best horse (Il. 2.761-62). Horses have personal names and both Hector addresses his horses directly (8.185-91) according them great venerability. Achilles' horses even possess intelligence and speak back to Achilles (23.443-45). A similar intelligence is found in the Thebaid. For example, at 9.211-219, Tydeus' horse refuses to carry anyone except Tydeus but is verbally persuaded by Hippomedon to rush into battle again. Horses in epic have nobility and sentience. They are objects of love and beauty and, even at his death, Parthenopaeus weeps for his own horse (9.878-9). Horses also have an awareness of the infernal. They detect the advent of Tisiphone, sensere acies subitusque cucurrit/ sudor equis sudorque viris (9.150-1). The arrival of Tisiphone has a discernible effect on both the horses and men and they can feel her presence even though she is disguised, quamquam ore remisso/ Inachium fingebat Halyn (9.151-52). Elsewhere horses can detect impietas. For example, horses are said to

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70 Lovatt, H. (2005), 34. Also Dee has more recently argued that the patronymic is also a reminder of the pollution of incest: Dee, N. (2013), 194.
71 As Smolenaars explains, the word is used for Oedipus' sons at 1.298, 4.606, 6.254, 12.85, for Oedipus at 1.240 and Thebes at 1.4, 1.162: Smolenaars, (1994), 109; cf. Vessey, D. (1973), 84. n. 5.
72 According to Pausanias (8.25-4-7) Arion was turned into a mare by Demeter after he attacked her: Ahl, F. (1986), 2867. There is, however, no allusion to this in the Thebaid. The horse is unambiguously insons.
73 Redfield provides the catalogue examples from the Iliad and argues for a principle of reciprocity between horses and people: Redfield, J. (1994), 195-6, 284.
74 Though not all manuscripts have line 185 in which Hector addresses them in the vocative.
75 There is a tendency to see Tisiphone as a manifestation or embodiment of Oedipus' fury: Vessey, D. (1973), 75; Ahl, F. (1986), 2840. However, as Dominik argues persuasively, Tisiphone is a corporeal entity of frightening appearance. Her presence is real and physical, not a poetic abstraction of Oedipus' state of mind: see Dominik, W. (1994), 47-48. The horses' reaction to her presence is evidence of the tangibility of the supernatural in the world of the Thebaid.
have reacted to Atreus' crime of presenting Thyestes' children to him as a meal.\textsuperscript{76} Consequently, it is significant that the horse Arion reacts to the presence of Polynices. The deployment of the patronymic at this point reaffirms his infernal nature, while the response of Arion suggests he has a similar effect as Tisiphone or Atreus' cannibalism.

The final instance of the patronymic occurs as Jupiter explains the necessity of the Theban civil war. The cosmos and moral order require it
\begin{quote}
ast ego non proprio diros impendo dolori
Oedipodionidas: rogat hoc tellusque polusque
et pietas et laesa fides naturaque et ipsi
Eumenidum mores.  \textsuperscript{7.215-18}
\end{quote}
The appearance of the patronymic again, this time referring to both brothers, signifies their joint \textit{impietas}.\textsuperscript{77} Again Statius collocates the patronymic with \textit{diros} a word connoting the monstrous and infernal throughout the \textit{Thebaid}. The patronymic functions as a gloss for why Jupiter must punish them: they are the offspring of Oedipus, the result of incest, but the patronymic also recalls their failure to care for their father, a fact which had motivated Oedipus at the start of the narrative to call for justice (1.77-78). Importantly, Jupiter's speech is in fact only time in the \textit{Thebaid} that the sons are named by other characters as \textit{Oedipodionides}. Characters tend to avoid discussing the brothers' genealogy, except for Tydeus' comment that Eteocles alone is the son of Oedipus (\textit{Oedipodis tu solus erat}, 2.465). Tydeus obviously does this in Book 2 to emphasise the fact that Eteocles is an unjust king, a "true" son of Oedipus, and similarly impious. Jupiter too breaks the taboo and names the brothers for what they are, the incestuous children of their brother Oedipus and a crime against \textit{pietas}, \textit{fides} and \textit{natura}.

\textbf{The Failure of Genealogy}

\textsuperscript{76} Ov. \textit{Her.} 16.208; Sen. \textit{Thy.} 803-4.
\textsuperscript{77} Some scholars see Eteocles as the worse brother and Polynices as a more sympathetic character: Pollmann, K. (2004), 21; Ahl, F. (1986), 2885 (though Ahl insists that Eteocles does not act completely unjustifiably.) Coffee too finds that Eteocles' rhetoric shows a much greater lust for power, generally not found in Polynices: Coffee, N. (2006). For a different view, that the characters are mostly indistinguishable, see Hardie, P. (1993), 21-24. Notwithstanding the fact that there are important distinctions between the brothers, Jupiter never distinguishes the brothers but lumps them together as \textit{Oedipodionidae}. Their shared impious origin is enough to merit punishment.
**Hercule Satus**

In contrast, Statius uses periphrastic patronymics for Agylleus, not to suggest his heroic status nor to suggest the inheritance of paternal characteristics. It is an ironic epithet, given that Agylleus is repeatedly depicted as a disappointing failure to embody his father's example. That the next generation may be inferior to the last is a concern evinced in Homer when Nestor tells that the current Greeks are inferior to the heroes of the past generation (*Il. 1.260-74*). Statius embellishes this idea, showing Agylleus' failure to fulfil the role of his father and match his deeds. Agylleus is first introduced during the Nemean games:

\[
\text{leuat ardua contra membri Cleonaeae stirps iactator Agylleus,}
\]

\[
\text{Herculea nec mole minor, sic grandibus alte}
\]

\[
\text{insurgens umeri hominem super improbus exit.}
\]

\[
\text{sed non ille rigor patriumque in corpore robur: luxuriant artus, effusaque sanguine laxo membri natant... 6.836-42}
\]

Agylleus boasts of his origin from Hercules, *Cleonaeae stirps*, and has a similar physical stature *nec mole minor* so that other men only come to his shoulders, *umeris hominem super*. Height is an important feature of the epic hero and in the *teichoscopia*, Priam remarks to Helen about the physical stature of Agamemnon over the other Argives, concluding that he must be a king (*Il. 3.167-70*). Statius, however, after describing Agylleus' enormous physical stature and building the expectation of Heraclean strength, shows Agylleus to be an underwhelming figure. He does not have his father's strength, *patrium robur*. The following lines are particularly abstruse. I take *luxuriant artus* to mean that his arms and legs are superfluously large: they are big but not useful as though they are *luxuria*, an extravagance. The following statement *effusaque sanguine laxo membri natant* contains obscure terminology.

Shackleton Bailey translates the line as 'they spread and swim, and slack their vigour'.

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78 Another Heraclid, Chromis, appears briefly in Book 6 in the chariot games (6.346). Chromis is strong just like his father and manages to keep control of his chariot relying on *uiribus Herculeis et toto robere patris* (6.480). In fact, Ripoll calls him one of the few who is 'un digne successeur d'Alcide': Ripoll, F. (1998), 152. Heraclean strength is potentially hereditary but in Agylleus, Statius shows the potential for heredity to fail. He is the negative of Chromis.

79 Elsewhere, height indicates kingship and dominance. For example, Ovid in his *Fasti* says of Rome, *omnia sint humeris inferiora tuis* (4.862).
Vessey interprets this line to mean that Agylleus lacks coordination. Lactantius suggests *ad loc.* that *effusa membra* means *plana, non torosa,* and on *sanguine laxo,* he explains *cutem enim fluentem mollior sanguis effecit.* Lovatt also suggests effeminacy in Agylleus' physique. What seems to be clear, however, is that Agylleus does not have the same strength and vigour as his father, whether his skin is flaccid or he is simply enervated or lacks bodily coordination. The point of this passage is that while Agylleus' size is intimidating, he lacks power. He does not carry himself in a strong, formidable way. Statius' presentation of Agylleus shows his failure to live up to the expectations of a Heraclid.

Agylleus' failure to replicate the deeds of his father is portrayed ironically in the wrestling match with Tydeus. Wrestling is a form of athleticism strongly associated with Hercules. His infant slaying of Juno's snakes, wrestling match with the river Achelous and his defeat of the Erymanthian boar are obvious examples of his wrestling prowess. Another significant mythological achievement is his defeat of Antaeus, the giant who was born from the earth and derived his strength by physical contact with the earth: according to Lucan (*B.C.* 4.593ff), Hercules successfully defeated Antaeus by lifting him from the ground, rendering him powerless. In an ironic reversal of this image, Tydeus lifts the son of Agylleus and it is the Heraclid who is comparable to Antaeus:

```
Herculeis pressum sic fama lacertis
    terrigenam sudasse Libyn, cum fraude reperta
    raptus in excelsum, nec iam spes ulla cadendi,
    nec licet extrema matrem contingere planta. 6.893-96
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The toponymic *terrigena Libys* refers to the giant Antaeus. This comparison of Agylleus to Antaeus reinforces the fact that Agylleus while physically intimidating lacks strength. Antaeus relies on his mother, the earth, for strength and without her is weak and vulnerable. In a dramatic inversion of the expectations of a Heraclid, Agylleus becomes representative of the very creature his father had defeated. As

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81 Lovatt, H. (2005), 210. Agylleus' defeat is also ‘presented in terms of sexual humiliation. Agylleus is feminised as he is forced into the passive role’: Lovatt, H. (2005), 217.
82 See chapter 2 of this thesis.
83 Hyg. 30. That he killed the snakes and the lion with his own hands is attested in Seneca (*Her. Fur.* 202ff.)
Lovatt interprets it, 'Tydeus, by winning the wrestling, supplants Agylleus as 'son of Hercules'.

Agylleus reappears again in Book 10, named as Herculeus Agylleus (249) and magno satus Hercule (296). Again Agylleus fails to fulfil the expectation of his Heraclid status and the patronymic is followed by disappointment. Prior to the Doloneia, Agylleus robore iactat/ non cessisse patri (10.250-1). Agylleus boasts he has the same strength as his father, but there is some irony as Agylleus puts aside his bow, a weapon associated with Hercules. As Statius asks rhetorically, quid enim fallentibus umbris/ arcus et Herculeae iuuissent bella sagittae? (10.260-1). The answer is obviously that the bow, a weapon frequently associated with Hercules, is of no value during a night-time raid, so Agylleus takes up the sword, not the bow (10.308). 'Agylleus is giving up his heritage as a son of Hercules to take up the weapons of a nobody.' The expression fallentibus umbris also calls attention to the fact that Agylleus' slaughter will lack uirtus. He will kill by deception. This method of killing by sword does not constitute an aristeia, as suggested in Capaneus' refusal to participate, ipse haud dignatus in hostem ire dolo (10.259). In the slaughter, Statius tells that Agylleus magno satus Hercule uastat (10.296) but the patronymic is ironic. Agylleus, while claiming to live up to his father, significantly deviates from him, abandoning his father's hunting paraphernalia for the equipment of night-time slaughter. As Lovatt notes, the epithet magnus pointedly agrees with Hercules, not Agylleus. As Agylleus exchanges his father's weapons, the patronymic reinforces the distance between Heracles and the Heraclid.

Absent Fathers

Atalantiades

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86 He terrified Lerna with the bow (Ver. Aen. 6.803); he uses it to kill Nessus (Ov. Met. 12.309) and Nestor’s brother (Met. 12.564). His arrows are dyed with the blood of the Lernean monster and he kills the Stymphalides with them (Hyg. 30). Famously, Hercule's bow is needed in order to sack Troy (Soph. Phil. 68-69).
Parthenopaeus, the super-'Camilla/Pallas/Lausus'-in-one-bundle of gorgeousness, sexy gold tunic from mum's needle.  

Statius never names the father of Parthenopaeus. Lactantius Placidus names Meleager as his father. Lactantius' genealogies however are not based on Statius' *Thebaid*, since he provides parents for both Hippomedon and Capaneus even though Statius never mentions them. Lactantius' genealogies can be very wrong too, as he identifies Lynceus as the father of Amphiarus even though Statius repeatedly refers to Amphiarus as *Oeclides*. Lactantius perhaps bases his genealogy of Parthenopaeus on Hyginus (*Hyg.* 70). Commenting on *Aen.* 6.480, Servius, however, suggests that Parthenopaeus is the son of Melanippa and Mars or of Melanion. Pausanias identifies Talaus as the father of Parthenopaeus (2.20.5; cf. 9.18.6) but also refers to other tellings where Melanion is the father (3.12.9). Pseudo-Apollodorus also gives Melanion (3.63) but also notes his possible filiation by Mars (3.109). Tragedians omit mention altogether of his paternity and perhaps following this tradition Statius simply refers to Parthenopaeus as the child of Atalanta. In fact Statius' *Thebaid* logically excludes that any of these mythological persons could be Parthenopaeus' father. Statius instead repeatedly dwells on Parthenopaeus' descent from Atalanta.

Statius uses a curious matronymic for Parthenopaeus, *Atalantiades* (9.789), a *hapax legomenon*. The use of the ending -*des* to mark matrilineal descent is rare. It is not used by Homer. As Dionysius Thrace tells, Ἀπὸ δὲ μητέρων οὐ σχηματίζει πατρωνυμικὸν εἶδος ὁ Ὅμηρος, ἀλ' οἱ νεώτεροι (1.1.26). It is also not found in Virgil. I can only find scattered uses in Ovid. Statius elsewhere only uses it for

89 One of my favourite of Henderson's flamboyant descriptions of Theban characters: Henderson, J. (1993), 182. It demonstrates Parthenopaeus intertextual associations, his effeminacy and his ironic status as a 'mummy's boy'.
90 See Lactantius on 1.44-45.
91 See Lactantius' commentary on 1.41-45
92 *Eur.* *Phoen.* 150; Soph. *Oed Col.* 1322.
93 Statius conflates accounts at 6.563-68, Statius suggests Atalanta had to race her suitors, yet Statius' Atalanta is Arcadian, not Boeotian, and so was the Atalanta of the Calydonian boar hunt: Parkes, R. (2009), 24. This would exclude Melanion as a father. Also, the fact that Mars helps to kill Parthenopaeus without hesitation (9.821ff.) also suggests that he is not Parthenopaeus' father: Dewar, M. (1991) on 9.613. It seems astounding though that if Parthenopaeus was descended from Meleager or Talaus that neither Tydeus nor Adrastus would mention it. Atalanta seems to suggest that she was raped (9.613), but the father is anonymous. Statius' Parthenopaeus is no man's son.
95 Coronides for Aesculapius whose father is Apollo and mother is Coronis (*Met.* 15.624) and Miletus is Deioniden (*Met.* 9.443).
Apollo (Letoides, 1.695). The unusualness of this patronymic formed from the mother's name needs to be explained, beyond merely identifying it as a "neoteric" (as Dionysius calls it) poetic form. While this thesis has generally considered morphological and periphrastic patronymics as equivalent, the use of this particular form, Atalantiades, when it is unattested in other forms of literature, is surely a more striking and dramatic form of reference.

Statius' anomalous use of the patronymic is part of a tension within the Thebaid's representation of Parthenopaeus. His athletic prowess is derived from his mother, Atalanta (6.563-65) and it is she in the Thebaid who instructs him in the arts of hunting, fulfilling the role of father or paternal guardian (9.795-800). He is a boy, raised exclusively by a mother in the manly pursuits of hunting, who comes to the Theban war to test his manliness but is constantly derided as a child. Parthenopaeus is a mixture of youth, aspirational masculinity but also effeminacy. The two etymologies of the name Parthenopaeus reinforce this. As Hardie notes, Parthenopaeus if taken as a compound 'Parthen-opaius' means 'maiden-face' but if taken as 'Partheno-pai-os' would mean 'virgin-boy'. It could, however, also mean 'virgin's boy'. The androgenous "virgin-boy" sense of his name is alluded to by other poets: Aeschylus had called Parthenopaeus ἀνδρόσις (Sept. 533). Martial too alludes to the sub-masculinity of Parthenopaeus. I suggest that the patronymic Atalantiades in a similar vein by marking his matrilineal descent reinforces Parthenopaeus' failure to assert a masculine identity. As Bernstein notes, 'Statius' Parthenopaeus, who contrasts his mother's warlike behaviour with the effeminacy of his Theban opponents, represents a partial exception to the typical evaluation of battlefield performance by reference to male ancestors alone.'

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96 Hardie, P. (1993), 48. The etymology was a subject of ancient discussion, see Dewar, M. (1991) at Th. 9.613.
97 Mart. 9.56. Spendophoros is warned not to become a man by fighting on foreign soil like Parthenopaeus but by having sex in Rome. Possibly Martial was in fact alluding to Statius' Parthenopaeus: Delarue, F. (1994); cf. Dewar, M. (1990), xxxvi. Martial advises Spendophoros to fight naked presumably because his enemies would not kill such a beautiful boy, just as Parthenopaeus fought without a helmet and was safe. The Theban army also gives way to Statius' Parthenopaeus (Th. 9.706-7) who wears no helmet, but not for such overtly erotic reasons (they are natorum memoriae). Nonetheless both Martial and Statius imply Parthenopaeus' (failed) attempt to become a man.
Statius repeatedly plays on the youthfulness of Parthenopaeus. Parthenopaeus belongs to the type of warrior hero too young for war, the *Heldenknabe*. Parthenopaeus is like Iulus, Pallas, Turnus and Camilla. Parthenopaeus is the most beautiful of all to participate in the Theban war but he is too young:

\[
pulchrior haud ulli triste ad discrimen ituro \\
uultus et egregiae tanta indulgentia formae; \\
nec desunt animi, ueniat modo fortior aetas. \\
\]

4.251-53

He is still prepubescent, *nondum mutatae rosea lanugine mala* (9.703). In Book 6, Statius had already drawn attention to the erotic beauty of the young boy (6.571-73). The beauty of his body is so overwhelming that it overshadows his face (*latuitique in corpore uultus*). Parthenopaeus has a dual identity as a member of a heroic elite but also as a young boy not yet ready for the demands of war. Vessey argues that psychologically Parthenopaeus is childlike, taking 'a childlike delight in the prospect of battle'. As he dies he instructs Dorceus to tell his mother on his behalf, *merui, genetrix, poenas: inuita capesse: arma puer rapuit* (9.891-92). Parthenopaeus is a *puer*, not ready for the wars of *uiri* and requires the protection of his mother. The collocation of *arma* and *puer* also recalls Virgil's famous *arma uirumque*, calling attention to Parthenopaeus' failure to enter the arena of men. The same collocation is also used of an ephebe in Silius Italicus' *Punica* (14.496). This ephebe, like Parthenopaeus, is not *sat maturus laudum* (14.495). Dymas himself suggests that Parthenopaeus was too young for war, praying to the moon and affirming his boyhood, *ille tuus, Diana, puer (nunc respice saltem) quaeritur* (10.369-70). Finally when Creon boasts to Theseus of the accomplishments of the Thebans, he mentions

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99 As Sanna notes, his youthfulness is manifest in both his looks and temperament: Sanna, L. (2008), 200-203.
100 Schetter, W. (1960), 43-44.
102 As Schetter notes, the language establishes Parthenopaeus as a *παῖς* and the phrase *latuit in corpore uultus* evokes Socrates' words to the young Charmides, *εἴ άθλον ἀποδύνα, δόξει σοι ἀπρόσωπος ἐλνα- ούτος τὸ εἶδος πάγκαλός ἐστιν* (Charm. 154D): Schetter, D. (1960), 53. The highly eroticised description of Parthenopaeus may in fact evoke pederasty, suggesting sexual passivity and emphasising his effeminacy and liminal gender.
103 Vessey, D. (1973), 201. Unlike Lausus, the young son of Mezentius in the *Aeneid*, who dies in defense of his father, Parthenopaeus does not die for *pietas* but "aus der Freude am Kämpfen": Schetter, W. (196), 47. Parthenopaeus' self-interested motivation for war suggest a childlike naivety and immaturity.
104 As Atalanta reminds him (4.322-26) he would have been killed by a boar without her intervention. See also Parkes, R. (2005), 361.

109
their victory over Tydeus, Capaneus and Hippomedon but omits Parthenopaeus (12.763-65). Parthenopaeus' death is not regarded as impressive as the others cannot be distinguished from the Amazonian women who themselves are liminally gendered. Consequently while he may be a fierce leader with physical, athletic prowess, and be a beautiful youth, Parthenopaeus is also presented as an effeminate boy. In this way, Atalantiades points to his liminal gender identity.

Amphion's own verbal sparring with Parthenopaeus confirms the view of his liminal gender, saying *quodsi te maesta sepulchri fama mouet, dabimus leto moriare uirorum* (9.786-87). Implicit in Amphion's promise of a *letum uirorum* is that Parthenopaeus is not yet a *uir*. Parthenopaeus' response to Amphion's battle vaunts reveal his own suspicions of his masculinity:

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sera etiam in Thebas, quarum hic exercitus, arma profero; quisnam adeo puer, ut bellare recuset talibus? Arcadiae stirpem et fera semina gentis, non Thebana uides: non me sub nocte silenti Thyias Echionio genetrax famulata Lyaeo edidit, haud umquam deformes uertice mitras induimus turpemque manu iactamus hastam. protinus astrictos didici reptare per amnes horrendasque domos magnarum intrare ferarum et – quid plura loquar? ferrum mea semper et arcus mater habet, uestri feriunt caua tympana patres. 9.790-800
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Parthenopaeus taunts the Thebans for their association with Bacchus, their effeminate stereotypes and their contrast from the hunting reputation of the Arcadians. No Bacchant, *Thyias*, gave birth to him, nor has he ever carried the *mitrae* of the Bacchic rites. Parthenopaeus' childhood was instead occupied by hunting, the use of the *hasta* and *arcus* against great wild animals, *magnae ferae*. While Parthenopaeus' speech reaffirms his masculinity through a childhood characterised by manly hunting pursuits, it also points to his need to establish this masculinity against taunts of

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107 As Sanna notes, Parthenopaeus is similar to the Achilles of the *Achilleid*, not the expected *magnus Achilles* but an ambiguous ‘mixture of *vis festina* (Ach. 1.148) and physical strength, feminine sweetness and charm’: Sanna, L. (2008), 205.
boyhood and recast his opponents as effeminate. Ultimately Parthenopaeus' rhetorical ploy hinges here on an anomalous reference to his upbringing by his mother: he defends his masculinity by reference to the tutelage of his mother and that his mother always had a sword and bow.

Parthenopaeus' need to reaffirm his masculinity, to assert that he is not a *puer* but a man, is counterbalanced by the fact that he is identified immediately before this passage by the matronymic *Atalantiades* (9.789). His rhetoric suggests that Atalanta is a manly, fatherly figure, as though his matronymic were a patronymic. As Dewar observes, 'Parthenopaeus has been brought up by a manly mother and is thus identified by a matronymic'.\(^{108}\) In her prayer to Diana (9.608-35), Atalanta begs for Diana to help her son, reasoning that while she was raped\(^ {109}\) and could not be a virgin member of Diana's entourage, she rejected the typical gender roles of Greek women,

\[
militiamque trucem sexum indignata frequento\]
\[
more nihil Graio (nec te gens aspera ritu
\]
\[
Colchis Amazoniaeue magis coluere cateruae)\]

9.609-11

The Amazonians were famous for their warrior women.\(^ {110}\) In Book 12, Theseus in fact returns having conquered the Amazonians and with Hippolyte captured as his concubine (12.534). Furthermore, Atalanta does not carry the Bacchic *thiasi* or *thyrsi*, nor does she do woolwork * mollia pensa* (9.612-14). In this way, abandoning traditional gender roles, Atalanta herself portrays herself as a liminal gendered figure, as a mother but also as a manly and paternal figure too.

In the *Thebaid*, the only other persons to be referred to by a matronymic of this kind are Diana, *Letois* (9.834), and Apollo, *Letoides* (1.663, 695). Intratextually Statius is creating a link particularly between Parthenopaeus and Diana. Atalanta twice shows a particular devotion to Diana, visiting her shrine. She also suggests that, despite her pregnancy, she nonetheless had the special honour of closeness to Diana, remaining a virgin in her mind (9.616), in contrast to other mythological characters such as Callisto who are rebuked for their loss of virginity (cf. Ov. *Fast.* 2.173-74). Parthenopaeus, Atalanta and Diana also share a proficiency for hunting which

\(^{108}\) Dewar, M (1991), 204.


\(^{110}\) Their martial nature is alluded to at Prop. 3.14.13; Verg. *Aen.* 11.660; Sen. *Ag.* 218.
Atalanta emphasises (9.621-22). Diana demonstrates particular concern for Parthenopaeus: she helps him during his *aristeia* and delights in his success while also mourning his inevitable death (9.637ff.) When begged by Dymas, Diana as the personification of the moon also reveals the location of Parthenopaeus' body in order for him to receive proper funereal rites (10.370-71). Parthenopaeus has a close relationship to Diana, as though a quasi member of her chorus, and although he is trained in conventionally manly activities like hunting, he has little experience of masculinity from his childhood but is surrounded by liminally gendered figures such as his mother Atalanta and his protectress Diana. The single instance of his matronymic *Atalantiades* reinforces the ambiguity and complexity of Parthenopaeus' gender.

**Conclusion**
While many patronymics are used in a conventional epic way as status-markers, Statius also uses some patronymics in a different and subversive way. The reference to Niobe as *Tantalis* is an allusive use of the patronymic. By referring to Niobe as Tantalis, Statius evokes past mythic stories of Tantalus and reminds readers of Niobe's family tradition of hubris against the gods. A similar explanation can be found for *Oedipodionides*. The patronymic evokes the story of Oedipus and intratextually associates the two brothers with the infernal Oedipus. The sonorous effect of this polysyllabic word also ironically encourages comparisons with *Amphitryoniades*. The sons of Oedipus are far from being the heroic type embodied by Hercules. In this way, Statius indicates the dangers of agnatic descent, that children cannot escape the inheritance of paternal faults and ancestral stigma and far from being the heroic type that such a patronymic predicts, the two brothers are exemplars of *impietas* and themselves lack heroic character.

The patronymic *Herculeus* for Agylleus is made ironic by showing the mismatch between father and son. In this way, Statius shows that agnatic descent does not always guarantee that the son will demonstrate the same valour, strength and martial ability as the father. Agylleus lacks physical robustness. Far from emulating his father's accomplishments, he is compared to the very giant that Hercules defeats. Furthermore, by describing Agylleus' change of weaponry before the Doloneia,
exchanging his bow for the sword, Statius symbolically shows the failure of Agylleus to reproduce his father's character.

In the case of Parthenopaeus, agnatic descent is again problematised. Like his mother, Parthenopaeus possesses extraordinary athletic ability. He has inherited his mother's famed speed. That Parthenopaeus is expected to be such an accomplished runner and successfully reproduce his mother's prowess suggests a positive view of agnatic descent. However, Statius characterises Parthenopaeus as liminally gendered. His mother substituted for the role of father: she is the one to teach Parthenopaeus how to hunt and Statius completely omits any mention of a father. chorus. Statius thereby suggests that Atalanta has substituted for the role of father and this is powerfully embodied in Statius' hapax legomenon, Atalantiades. However, while Atalanta in a way becomes his father, Parthenopaeus is constantly feminised and there are repeated allusions to his status as a puer and his failure to become a man. The repeated links between him, his mother and Diana also suggest a quasi membership in her chorus of nymphs. This rare compounding of the mother's name with the patronymic morpheme points to Parthenopaeus' liminal gendered identity and his own problematic gender as an effeminate boy and aspirational man.

Statius' uses of patronymics are not incidental. They are part of a discussion in the poem about the value of ancestry and lineage for a hero's self-presentation and identity. Statius demonstrates how some characters inherit the faults and stigma of their parents and how some fail to inherit the good qualities of their parents. The heroic paradigm where the son boasts of his father's lineage does not operate in these cases. In the Theban myth, characterised by generational familial crime and intrafamilial conflicts, lineage becomes a danger. In Statius' Thebaid, the patronymic highlights issues within the ideology of agnatic descent.
Conclusion

The story of Thebes is a story of family and civil conflict. Even before the founding of Thebes, Cadmus is exiled by his father until he can find his sister Europa. Cadmus' first people are the Spartoi, the autochthonous men who war with one another as soon as they emerge from the Earth. Following their disastrous internecine conflict is a series of tragedies in the Theban royal dynasty: Ino's murder of her step-children and attempted killing of her own son, Agave's decapitation of her son, Amphion and Zetes' murder of their step-mother, Niobe's boast over Latona and the death of her children, and finally Oedipus' murder of his father and incest with his mother. Statius' Thebaid plays on this theme of generational criminality more forcefully and repeatedly than his predecessor Seneca. In the Thebaid, it is not merely the Theban household but the Argive dynasty which has the stigma of ancestral crime.

However, the Thebaid is an epic and Statius follows his predecessors in valorising and heroicising genealogy. Adrastus very publicly shows his ancestry and this is linked to his kingship and claim to authority. The patronymic underscores his position of leadership throughout the narrative. Tydeus too emphasises his lineage. He wears the hide of the Calydonian boar, carries the sword of his father and has Mars depicted on his helmet. The patronymic is an important reminder of his heroic ancestry and his connection to such heroes as Meleager. The patronymic of Amphiaraus too follows an epic tradition of assigning patronymics to prophets and seers, which Statius observes for other prophets and seers in the poem.

This equation of the patronymic with status and prestige brings enormous interpretative power. In lesser characters such as Hypsipyle and Ar gia, the patronymic is a significant affirmation of their status at critical moments in the narrative when their status is impugned. Hypsipyle had been abandoned by Jason, exiled from Lemnos, captured by pirates, forced to become a wet-nurse and, after the death of Opheltes, threatened with capital punishment. References to her genealogy and her patronymic are a pointed reminder of her status when it most vulnerable. Likewise the hapax legomenon, Adrastis, occurs at a critical moment when Ar gia is about to be killed by Creon. The patronymic reaffirms her royal position and highlights Creon's tyranny.
However, in a story characterised by intergenerational crime, the epic model is severely compromised. Polynices prefers to conceal his origins. Statius presents genealogy as potentially dangerous. Theban characters have inherited criminal character and in repeatedly showing this failure of genealogy, Statius subverts the epic paradigm. Furthermore, the *Thebaid* shows the mismatch between father and son, the Heraclid who fails to live up to the model of Heracles and characters who lack a pedigree. Capaneus excedes his ancestors, seeks his own glory and does not define his *uirtus* by genealogy, like many epic heroes before him. This is part of his characterisation as a monstrous character of excess. In the case of Parthenopaeus, the lack of a paternity underscores his liminal gender and his patronymic is tainted by the slur of effeminacy.

Statius' use of patronymics reflects a crisis within the poem about the value of genealogy. Sometimes the patronymic is associated with the elite, with kings and military leaders and priestly hierarchs. The patronymic is deployed in situations similar to Homer and Virgil. Other times, however, the patronymic conveys a more sinister undertone. It conjures up the crimes of forefathers and suggests something akin to genetic predeterminism. In the *Thebaid*, there is clearly a stylistic interest in names, with exotic names often used in abstruse and unexpected ways. However, this should not obscure the broader thematic and generic interest in genealogy. Statius' shows two sides to genealogy. He follows the epic model, aligning pedigrees and genealogy with heroes, but equally he suggests that ancestral crime will recur throughout generations.

Adam Parry famously argued that there are two voices in Virgil's *Aeneid*: a public voice of triumph and a private voice of pain, hardship and regret.¹ One celebrates the march of history until the great conquest of Augustus, the other acknowledges the toil, exile, abandonment and wars involved in this march. Statius' *Thebaid* does something similar.² It acknowledges the value of genealogy, the glory of lineages extending to

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² In fact, some have gone so far as to suggest a tragic voice in the *Thebaid*: Estèves, A. (2005); Ripoll, F. (1998). The relationship between doomed dynasties and the genre of Roman tragedy is also explored by Dangel, J. (1987). This thesis, however, has shown that Statius is not merely interested in
past heroes, kings and gods, but resists the tendency of epic to fetishise genealogy. It shows the problem of criminal past, absent fathers, and deviant sons. It is for this reason that we can detect two voices in the *Thebaid’s* patronyms.

 intergenerational criminality but many other issues of genealogy, such as in the case of Capaneus, Parthenopaeus and Agylleus.
## Appendix A

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¹ Lactantius Placidus comments ad loc. that Ialmenides is a patronymic but provides no reason for this. It could easily just be a name coincidentally ending with the patronymic -ides. Status, however, is not adverse to antomacia and so it could be a patronymic. For this reason Ialmenides has been retained in the list.
² An unusual expression to name Perseus and as Shackleton Bailey notes in the Loeb edition ad loc. this is also an unusual inclusion in the pantheon.
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