Thebaid and the *Achilleid* are invaluable discussions that will pave the way for further treatment of these topics. (Sections from D.'s thesis on the influence of Horace and Ovid upon Statius, which unfortunately were omitted from this published version, seem to me to be potentially important contributions to Statian studies.) Although reduced in size and scope from its original form, *Stace, poète épique* contains the most wide-ranging discussion of Statius' epic technique yet published.

University of Otago WILLIAM J. DOMINIK

STATIUS' THEOLOGY

C. CRIADO: *La teología de la* Tebaida *Estaciana: El anti-virgilianismo de un clasicista.* (Spudasmata, 75.) Pp. 268. Hildesheim: Georg Olms Verlag, 2000. Paper, DM 68. ISBN: 3-487-11058-X.

Literary criticism of the *Thebaid* of Statius has been the domain largely of American, British, German, French, and Italian scholars. *La teologia de la Tebaida Estaciana* has been written against the largely philological tendencies of the Spanish classical academy. In this monograph Cecilia Criado mainly examines non-Virgilian elements of Statius' theological conception in the *Thebaid.*

The Introduction (pp. 3–17) includes a useful review of the scholarly reception and treatment of the *Thebaid.* In Chapter I (pp. 19–139) C. argues that Statius' adaptation of the divine machinery of the *Aeneid* is confined to particular episodes and details, and that the poet derives his material from the whole of Greek epic and tragedy as well as Ovid, Lucan, and Seneca. The *Thebaid* is characterized on the human level by the ineffectuality of the Olympian deities, who are superseded by the active agency of the infernal ones. Chapter II (pp. 141–230) not only explores the rôles of Jupiter and the Furies, but also attempts to situate the cosmic and moral worlds of the *Thebaid* in the literary and philosophical traditions; these worlds consist of the tragedy of Homeric and Euripidean fate, the theodicy and fatalism of Lucan, the providentness of Seneca, and the theology of Ovid. C. demonstrates that the vengeful actions of Jupiter are inconsistent with his Stoic pretensions, which means that, instead of being a Stoic representative of providence, as some scholars have maintained, he displays tendencies reminiscent of an autocrat.

C. maintains that Statius considerably increases the rôle of the Olympian deities in comparison with Greek tragedy by using Homer and especially Virgil as his models to rewrite the Theban myth and to give it a Virgilian appearance. But at the same time she believes that critical interpretation of the *Thebaid* has suffered from the tendency of scholars to read the *Thebaid* from the aesthetic, theological, and philosophical perspective of the *Aeneid*. Rather than the epic models of Homer and Virgil, the tragic model of Seneca explains the nature of the divine world in the *Thebaid.* The dominance of the infernal divinities in the epic is in accordance with the universe portrayed by Seneca and Lucan; evil is perpetrated not only by underworld divinities and human characters, but also by Olympian gods, notably Jupiter. The emphasis on *furor* and subsequently on *pathos* defines the nature of divine intervention in human affairs in the *Thebaid*; the pathetic quality of the epic is both tragic and Stoic in appearance since *pathos* is a quality that appears widely in literary and philosophical texts.

This study features an insightful analysis of Statius' representation of Jupiter and its implications for a contemporary political interpretation. C. asserts that critics have presupposed the Stoic identification of Jupiter with the Stoic concepts of *fatum* and

© Oxford University Press, 2002

https://doi.org/10.1093/cr/52.1.72 Published online by Cambridge University Press

ekpyrosis, which has made it possible for them to argue that a destructive Jupiter acts justly in his attempt to punish Thebes and Argos since he is attempting to restore harmony to the laws of nature and cosmic morality. She points out that the particularly Stoic tone of Jupiter's reasons for the punishment unleashed upon Argos and Thebes (*Theb*. 7.215–21) proves unconvincing even to Juno. Although Jupiter avenges the crime that Oedipus suffers at the hands of a number of descendants who appear to be genetically predisposed to commit crimes against humanity, he does so with an enthusiasm that is not found in the literary or philosophical traditions. Jupiter's plan for the destruction of Thebes and Argos affects the innocent as well as the guilty, which according to C. is incompatible with any Stoic interpretation of the plan as moral and humane; furthermore, Statius' portrayal of a malevolent, vengeful Jupiter in the *Thebaid* is derived more from Ovid's depiction of him in the *Metamorphoses* than it is from Homer, Virgil, or the Stoic concept of a corrective providence. The Statian divine apparatus, which subverts the Olympian apparatus of its Homeric and Virgilian models, acquires new meaning that precludes an interpretation of Jupiter as the supreme Stoic guide of the world and reflects the tyranny and injustice of the Flavians.

Three appendices round out the discussion: the first comprises a useful summary and bibliography of the various political readings of the *Thebaid* (pp. 231–4); the second contains some bibliographical notes on critical approaches to the twelfth book of the *Thebaid* from the perspective of Stoicism (pp. 235–6); and the third deals with the archaeology of the Theban myth in the prologue (pp. 237–8).

Some scholars of Statius will not agree with C.'s approach and her conclusions. Most critics, for instance, no longer take seriously the notion that Stoicism greatly influenced Statius' theological conception. But C.'s discussion of how Statius adapts elements from the Stoic philosophical tradition in the *Thebaid* represents an important contribution to Statian studies; in addition, her thesis that Statius' choice of an Oedipal theme and the proximity of the ominous world of Statius' Thebes to Seneca and Lucan suggest a pessimistic and negative view of the reign of the Flavians is illuminating. This is a significant critical achievement in Spanish scholarship. Any critic working on the literary and philosophical background of the *Thebaid* will need to refer to it.

University of Otago WILLIAM J. DOMINIK

VALERIANA

U. EIGLER, E. LEFÈVRE (edd.): *Ratis omnia vincet. Neue Untersuchungen zu den 'Argonautica' des Valerius Flaccus.* (Zetemata 98.) Pp. 374. Munich: C. H. Beck, 2000. Paper, DM 128. ISBN: 3-406-44598-5.

This Valerian omnibus of twenty-five articles and nearly 400 pages of text appears soon after the monographs of Peter Schenk, *Studien zur poetischen Kunst des Valerius Flaccus: Beobachtungen zur Ausgestaltung des Kriegsthemas in den 'Argonautica'* (Zetemata 102 [Munich, 1999]), G. Manuwald, *Die Cyzicus-Episode und ihre Funktion in den 'Argonautica' des Valerius Flaccus* (Hypomnemata 127 [Göttingen, 1999]), and Debra Hershkowitz, *Valerius Flaccus'* Argonautica*: Abbreviated Voyages in Silver Latin Epic* (Oxford, 1998), a commentary by H. J. W. Wijsman, *Valerius Flaccus,* 'Argonautica'*, Book VI: A Commentary* (*Mnemosyne* Supplementum 204

© Oxford University Press, 2002

https://doi.org/10.1093/cr/52.1.72 Published online by Cambridge University Press