

## Abstract

### The Miracle of Teumessus: the Meaning of the Petrification

Sumio Yoshitake

This paper examines the meaning of the petrification that befell the Teumessian fox and the hound chasing it. The event is described in nine texts. In some of them the quarry and the hunter are both assumed to be absolutely invincible, while in others there is no such categorical assumption. In the *Epigoni*, the typical example of the latter group, the petrification stops the hound at the last moment from capturing the fox and perpetuates the climactic situation of the battle. In Apollodorus, who belongs to the former group, it is simply the materialisation of the original state of the never-ending pursuit. In Ovid's *Metamorphoses*, a hybrid of both groups, it hampers the intervention of Cephalus' javelin and upgrades the seemingly endless match to an eternal one. In sum, their petrification means either the blocking of the conclusion of game or the representation in stone of the never-ending match of the equal fighters. In this second meaning it embodies the metaphysical concept of contradiction in notable distinction from the well-known episode of Han Feizi, whereas the petrification in the *Epigoni*, along with the first meaning, symbolises mankind's incessant manoeuvre against the overwhelming superhuman power and the limit of their mastery.

### The Narrator and the Muses in Apollonius: Μοῦσαι ὑποφήτορες in *Arg.* 1. 22

Hiroshi Horikawa

The expression Μοῦσαι ὑποφήτορες in *Arg.* 1. 22 has been discussed by many scholars over the meaning. Some assert that it means “suggesters” or “inspirers” of the story to be told in the poem as the Muses in the *Iliad* and the *Odyssey*, some that the traditional relationship between the narrator and the Muses is inverted here and the expression in question means “interpreters” of the story told by the narrator, who can make it into a fascinating poem. Each assertion has its strengths, but both of them seem to have some serious fault: if we accept the former, we will underestimate the tone of self-presentation by the narrator in the poem; if, on the other hand, we accept the latter, we will ignore the epic features which are clearly seen around the expression. This paper aims to reexamine the context and suggest a new and more appropriate interpretation which may overcome the faults above: that is, the Μοῦσαι ὑποφήτορες here can be read almost metonymically

for the books or written records in the library (like *θεαί* in 4. 552), which store various information concerning the Argonautic expedition and can help the narrator compose a fascinating epic for the audience in the Hellenistic Alexandria.

## A Double Meaning Embedded in *Miles Gloriosus* 1354-1370

Maiko Miyasaka

In *Miles Gloriosus*, Plautus creates a unique setting in which a ‘cunning slave’ (*servus callidus*) has to serve two ‘masters’ at the same time. In general, slaves are expected to be faithful to their masters. In this play, however, the ‘old master’ i.e., the ‘young man’ (*iuvenis*) and the ‘new master’ i.e., the ‘soldier’ (*miles*) have conflicting interests, and Palaestrio, as a *servus callidus*, cannot fulfill his *fides* to both ‘masters’ in parallel. A difference of perception is also set up in this play: the audience is told by Palaestrio himself that he intends to be loyal to the ‘old master’ all through the play, but the ‘new master’ does not know this.

This paper focuses on the three dialogues (1354-1355, 1364-1365, 1368-1370), in which Palaestrio addresses the ‘*miles*’ using the word *fides/fidelis* in Act 4 Scene 8. The nature of *fides*, which is key to the master-slave relationship, is used skillfully to give the dialogue a double meaning: a primary meaning directed at the soldier, and a secondary meaning that is Palaestrio’s true intention (understandable to the audience who knows what is going on).

This paper points out that these lines, as dramatic irony, are the key lines that increase the humour of this play and lead to the climax of the story. In addition, these lines show a typical example of the situation which Segal, 1969 called "Comic Reverse", by which Plautus would have made the audience laugh and be satisfied with his brilliant reversal of the social status of masters and slaves, which in the real world of Rome was generally insurmountable.

## Analysis of the Priamel in Horace’s *Carmina* 1.1 : the *lyricus vates*’s perspective

Shiro Kawashima

This paper analyzes in detail the priamel contained in the Horace’s *Carmina* 1.1, and especially focuses on the word *vates*. The function of the priamel must be reconsidered in order to understand the first poem of *Carmina*, because the priamel is at the heart of the poem but its foils and its

climax have been argued. The foils are constructed as nine types of pleasures and ways of life, which have the function of a vocation catalogue, and the climax is the author's desire to be a lyric poet.

The analysis reveals that the foils have a closer relationship with each other. They are not simply arranged in random order nor are they neutral compared to the climax, but present various viewpoints and values. The intricate connection of the foils highlights the nature of the climax - the way of life of a lyric poet called the *lyricus vates*. The *vates* is a Roman poet who has new insights into the world of men and gods. The first song, as a poem of *Carmina*, not only shows of a traditional lyric poet's way of life, but also defines the *lyricus vates* as a Roman lyric poet.

### Suspense in Philostratus' *Apollonius*

Yasuhiro Katsumata

This paper aims to show the ways in which suspense works in Philostratus' *Apollonius*. The author tries to keep his narrative unsurprising by making use of the 'basic narrative pattern', a template which guarantees Apollonius' victory over any rival character he meets during his worldwide travels. We repeatedly find the protagonist gaining an upper hand over other socially distinguished figures and, through that process, come to be able to keep ourselves calm in the face of whatever happens to the Tyanean sage. The established pattern also allows the author to arrange his episodes in any order he wants because whatever he tells us in a given episode, his goal is always the same—the winner is Apollonius. So basically we have no choice but to acknowledge that Apollonius' conversations, which cover a large part of the work, are predictable and that the whole narrative is quite loosely structured.

We, however, have the two important exceptions: the Nero episode and the Domitian episode. In these episodes, we can find Philostratus taking special care of his narrative arrangement to make the episodes exciting to read. More precisely, the author offers us various kinds of suspense, by which he makes the reader uncertain of the future of the protagonist, who is confronted with Nero's and Domitian's threatening antipathy. Even though we can expect Apollonius' victory over the tyrants relying on the 'basic narrative pattern', still we cannot easily dismiss the possibility of his subordination to them.

From these observations, we can conclude that Philostratus is not always an unthinking cataloguer. At least in the two episodes that feature Apollonius' conflict with the 'anti-philosophy'

emperors, the author can be seen as a sophisticated storyteller who struggles to entertain his readers by carefully arranging narrative components.

‘iter menstruum’ or ‘intermenstruum’? (Amm. 20, 3, 2)

Takayuki Yamazawa

At Amm. 20, 3, 2, Valesius’ conjecture ‘iter menstruum’ should be adopted at the cost of manuscript-transmitted ‘intermenstruum’ for the following reasons. First, Ammianus’ description of the mechanism of the solar eclipse consists of three progressive explanations, from rudimentary to professional (20, 3, 2-5). Therefore ‘intermenstruum lunae ad idem reuocatur initium,’ where ‘initium’ is identical with ‘ἐκλειπτικὸς σύνδεσμος’ referred to in the third explanation (20, 3, 4-5), could not be easily reconciled with the first, rudimentary explanation. Second, with the subject ‘iter menstruum,’ ‘initium’ in the phrase above should mean, not ‘node,’ but ‘monthly conjunction.’ The moon being at the monthly conjunction is only half-correct indeed as the cause of the solar eclipse, but Ammianus shows a similar lack of precision at the beginning of his lecture on the lunar eclipse (20, 3, 7) too. In both cases he gives a more correct account soon after. And third, his knowledge of astronomy seems more or less superficial, and it would not be appropriate for us to expect of him precise writing at all times.