

Abstracts

Diomedes in Book 9 of the *Iliad*: His Contrast with Achilles

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Diomedes is one of the most distinguished figures in the *Iliad*, but his role in the story of Achilles' wrath has received little scholarly attention. This paper examines the role of Diomedes in Book 9, specifically exploring the contrast between him and Achilles, the former entrenched within Greek society at Troy and the latter positioned outside it. Achilles in Book 1, deprived of his honor (τιμή) because he rejected Agamemnon's authority, refused to fight for his community. In contrast, Diomedes, as depicted in Book 4, despite facing a similar affront to his honor (τιμή) by Agamemnon, acknowledges the king's authority and engages in battle. This marked difference sets Diomedes apart from Achilles as he pursues glory (κῦδος) both on the battlefield and in the assembly (ἀγορή), a contrast that unfolds prominently in Book 9.

In Book 9, Diomedes' initial address further accentuates the divergence between these two heroes. His words at 9.46-49 echo Achilles' sentiments at 16.97-100; however, Diomedes delivers his speech within the assembly (ἀγορή), where acclaim is earned (κυδιάνειρα), garnering praise from all Greeks. In contrast, Achilles expresses his desire for absolute glory solely to Patroclus. Rejecting Agamemnon's material offerings and societal norms in Book 9, Achilles speaks of acquiring "imperishable fame" (κλέος ἀφθιτον) in exchange for his life. This contrasts with Diomedes' "good fame" (κλέος ἐσθλόν) achieved in Book 5. While Diomedes' renown is rooted in battlefield prowess and tangible spoils, Achilles' legacy includes his act of reconciliation with Priam, transcending the society of the poem and offering solace to future generations.

The narrative's exploration of insider-outsider dynamics culminates in Diomedes' second speech, as Greek leaders' unanimous agreement with Diomedes isolates Achilles from society. Despite Diomedes' accolades, he faces injury at the hands of Paris the following day, underscoring the fragile nature of heroism within this warrior society and ultimately leading to Achilles' return to battle.

Executions of Unfaithful Servants in *Odyssey*: The Mastership and Anger

Anju Kiwada

In the *Odyssey* Book 22, twelve maids and the goatherd Melanthius were executed. Scholars have suggested that the severity of these executions played a significant role in Odysseus's return to his home and the establishment of Telemachus as his rightful successor. There is debate among scholars regarding the execution of Melanthius, with some proposing that only two servants were involved, while others argue that Telemachus also took part.

This paper argues that Telemachus was responsible for the execution of all the unfaithful servants, positioning him as a potential master capable of expressing justified anger towards those who threatened his household. The study delves into how characters like Penelope, Eumaeus, and Odysseus demonstrate their anger towards disloyal servants as masters or hosts, highlighting Telemachus's emerging role as a potential master in the narrative.

Philostratus' *Apollonius of Tyana* and the *Iliad*

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This paper aims to show how Homer's *Iliad* is reused in the *Apollonius of Tyana*, an eight-book biography composed by the Greek prose author Philostratus (c. 170-245 CE). Scholars have recognised the significance of the creative use of canonical works by the celebrated sophist, but little attention has been paid to his adaptation of the *Iliad* in the biography, in contrast to the other Homeric epic, the *Odyssey*.

Especially worth noting is Philostratus' recreation of the two Iliadic warriors, Euphorbus and Achilles, because both heroes are given completely different characteristics from those seen in the original: the two soldiers are effectively used to highlight the essential qualities of the protagonist, 'reincarnation' (μεταβολή) in the case of the former, and 'wisdom' (σοφία) in the case of the latter. Euphorbus is memorably mentioned, among others, in the very opening of the work as a former individual of Pythagoras, the philosopher whose ways of living Apollonius reveres, which suggests that the Trojan hero is a symbol of Apollonius' favourite idea of reincarnation, not a neglected soldier as depicted in the *Iliad*. Similarly, Achilles is never a furious misanthrope but is a gentle mediator who encourages Apollonius to visit the grave of Palamedes, a distinguished sharer of wisdom with the Tyanean sage.

These observations are enough to reveal that the *Iliad*, like the *Odyssey*, is an indispensable intertext of the *Apollonius* and that Philostratus never failed to entertain his contemporary readers, commonly called *παιδαγωγοί*, who were highly likely to get impressed with the sophist's skill of novel characterisation of the Iliadic heroes.