

S U M M A R I E S

On the Double Burial in Antigone

Kazuhiko TANGE

Polyneices' corpse was buried twice. By whom and why was it thus buried? It is certain that the second burial was performed by Antigone, but the first burial comes into question: By whom it was performed? While at first glance it seems to have been performed by Antigone, it is possible to consider it having been performed by someone other than she since it is unusual for one person to bury the same corpse twice. Was it performed by the gods, as Adams, McCall and Ferguson suggest, or was it performed by Ismene, as Rouse maintains? Both views are interesting in their own ways, but ultimately unrealistic. It is reasonable to consider that the first burial was also performed by Antigone.

Then, the question arises as to why she buried her brother twice--what was the motivation for her second visit? Jebb writes: "At her first visit, she had not brought the Xoai. Perhaps the rite was considered complete only if the Xoai were poured while the dust still covered the corpse." Still, the first burial was not incomplete even if the libations (Xoai) were not poured, since it seems that the rite of burial, prohibited by Creon, the king, could not but be informal in any event. At the first burial, Antigone went back to the palace not for the libations which she had forgotten to bring, but out of fear of arrest and death. One need not consider her heart always burning with fraternal love--an incar-

nation of the Divine Law. Subsequently, however, she decides to return to the corpse of her brother, this time in order to be arrested by the guards, discuss the propriety of the burial with Creon, and face her ultimate fate of capital punishment. The long interval between the two burials is necessary to let her determine to pursue her course of action.

There is another motivation for the second visit of Antigone--the winning of fame as well as extrication from the hardship of life through the burial and death. The rite of the first burial is performed for her brother, while that of the second one is performed not only for him but also for herself. The Antigone we see in the drama is not always a lofty-minded person and an incarnation of the Divine Law, but also a frail girl (806ff.) and self-centered woman (905ff.).

Antigone has chosen death (555), but Creon unreasonably changes the form of punishment from death by stoning to imprisonment. Therefore, she must die by her own hand. Through her suicide her frailty is finally conquered and at the same time she dies a martyr to the Divine Law, her death bringing Creon to ruin.

The Originality of Georgics:

Interpretation of 'Praise of the Contry Life'

Taro YAMASHITA

Virgil proclaims the originality of the Georgics three times

within the poem (2.174-176, 3.40-42, 3.289-294), suggesting that the Georgics has something to do with Hesiod's Erga, Lucretius' D.R.N., and his own Eclogues. Regarding these references to poetical works, I would like to propose two problems: First, in the epilogue of Book 2, the view of Lucretius and that of Virgil are abruptly introduced. We should notice that this stand of Virgil is that of a shepherd in the Eclogues, but what does this comparison mean? Second, in the proem of Book 3, however, Virgil promises to write an epic in the future as a "uictor", while in the preceding epilogue, he says he would rather love nature even if he remains "inglorius". How can we explain this contrast?

My answer is that the epilogue of Book 2 and the proem of Book 3 construct a "sphragis" which expresses Virgil's career as a "primus" poet in Rome. My grounds of this conclusion are the followings:

1. In the middle of the epilogue (2.475-494), Virgil compares his view of nature with that of Lucretius. The latter rejects the belief in god, while the former worships rural gods, like a shepherd in the Eclogues. These contrasting points of view develop into the original viewpoint of the Georgics.

2. Through the description of the happy farmer, the epilogue as a whole expresses the ideal of the Georgics, which Virgil has developed from the themes and motifs of Erga, D.R.N., and the Eclogues. For example, the hard work motif in the Georgics can be traced back to Erga, but the farmer, like an Epicurean, is also required to gain scientific knowledge of nature (1.50-53). But unlike Lucretius, Virgil justifies this seeking of knowledge from a religious standpoint--Jupiter has made man's condition harsh so as to sharpen his

wit. Answering this divine will, man's constant work based on his creative mind has given rise to such highly civilised nations as Rome. In this respect, Virgil's interpretation of work is quite different from that of Hesiod, who regards it as divine punishment, while in the *Georgics*, man's work is taken as cooperation with a benevolent divinity. Hence comes the farmer's piety. The farmer, like a shepherd in the *Eclogues*, shows deep respect for divinity, but the farmer's piety is not so much based on "carmen" as on "labor" that will contribute to the prosperity and peace of Rome as well as man's inner peace (*otium*).

3. In the proem of Book 3, Virgil promises to write an epic which will glorify not only Caesar but also the poet himself.

With these analyses of the epilogue of Book 2 and the proem of Book 3, this part as a whole can be considered a "sphragis" which, I believe, has the hidden function of emphasising Virgil's sense of pride about the originality of the *Georgics*.

Virgil's *Aeneid*:

An interpretation of *maius opus*

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This is an attempt to find out the meaning of *maius opus* (*Aen.* 7.45) in the theme of the Italians and in Juno's reconciliation.

The Italians, including the Etruscans and Arcadians (cf. 8.502-3; 8.331-2, 510-1; 8.513, 11.591-2), are described as a great people

in the second half of the Aen. The invocation to the Muse (7.37ff.) indicates the connection between maius opus and the Italians (cf. 38 Latio, 39 Ausoniis, 43 Tyrrhenam, 44 Hesperiam). The catalogue in Aen. 7 has the function of celebrating the Italians (cf. 643-4). In every book of Aen. 9-12, Italian warriors' aristeiai are depicted. Even Mezentius is depicted sympathetically after the death of Lausus. The speech of Numanus recalls Georgic 2, where Virgil praises the Italians and says their simple life and sturdiness made Rome great (cf. Aen. 9.603, 607, Geo. 2.167ff., 472, 532-5). The description of the shield also reflects the association of Rome and the Italians (8.626, 678, 714-5). The thought that the Italians make Rome great comes to a climax in 12.807ff. (esp. 827, 838-9). The Roman race, arising from the union of the Trojans and Italians, becomes great by Italian uirtus.

This thought is not stated in the first half of the Aen. In the proemium (1.1-33) and in Jupiter's prophecy (1.257ff.), it is the Trojans that are regarded as the ancestors of the Romans (1.6-7, 19-22, 286-8, cf. 234-7). In 6.756ff. the union of the Trojans and Italians is mentioned, but the Italians who are not yet united with the Trojans are not depicted, nor is the greatness of such Italians told. Hence the thought in the first half that Rome arises from the Trojans develops into the thought in the second half that from the union of the great Italians and Trojans a still greater nation, Rome, arises. Thus the second half of the Aen., treating a more important theme, becomes maius opus.

Italian uirtus and pietas are emphasized as elements that make Rome great (12.827, 838-9). Turnus, the central figure of the Italians, embodies Italian uirtus, just as Aeneas embodies pietas.

Therefore Turnus plays an important part in the meaning of maius opus.

The second half of the Aen. can be interpreted as the tragedy of Turnus, which corresponds to that of Dido in the first half. The parallels repeated near the end of Aen. 12 (the simile of a chased deer, the bird of ill omen, the simile of a nightmare, etc.) make the difference of the last scene conspicuous. Turnus, recognizing the anger of the gods through the defeat (cf. 11.443-4), offers reconciliation (12.950, 1.33). On the contrary, Dido does not understand the mission of Aeneas. Her words are concluded with curses (4.382-7, 612-29, 661-2), and her death leads to the ruin of her nation (4.669-71, 682-3). Thus the tragedy of Turnus is greater with respect to its end than that of Dido from the viewpoint of the foundation of the nation, which is a principal theme of the Aen. This point corresponds to maius opus.

Juno's wrath is an important theme of the Aen. (cf. 1.4, 8-33). Her reconciliation is promised in the first half of the Aen. (1.279-82), and its realization is depicted in the second half (12.807ff.). Therefore Juno's reconciliation itself is an element of maius opus. Furthermore, it is closely connected with the theme of the Italians.

In the second half of the Aen., Juno changes her positions gradually as follows.

- (1) a mere persecutor of the Trojans (7.293ff., esp. 316-9)
- (2) a transitional stage (9.1ff., 745-6, 802-3, 10.81-4)
- (3) the guardian deity of Turnus (10.606ff., esp. 614-6, 628-32, 685-6)
- (4) a transitional stage (12.134ff., esp. 147-8)
- (5) the guardian deity of the Italians (12.807ff., esp. 819-28)

(6) one of the guardian deities of the Romans (12.838-42) Juno is reconciled, because she gained an advantage over the Trojans (12.833-7) as the guardian deity of the Italians. And then the Trojans win over Juno (cf. 3.433-40, 8.59-61) through the Italians (esp. Turnus).

On the whole, the second half of the Aen. is called maius opus, because it reveals the greatness of the Italians, untold in the first half. This fact is vitally important in the major themes of the whole Aen., i.e. the foundation of Rome (the union of the Trojans and Italians), the victims that it needs (Dido and Turnus), and the suffering of Aeneas (Juno's wrath).

Horace c.4.8 and c.4.9: poetry and virtue

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In the preceding paper concerning c.4.8 (Classical Studies 5, 1988, 59-70), we observed that a poet and the object of his poem form a close pair, and that virtue is represented as indispensable when poetry displays its power to immortalize. In this paper, we attempt to examine how c.4.9 expresses such a relation between poetry and its objects, or virtue, in a more generalized form.

At the beginning of the second half of the poem (30-34: non ego te meis / chartis inornatum silebo / totve tuos patiar labores / ...) where the first and second persons alternate with each other, "I," a poet, and "you," an object, are conspicuously com-

bined by such an arrangement of words. Such a combination has been prepared since the opening. First, at 4 (*verba...socianda chordis*), which means that Horace composes his own lyric poems, 'verba' and 'chordae,' forming a pair by 'socianda,' also suggest an inevitable union. Then, at 11-12 (*commissi calores /...fidibus*), 'verba' changes into 'calores,' which is the content of Sappho's poetry. Third, at 21 (*dicenda Musis proelia*), 'proelia' is this time the subject matter of Homer, and 'Musae,' the other of this pair, stands for poetry itself which has some divine power. Thus the connection between poetry and its objects is emphasized gradually until the great power of poetry to immortalize is declared (25-28). And then, Horace finally addresses Lollius, the object of this poem, by name (33).

Lollius' exploits (32: *labores*) correspond to the brave acts of the heroes in the Trojan War (21: *proelia*, 25: *fortes*) through 'virtus' in the gnome part (33-34). But, since they are seen in spiritual terms (34: *est animus tibi*), his virtues are spoken of in the following part (25-44). Then, Lollius' ethical view of life which is stated through the definition of the happy man in the last two stanzas is also Horace's. This concluding part, which shows an agreement between "you" and "me" on morals, links up with 1-4 (*credas, loquor*), where Horace's immortality is asserted, and with 30-34 where Lollius' immortality is promised. Therefore, this structure of c.4.9 also reveals that virtue must exist where Horace immortalizes an object of his poem.