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## SUMMARIES

### Die 'Acharner' des Aristophanes - Komödie und Tragödie -

Tsugunobu Uchida

Im Gegensatz zur Tragödie steht die Komödie von Anfang an nicht in hohem Ansehen bei den Athenern (vgl. Aristoteles' Poetik, Kap. 5). Die Einstellungen, die die Komödiendichter den Tragikern gegenüber hatten, zeigen komplizierte Aspekte: Während sie Neid bzw. Inferioritätskomplex merken lassen, scheuen sich die Komiker nicht, die verwendbaren Elemente der Tragödie zu benutzen, und indem sie sich aus dem Standpunkt der gesellschaftlich Geringgeschätzten parodistisch-kritisch mit der Tragödie auseinandersetzen, bereichern sie die Komödie durch nachahmende und gleichzeitig das Original übertreffende Gestaltungen, was sie auch zur allgemeinen Anerkennung berechtigt. Dies alles läßt sich auch in den 'Acharnern' des Aristophanes feststellen.

### Nisus and Euryalus in the Aeneid - *dolus an virtus* -

Kenji Kamimura

This paper attempts to show Virgil's use of the theme of *dolus an virtus* (treachery or valor) in the episode of Nisus and Euryalus.

The phrase *dolus an virtus* (2.390) is Coroebus's, who in many ways resembles Nisus and Euryalus. He is called *infelix iuuenis*, brings ruin upon himself by putting on enemy arms, and dashes into the midst of the foe seeing his love captured. In the episode of Nisus and Euryalus, Coroebus and his phrase *dolus an virtus* are recalled through these similarities.

Before the episode, the speech of Turnus (9.128ff.) foreshows the theme of *dolus an virtus*: *dolus* is indicated in 150-2, and *virtus* in 153.

In the episode, Nisus himself calls his plan *insidiae* (9.237), which means a kind of *dolus*. The arming scene (303-7) has the function of foreshadowing the story which follows. In particular, the helmet put on by Nisus (307) is not minutely described, unlike the models in the Iliad (10.257-9, 261-71). Nisus and Euryalus seem careless in their selection of arms. This fact foreshadows the failure of Euryalus (373-4).

The slaughter by Euryalus (342ff.) is called *furtum* (350), which also means stealing. Then he does steal the helmet of Messapus (365-6). And he is detected by the enemy because of the gleaming of the helmet (373-4).

It is clear that Virgil disapproves of Euryalus's theft. And by using the word *furtum*, he also disapproves of the slaughter by Euryalus. It is *dolus*, incompatible with *virtus*.

Virgil describes the slaughter by Nisus (324ff.)

also as *dolus*, which is suggested by the word *turbans* (339), foreshowing the *dolus* of Nisus (409 *turbare*).

When Nisus finds Euryalus captured by the enemy, his thoughts are divided between two choices (*dolus an virtus*): should he bring confusion to the enemy (409), or should he fling himself into the midst of them (400-1)? He selects *dolus*. It is at first successful, but after all it causes the death of Euryalus. The cry of Nisus also indicates *dolus* (428 *fraus*).

After Euryalus is killed, Nisus dashes into the midst of the foe (438). This corresponds to 400-1 (*virtus*). He takes revenge for Euryalus, although he himself meets his death.

In book 5, the honor of Euryalus, won by means of *dolus* (333-5, 342), is approved. But it is contrary to Virgil's idea. Therefore, in book 9, he settles the problem (*dolus an virtus*), by depicting the failure by *dolus* and the atonement for it by *virtus*, which redeems honor.

Nisus and Euryalus are called *fortunati* (9.446), because Nisus takes revenge for Euryalus by *virtus*, and hence their honor is restored. And they will be remembered as long as Rome lasts (446-9), because this episode embodies Virgil's idea that one should seek honor not by *dolus* but by *virtus*.