

SUMMARIES

On *Oidipus Tyrannos* 716(έν) and 730(πρός)

Michio Oka

N. Fujisawa("Did Oedipus Try to Escape from the Truth ? – with Reference to OT 730: πρὸς τριπλαῖς ἀμαξιτοῖς –", *Journal of Classical Studies* 41, 1993), assumes that "έν" with dative is replaceable with "πρός" with dative and contends that Oidipus restates Iokaste's words "έν τριπλαῖς ἀμαξιτοῖς"(716) as "πρὸς τριπλαῖς ἀμαξιτοῖς"(730) with the intention of identifying definitely the place of Laios' murder.

However, a close examination not only of the passages cited by Fujisawa but of others reveals that "έν" with dative cannot be replaced with "πρός" with dative, and vice versa. Take e.g. *Trachiniai*, 371f.: πρὸς μέση Τραχινίων ἀγορᾶ, and 423f.: έν μέση Τραχινίων ἀγορᾶ. Now 423f. are part of an answer to the question("ποίοις έν ἀνθρώποις: ", 421) asked from the viewpoint of Lichas who, surrounded by the inquisitive townspeople(194f.), was "in(έν)" the middle of the gathering. "έν" at 423 is a verbatim repetition of that at 421 and cannot be replaced with "πρός". 371f., on the other hand, are the words said from the viewpoint(cf."ῶσαύτως ἐμοί") of the messenger who stood "hard by(πρός)" a circle of the townspeople surrounding Lichas and was thus able to get away quickly(R.C.Jebb).

When Oidipus uses "the vaguer πρὸς"(R.D.Dawe) instead of "έν", he distances himself from the reality which he apprehends. A similar antithesis of "in" and "near" can be observed also in Oidipus' words at 798(τοὺς χώρους έν οἷς) and at 801(κελεύθου τῆσδ' ... πέλας).

On the other hand, K.Tange("Review of M.Oka, *Oidipus and the Truth*, in: *Greek Tragedy and Latin Literature*, Tokyo, 1995", *Classical Studies* 15, 1998) claims that Oidipus mentions truthfully the place of the murder when he says "near(πρός)" a crossroads. Oidipus, however, while lamenting his fate, names as witnesses to the murder the three ways, the hidden glades, the coppice and the narrow path "έν τριπλαῖς ὁδοῖς", all of which drank his father's

blood (1398ff.). Here the three ways are restated as the narrow path "έν τριπλαῖς ὁδοῖς", echoing "έν τριπλαῖς ἀμαξιτοῖς"(716). As it is, Oidipus killed his father "in(έν)" a crossroads, not "near(πρός)" a crossroads(730).

Tange believes that, while a collision must occur in a narrow path "near" a crossroads, it cannot occur "in" a crossroads because either of the parties can withdraw into one of the three ways. But when neither of them is willing to withdraw as in the case of Oidipus and Laios, a collision necessarily occurs even "in" a crossroads. The scene of the father's murder is the narrow path "έν τριπλαῖς ὁδοῖς" where not only the three ways but also the fates of father and son must meet.

A Mythological Example in Livy Book 5 —ob unam mulierem

Hiroyuki Takahashi

This paper attempts to treat the nature of Livy's historiography by observing his use of an exemplum in Ap. Claudius' speech in Bk. 5.

In his speech(5.3.1-6.17) intended to advocate that the siege of Veii be continued in winter, a tactic never adopted before, Appius refers to the Trojan war to the effect of contrast; the Romans are reluctant to besiege Rome's archenemy within her sight while all of Greece crossed lands and seas to sack Troy for one woman's sake. This exemplum turns out to be ironical in the course of the narrative, for there are similarities between the Veientan war and the Fall of Troy; fought for ten years(405-396 BC); conditions of Fall prophesied(15.1-12; 16.8-11; 19.1; 21.8-9); tactics for breakthrough(19.10-11, 21.10-13); *urbs opulentissima* and troubles about dealing out the booty(20.1-10, 21.14-15, 22.1-2, 8); Camillus praying like Achilles when forced into exile because of *praeda Veientana*(5.32.8-9).

Since for a Roman in 403 BC to use a mythological example is unimaginable and Appius never predicts the analogy between the two wars, the exemplum should be appreciated in literary or narrative terms: its function seems to highlight the analogy for the readers. If so, however, it is remarkable

that there is one missing point in the Veientan war: woman as cause of war. This aspect could have been most appealing to Livy's readers, seeing that (1) Helen as *causa belli* is almost a literary cliché (Hor. *Ep.* 1.2.9; Prop. 2.3.35-36; Ov. *Am.* 2.12.17-18, A.A. 3.253-54; cf. Verg. *A.* 6.93, 11.479f.), evoking the image of Cleopatra, that (2) *una mulier*, the phrase used there, is highly impressive, as appearing in Enn. *Trag.* v. 47 apud Cic. *Div.* 1.114 (=Cassandra's prophesy about Helen), Cic. *Clu.* 15 (quot. Quintil. *Inst. Or.* 4.2.105) (=Sassia), *Cael.* 47, 51 (=Clodia), and Prop. 4.6.65 (=Cleopatra), and that (3) 'all troubles began with a woman' (1.46.7) is a recurrent motif in Bks.1-4: Lavinia (1.2.1-6), the Sabine women (1.9.1-13.5), Tullia - Lucretia (1.46ff.), Veturia (2.40.5-9), Verginia (3.44ff.), and the maid of Ardea (4.9.1-11) (also cf. Fabia minor (6.34.5-11)).

Livy assigns Appius the role of orator speaking for the interests of the senate, his first speech suggesting that the senators break the power of the plebeian tribunes through the veto of their colleagues (4.48.4-10), his second (which includes the *exemplum*) also countering the tribunes' move as Livy introduces him as an equal opponent to them with reference to the first speech (5.2.13-14, 7.1), and his third claiming that the money captured at Veii go to the treasury when Camillus referred the matter of booty to the senate.

Appius' intention, however, is for the good of the whole nation and not to suppress the plebs as he himself says in his fourth speech (6.40.5). His third speech loses to P. Licinius', but this loss turns out to be crucial to the fortune of Camillus, that is, of Rome. Licinius looks like a good arbitrator, the first military tribune elected from the plebs, bringing an end to the serious trouble caused by the tribunes (5.12.7-9, 12-13), and elected again without his seeking office as the senate had no objection (5.18.1). His opinion that whoever wants a share in the spoils get to the camp at Veii, however, intended to conciliate the plebs with the gift, made the senate plebeian (5.20.10). Due to those first seeds of greed sown by this conciliation Camillus incurs people's hatred (5.22.1-2, 23.8-12), and finally he, the only human aid against the Gauls, goes into exile (5.32.7-9). Another cause of people's hate against Camillus is linked to Appius' first speech; Camillus openly rebuked the plebs and the senate for doing away with the veto of the tribunes (5.29.6). It looks as if the action and hardship of

Camillus were to prove that the words of Appius had been pointing in the right direction.

His second speech is parallel with Camillus' at the end of Bk.5 in form and content, and here I would call attention to the incidents after each speech, the news of the disaster at Veii and the voice of a centurion accepted as an omen, which not just decided the matter but inspired the Romans to do more than restore the loss caused by the fire. The news from Veii and its consequences are, however, depicted as sudden and unexpected happenings with the voluntary actions on the part of the knights and the plebs followed by the senate (5.7.1, 4, 6) , whereas to the centurion's voice, *opportune emissa*, the senate took the immediate action of *se accipere omen*, to which the plebs gives a simultaneous approval(5.55.1-2).

It would be helpful here to compare two other divine voices appearing in Bk.5: Iuno Regina and Aius Locutius. It is a mere rumor that a voice of the goddess was heard to say she would be pleased when moved from Veii to Rome, but, at the same time it is the tradition accepted among the Romans (*accepimus*) that she was transferred as easily as if she just followed(5.22.5-6). The negligence of the voice which warned against the Gauls(5.32.6-7) was costly to the Romans; after regaining Rome they make atonement and dedicate a temple to the new god(5.50.5, 51.7, 52.11). These episodes seem to stress an active recognition of celestial voices as critically important to the welfare of Rome.

Now the passage from Ennius quoted of *una mulier* may be also helpful; Cassandra's prophesy about Helen was never believed. In this respect it is, I think, suggestive that the rejection by the senate of Appius' opinion in his third speech marked the first step to Rome's downfall; his voice also sounds like what they should listen to. We may find a similar function in the exemplum. 'A woman as cause of war', though one missing point in the analogy between the two wars, should have been strikingly appealing to Livy's readers, then it could be a signal for them to listen to as a warning against a woman like Cleopatra. This is surely out of the immediate context, but it accords with the nature of the omen, κληδών, with a meaning which depends on the person who is to receive it, no matter what sense the speaker intended.

"Hashire Meros" and Dionysius Legends

Masahiro Gonoji

A famous short story by Osamu Dazai, "Hashire Meros" and a nursery tale by Miekichi Suzuki are both based on the same Greek story known as 'Damon and Pythias,' one of the anecdotes concerning a tyrant of Syracuse, Dionysius. This paper attempts to survey the Dionysius legends contained in Suzuki's work, especially the Damon-Pythias story, and to give a new point of view to Dazai's story.

Suzuki's work is a collection of seven legends about Dionysius. It is unique in containing not only famous legends, like 'Damocles' sword,' but also minor ones. His direct source is untraceable, but these anecdotes are extracted probably from Diodorus Siculus, Cicero, and Diogenes Laertius.

A lot of classical authors recount the Damon-Phintias story. There are some differences among them. Remarkable differences are: 1. which is sentenced to death, and which becomes a hostage; 2. the reason of the punishment; 3. the reason for requesting the release; 4. the period of the release; 5. whether the two accept the king as their third friend. Considering these points, Suzuki's version seems to be from Diodorus. The Damon story in Hyginus and that in Polyaeus are rather different from the other authors, in the protagonists' name and the reason and the period of the temporary release. In addition to that, there is a quite peculiar element in Hyginus that a torrent blocks the protagonist's way back to the tyrant.

Authors of posterity used the Damon story for their literary works. The most famous is Schiller's ballad, "Die Bürgschaft." He wrote this ballad from Hyginus' version. He took over its peculiarities and made his work more dramatic. Later he revised the ballad, changing the title to "Damon und Pythias" and the name, 'Moros,' in the second verse to 'Damon.'

Dazai wrote his short story using a Japanese translation of "Die Bürgschaft" based on the text before revision and the annotation attached to it by the translator. Basically he followed Schiller faithfully, but he added a lot of new

elements. The most remarkable is that he made the protagonist a shepherd living in a village. This setting suits the 'three days' release of Hyginus and Schiller. Besides, the characterization of the protagonist as a simple and honest person, significant to the plot and theme of this work, depends on this setting.