SUMMARIES

Demosthenes' Oratory——Dionysius' Ear

Akiko   Kiso

Demosthenes (384-322 B.C.) has kept the unchallenged name as first and foremost of the ancient Greek orators, which means that his speeches well deserve attention not only as delivered "live" to the citizens of the democratic Athens of the fourth century B.C., but also as literary works which stand up to various demands of artistic criticism of different ages and cultures.

Among the ancient critics who appreciated Demosthenes' speech was Dionysius of Halicarnassus, who arrived at Rome around 30 B.C. to become a tutor of declamation. Declamation at that time not only constituted part of the educational program for the youth of the upper class Romans but also was very popular as a sort of entertainment in which the performances of professional declamators attracted the audience just as the recitals of popular singers did. In such circumstances Dionysius who used the speeches of Greek orators as model material in his tutorial of declamation was in a favorable position to discover one of the keys to the miraculous power of Demosthenes' speech---euphony.

Dionysius examined how his sentences were composed and found that the word arrangement in the composition was the secret of the phonetical beauty and charm of Demosthenes' speech. The orator proved to be the best exploiter of the linguistic characteristics of Greek language which allows considerable license in word order without contravening grammar. The orator could provide euphony in his speech as in poetry without losing clarity of speech which is the vital prerequisite in persuasion.

Towards Popular Culture in Homeric Poems

Martin Ciesko

In this paper, I pinpoint some of the problems that we face if we try to use Homeric poems as evidence for contemporary popular culture.

Sections 1 and 2 briefly discuss both the context of epic performances and the subject matter of the genre that is in many ways diametrically opposed to the improvised popular culture. It is only for some clearly defined literary effects that the poet may wish to bring into his epic poems glimpses of contemporary life outside the conventional heroic world. I note, for instance, the role of harvest festivities and dance, very important in folk culture, and the way Homeric poems use such symbols with a particular literary intention. This serves to show the problems of taking our poems as documentary evidence of the world in which Homer lived.

In Section 3, I give two examples out of many that seem to me to point to a certain pattern at an age of artistic flowering when the poems were reaching their final stage. At the time of the great flourishing of arts, it was only natural that many religious symbols were reused merely for their artistic interest, or that famous eastern stories helped to shape Greek literary genres. The same trends must have held true not only for the epic, where we can follow them, but also for contemporary culture in general. Both the examples I adduce enjoyed a long life and eventually found their way even into dramatic genres. Could we assume that popular culture played any role in preserving them for such a long time?

An interest in *mimesis*, assumed identities, cheating, acting, and the act of watching, are all part of literary narrative techniques. Moreover, *mimesis* played a great role even beyond literary genres in archaic Greece (for instance in cultic practice). Consequently, it is difficult to establish a direct relationship with popular culture that may have likewise played with *representations* of various kinds. While aware of the problems of such evidence, I point at some examples of the language that may carry a memory of seeing performances, perhaps even an attempt at competing with them (Section 4). This is of course a debatable

point on which more work needs to be done. An interest in both archaeological material and comparative cultural studies is essential, I think, in exploring these matters further. In perusing Homeric poems, it becomes immediately obvious that they are made up of elements from all sorts of sources. They attest to both the great artistic flowering of the time at which the poems were completed, as well as to the genius of the poet who effortlessly managed combining such heterogeneous material into an unsurpassed whole.

Foreshadowing Techniques in Ancient Literature

Tetsuo Nakatsukasa

The last lines of quatrains of the Nibelungenlied often predict misfortunes of the characters or the tragic ending of the story. (ex.gr. I.6 They....were served in high honour....till their dying day, when the enmity of two noble ladies was to bring them to a sad end. tr. by A. T. Hatto). In comparison with subtle foreshadowings in modern novels, the prediction in medieval epic is straightforward. Is this a characteristic of literature in its infancy or of orally performed narratives? Going back to ancient literature, we may find a variety of foreshadowing devices, some of which predict only the results of particular actions, while others foreshadow the denouement of the whole story. The devices of prediction consist of authorial comments, dreams, similes and paradigms of mythology, while the foreshadowing techniques include prologues of Euripidean tragedies, oracles, pictures, patterning and so-called ring-composition. In this paper a preliminary collection is made of the different devices as seen in Homer, Herodotus and the ancient novels, with a view to further analysis in the future.

Horace's ninth Epode——from Epodes to Odes

Tsutomu Iwasaki

This paper interprets Horace's ninth Epode and especially attempts to clarify the meaning of *curam metumque Caesaris rerum* (37).

We can divide the poem as follows from a temporal point of view.

1- 6	(future) symposium
7-10	(past) the defeated——Pompeius
11-20	(present) the enemy——the soldiers
21-22	(future) triumph
23-26	(past) the victor——Marius, Scipio
27-32	(present) the enemy——the commander
33-38	(present) symposium

While the symposium requested in the first part and the triumph expected in the middle are in the future, the symposium in the last is held at present. The tone of the poem is getting higher from the first half to the second with the Steigerung (symposium → triumph, the defeated → the victor, the soldiers → the commander), but at the last the poet's thought comes back to the present situation and he seeks to banish the anxiety and fear by drinking wine. This last part is inharmonious to the whole structure of the poem and therefore notable.

The poet, waiting for the symposium of celebration, recollects Caesar's past victory and describes the defeated commander mockingly (7-8). Then, turning to present, he speaks of the disgraceful conduct of Antony's soldiers in a more invective tone (11-16). This tone, however, changes with the description of Antony's foreign cavalry and fleet whose desertion seems to have exerted a considerable influence on the issue of this fight (17-20). The poet, convinced of Caesar's victory, asks the god of Triumph for the triumphal procession (21-22) and sings an encomium.

In the first part the poet refers to the music as one of the necessary elements for the symposium (5-6). Playing together the lyre (Doric melody) and the pipes (barbaric melody) reminds of Pindar's words (*Ol.* 3.8-9) and Horace's later phrase (*C.* 4.15.29). Accordingly the poet hints his own manner of singing

here. Doric music, which is usually regarded as manly, expresses bravery, while barbaric music, if it means Phrygian one, is regarded as languid and suitable for a symposium. The mixture of Doric music and Phrygian one suggests this poem itself, which praises a victory in a sympotic song.

The poet, craving a triumph, turns to past again and sings an indirect encomium by comparing Caesar with the past victors (23-26). *Africanus* (25) could be taken as either Scipio and *sepulcrum* (26) could refer to the poetic monument, that is, Ennius' *Scipio* (Mankin, 175). In addition, the epic diction is conspicuous here and in the next part (periphrastic *virtus* 26, *punico / lugubre mutavit sagum* 27-28, *centum nobilem Cretam urbibus* 29). In 27-32 the flight of the enemy is described as a hard navigation full of danger (*ventis iturus non suis, / exercitatas aut petit Syrtis Noto, / aut fertur incerto mari*).

When the poet's conviction of the victory has been confirmed and his praise of Caesar is heightening, abruptly he asks for wine to allay his anxiety for Caesar's affairs (33-38). His demand seems strange, but he has just showed the great hardship in the war, although the enemy is suffering from it. Watching changes in the situation of the war and the vicissitudes of men's fate, he seeks his firm standpoint as a lyric poet. As a result, now he desires to banish his worries by drinking. From a lyric standpoint, Caesar's affairs, including his victory, are expressed as anxiety and fear.

In this last part, too, there are hints as to composing poetry. *Chia vina aut Lesbia* (34), echoing the line 6, is associated with the music. *Lesbia* probably suggests Alcaic and Sapphic meters used in *Carmina*. Also, *fluentem* (35) is a medical term here, but the verb *fluo* was used to express Lucilius' manner of composing poetry (*S.* 1.4.11), which reminds of Callimachus' expression (Hymn. 2.108-109) comparing an epic poem to a big river. In contrast to this word, *metire* (36), echoing *coerceat* (35), suggests a well-regulated style of poetry. This poem's tone has changed from iambic and invective in the first half to epic and panegyric in the second, but at the last he suggests that praise in an epic style is not his manner of singing. On the other hand, an iambic style is not enough for his composition any longer. *dulci* (38) shows that it is an elegant style of lyric meters that he seeks. The anxiety and fear about Caesar's affairs must be solved with lyric poetry and lyric wisdom.