



Title	欧文要旨 神話学研究 第1号
Author(s)	
Citation	神話学研究. 2017, 1, p. 131-136
Version Type	VoR
URL	https://hdl.handle.net/11094/66987
rights	
Note	

The University of Osaka Institutional Knowledge Archive : OUKA

<https://ir.library.osaka-u.ac.jp/>

The University of Osaka

SUMMARIES

The two passages of the bugonia in Vergilius' *Georgica* 4

Tsugunobu UCHIDA

Of the two descriptions on the bugonia, the one (*G.* 4. 284-285, 287-314) characterizes it as a traditional, habitual (284 iam saepe) method, resorted to until today (294 iacit, etc.), and locates its occurrence in Aegyptus (287 Pellaei gens, etc.). It seems to have been an 'orthodox' account about it, told from old by Democritus, Varro, etc. The other (properly 538-558, with preceding accounts 283, 285-286, 315-537) talks of it in a mythological aition (283 inventa, 315 Quis deus hanc ... extudit artem, etc.), as occurred in faraway past when Apollo's son Aristaeus 'invented' it. The location is set in Greece, in the beautiful Peneus, which would have itself evoked considerable admiration from the Romans. This description with its mythological time-setting and aura would depend as a whole on Vergilius' invention. Aristaeus, who is bidden to hope for heaven (325, 358sq.), and who miraculously regenerates the bees (metaphor for the Roman people), may be deemed to recall basically Octavianus, who is called upon, as on other passages, in the end of the *Georgica*. It is an illustration of the mythologic-poetical invention and glorification of the theme, evinced by the poet.

From *Georgics* to *Astronomica*:

Manilius' 'Contradiction' and Poetic Tradition

Tetsufumi TAKESHITA

In the past, Marcus Manilius, the author of *Astronomica*, was referred to as 'a Stoic combating an Epicurean' (Cruttwell); however, recently some scholars have shown that there are many poetic and intellectual traditions behind his didactic poem.

Katharina Volk is one such scholar who has shed light upon some 'contradictions' of the poet in her paper ('Pious and Impious Approaches to Cosmology in Manilius'): According to Volk, Manilius reveals himself as a pious agent of the universe (*mundus* or *deus*); his celestial travel is in harmony with heavenly bodies and the *mundus* rejoices in the poet's songs (2. 142). Nevertheless, his attitude to the cosmos appears to be violent and impious sometimes, especially when he describes the progress of civilization and the superiority of human reason (*ratio*). In the proem of the first book, the

poet attempts to draw down (*deducere*) from heaven by using the metaphor of gigantomachy, which has its origin in Plato's *Sophist* (246A). Consequently, Volk attributes this 'contradiction' to the eclecticism of the poet.

Volk's conclusion, *prima facie*, seems to be very convincing; however, such a tension between *natura*, the Stoic equivalent for *deus*, and human beings can also be found in Vergil's *Georgics*. Although under the influence of Lucretius, the Mantuan poet looks at the progress of human civilization from a somewhat ambivalent point of view: the *labor* owes its origin to the will of Jupiter and it is necessary for the development of various arts. However, on the other hand, he does not forget to insert a negative adjective, namely, *improbis*. Vergil considers rustic life as Saturnian, that is, that of the golden age; at the same time, however, he depicts agriculture as a struggle against nature.

If we take this complicated attitude into account, the 'impious' approaches in *Astronomica* could be interpreted in a different way: Manilius imitated and developed Vergil's ambivalence between mankind and nature. As a consequence, it may turn out that the alleged 'contradiction' is not a result of eclecticism, but should be considered in itself as a poetic tradition, which Manilius inherited from his predecessor.

Das Grundmotiv von Thomas Mann: Zur Nietzsche-Rezeption in den *Buddenbrooks*

Yoko BEPPU

Apollon wurde von Homer in der *Ilias* auch als „der fernhin Treffende“ bezeichnet. Als Phoibos Apollon personifiziert er ab dem 5. Jahrhundert v. Chr. zugleich den Sonnengott Helios. Nietzsche versteht Apollon als Lichtgott und schreibt ihm die Eigenschaften des Sonnengottes zu und nicht die Aggressivität des „fernhin treffenden“ Apollon. Die produktive Aufnahme von Nietzsches Gegenüberstellung des Dionysischen und des Apollinischen ist ein ästhetisches Grundprinzip in den Werken Thomas Manns. Die Forschung zur Nietzsche-Rezeption bei Thomas Mann hat diesbezüglich den Schwerpunkt vor allem auf die Ausprägung dieses mythologisch-psychologischen Grundmotivs im Bezugsverhältnis von Manns Novelle *Tod in Venedig* und Nietzsches *Geburt der Tragödie* gelegt. In Ergänzung dazu versucht die vorliegende Arbeit, das Grundmotiv des Apollinisch-Dionysischen in seinem Roman *Buddenbrooks* noch deutlicher herauszuarbeiten.

Die Rede von Formen und Masken in den Briefen Thomas Manns an den Kunsthistoriker Otto Grautoff verweist auf die Individuations-Figur des *principium individuationis*, in der das dionysisch-apollinische Prinzip verstärkt in Erscheinung tritt, insbesondere im Kontext der Novelle *Der kleine*

Herr Friedemann, wo sich Referenzsignale auf die *Geburt der Tragödie* finden. Aber nicht nur die vielgestaltigen Formen und Masken der Figuren von Friedemann und Gustav von Aschenbach bringen dies zum Ausdruck, sondern auch die Grundstrukturen im Roman *Buddenbrooks*.

Das dionysisch-apollinische Motiv macht sich vor allem in der Darstellung des Lichts bemerkbar und sowohl bei Friedemann als eben auch bei Thomas Buddenbrook sind die Eigenschaften des Apollinischen in den Momenten des Stillstands und die des Dionysischen in den Bewegungsmomenten wahrzunehmen. Wie ich in meiner Arbeit darlege, zeigt sich das zum Beispiel insbesondere im konfrontativen Wechselspiel zwischen den einfallenden Sonnenstrahlen durch das Dachfenster und der dionysischen Musik sowie den menschlichen Stimmen im Treppenhaus. Diese Zustände im Roman verkörpern in ihren Grundzügen die Wesenseigenschaften von Apollon und Dionysos.

Am Ende meiner Untersuchung komme ich zu dem Schluss, dass sich im übergreifenden Motiv der „Heimsuchung“ die unterschiedlichen Ausprägungen des apollinischen Form- und Ordnungswillens und der dionysischen Rauschhaftigkeit sowohl in den beiden Novellen als auch in Manns Roman *Buddenbrooks* kritisch in Beziehung setzen lassen.

Hippolytus' culpability:

Is he to be seen culpable?

Hiroshi HORIKAWA

Why is Hippolytus to be destroyed? Many readers of Euripides' *Hippolytus* will have such a question. A repeated answer: because he has some abhorrent defect in his character and for the defect he is justly destroyed — he is culpable. This view has been supported by many critics, but I think that it misses the mark. This article aims to show some points that make us hesitate to take Hippolytus to be culpable.

First, Hippolytus appears on the stage as an extraordinarily beautiful adolescent, who is a special companion of the goddess Artemis. This companionship is not only recognized by her but also the goddess Aphrodite, which will mean that he *really* has a special relationship with Artemis. And the adversarial relationship between the two goddesses is shown to us throughout the drama. This should lead us to consider Hippolytus' rejection of Aphrodite as understandable — he is not to blame. He cannot admire Artemis and Aphrodite.

Secondly, Hippolytus' notorious criticism of Phaedra, whose extraordinary severity is often explained as suggesting his narrow-mindedness, tells us that he has very similar characteristics to his stepmother. This similarity is shown through many echoes of their words, which will lead us to think

of the way we see the two characters — if Phaedra is to be seen as virtuous, Hippolytus also seems to be seen from a positive viewpoint.

Thirdly, we should note how the scene of confrontation between Hippolytus and Theseus is constructed. In that scene, Theseus believes that his wife is saying the truth in her slandering letter (*deltos*) which he has just discovered, and will not listen to his son at all. Theseus' reproach is totally based on misunderstanding of his son and Hippolytus has no choice but to resort repeatedly to his characteristics, which have been shown to us in the course of the play, to assert his innocence. This situation will lead us to have great sympathy for Hippolytus, who is exceptionally beautiful and has many characteristics common to Phaedra, who is very virtuous woman in this play.

ピロストラトス『テュアナのアポッローニオス』における語り手の物語介入について

勝又泰洋

本論文の目的は、ピロストラトス（後 170～249 頃）の虚構の伝記『テュアナのアポッローニオス』における一人称の語り手が、自らの物語のなかに「私」として介入する仕方とその機能を明らかにすることである。

『アポッローニオス』は、ピュータゴラス派の哲学者アポッローニオスの世界旅行の様子を描いた作品である。本作序論部において、語り手は、自らの物語が、アポッローニオスの旅行に随伴した男ダミスによって作成された文書の「書き換え」（*μεταγράψαι*）バージョンである旨、読み手に説明をする（1.3）。研究者たちは、このメタナラティブ的枠組を、当時流行した「文書捏造」（英語で‘pseudo-documentarism’と呼ばれ、実際には存在しない文書がでっち上げられ、作品はその文書の記述に基づく、とする創作テクニックのこと）のひとつととらえ、これが本作品の虚構性にかんして重要な意味を有していることを指摘する。筆者もこの見方に異論はないものの、これのみで探究を切り上げてしまえば、本作にまだまだ多く張り巡らされているはずの複雑な仕掛けを見逃すことになってしまうと考えている。

そこで本論文では、上でも触れた本作のキーである動詞 *μεταγράφω*（「書き換える」）の具体相を把握するという意図のもと、その「書き換え」の仕事に従事する語り手「私」が、物語中で自らをどのように登場させているのか探っていく。筆者の分類法にしたがえば、語り手による物語介入のタイミングには三つの種類がある。すなわち、①「ダミス文書」以外の情報源に言及するとき、②自らの語りの手続きにコメントを加えるとき、③特定の主題について自分の意見を述べるとき、である。

本論文の主たる作業は、以上のごとく三種類存在する語り手の物語介入の具体例をひとつひとつ丁寧に見ていくことである。そこから浮かび上がる語り手の像は決して単純なも

のではないが、少なくとも言えるのは、語り手は、「ダミス文書」の大人しい筆写人ではなく、方々で出しゃばるずうずうしい編集人だ、ということである。これが、μεταγράφω という語によってあらわされた事柄のひとつであると結論づけたい。

**Pilate's Episode in Vida's *Christias*
as 'The Story of the Conflict between Human Being and Religion'**

Shota KOZUKI

Pilate's episode is the largest section in Vida's Christian epic *Christias*. In this episode, Roman Pilate is attracted to Jesus and tries to save him from charges of Jews. However he cannot restrain furious Jews, at last he himself decides to execute Jesus. Making use of various texts, Vida composes this episode uniquely. Especially, Vida describes Pilate's changes of mind in an impressive manner. Pilate's mind is attracted to Jesus by seeing Jesus's figure and listening to the story about Jesus. In addition, Vida describes the scene of Pilate's failure of the defense for Jesus in the manner of ancient (Greco-Roman) epics. Pilate who firstly tried to persuade Jews by speeches decides to release Jesus by force. In this decision scene, he seems to be the hero in the ancient epics. And its close, i.e. Satan's throwing Fear and Pilate's surrender is also similar to the description of changes of mind in ancient epics. In this series of Pilate's episode, we see the difficulty between human being and religion. Pilate is a very follower of Jesus and shows pathos for Jesus. However, by Vida's many implications, we recognize that Pilate is essentially the habitant of polytheistic Roman world and doesn't understand what Jesus is truly. Therefore, we can read this episode as a sort of the story on the conflict between human being and the religion.

The Poet and the Muses in Horatius' *Carmina* 3. 4

Maya NAKAMURA

This paper aims to show how the relationship between the speaker and the Muse(s) is represented in Horace's *Odes* 3. 4, and how it plays a significant role for the unity of this poem.

The speaker first shows his autobiographical story reflecting those of Greek forerunners in lyric poetry (1. 9-12). He emphasizes the special protection of gods so that Camenae, who are suitable for Italian theme and his lyric poetry, would help him. The speaker appears to be a choral lyric poet, who teaches boys and girls (such as those in *Carmen Saeculare* or the female speaker in *Odes* 4. 6) to sing

and perform his poetry. Also, he eagerly asks for divine help since he sees a difficulty, implied in the end of the previous poem (*Odes* 3. 3. 69-72), fitting the grand (*longum*) subject to his small measures (*parvi modi*).

The space between the poet and the Muse(s) was private and excluded at first, but as he invokes the Camenae, the poet goes outside his rustic region in order to expand the territory of the Muses. The poet asks Calliope to come down from heaven to earthly Sabini, which has not only the function to connect 'Horace' the poet and the Roman society but also the appropriateness for the encounter with Muse(s). The movement from the upper to the lower is expressed in the poem as whole by, for example, using the geographical images of Italian landscape.

The gentle counsel (*lene consilium* 41) given by the Muses exercises its power through the battlefield of gigantomachy, supported by Apollo as a god of poetry, and even in the underworld. This shows that the power and the gift of the Muses extend to all over the world, and make the poem united as a whole.