



Title	貞淑・誘惑・懇願：錯綜するパイドラー：オウィ ディウス『名高き女たちの手紙』第4歌
Author(s)	西井, 炙
Citation	文芸学研究. 2009, 13, p. 45-66
Version Type	
URL	<a href="https://hdl.handle.net/11094/50884">https://hdl.handle.net/11094/50884</a>
rights	
Note	

*The University of Osaka Institutional Knowledge Archive : OUKA*

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

The University of Osaka

Chastity, Seduction, Entreaty  
Complex Phaedra in Ovid's *Heroides* 4

Sho NISHII

Ovid's *Heroides* 4 is a letter from Phaedra to Hippolytus. Their myth is well known from Euripides' tragedy, so researches on *Heroides* 4 have concentrated on the uncovering of phrases which suggest the tragic end of Phaedra and Hippolytus' story. Such researches are insufficient to appreciate *Heroides* 4 as a whole. *Heroides* 4 is composed as a letter and we can see Ovid's own Phaedra in it.

*Heroides* 4 consists of three main phases: Phaedra makes approaches to Hippolytus, emphasizing that she is chaste (1-84); then she openly tries to lead him into temptation (85-148); and finally she suddenly begins to implore him to have pity on her (149-76). Through the first and second phases Phaedra becomes more and more outrageous, while in the third phase she abruptly feels humiliated.

In each phase, Phaedra refers to Jupiter, Venus and Diana. As the phase changes, she shifts her viewpoint when referring to those gods. Phaedra denies Jupiter as an adulterer (31-6), but admires his rule in regard to sexual relations (129-34). And while she refers to him as the lover of her grandmother (55-62), she also refers to him as a powerful god (157-62). Phaedra thinks that Diana is the most important deity for her (37-40), but connects her with Venus (87-102). Finally she thinks that Venus is the most important god for her (167-70). These references to gods are expressions of her changes of mind as she writes the letter.