



**Yasunori Kasai, editor. Dancing Wisteria-Essays in Honour of Professor Masaaki Kubo on his Ninetieth Birthday: Vol. 1, Life and Works of Professor Masaaki Kubo, Vol. 2. Bibliotheca Wisteriana, Tokyo 2020.**

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**I. Introduction**

This box set consists of two volumes. The first volume contains 16 essays written by the former students and colleagues of Professor Masaaki Kubo including three foreign professors. The second contains the transcription of the recordings (oral history) of Professor Kubo, his biography and publications since 1953 to the present. The list of the essays in the first volume is as follows:

1. Attis in Catullus (Tsuneo Nakayama)
2. Words and Honour of Achilleus with special reference to Book 9 and Book 16 of the *Iliad* (Shigenari Kawashima)
3. On two Homeric conjunctions/adverbs, on ἐνθα(Od. 1. 11) and ὡς (Il.9.118) (Makoto Anzai)
4. The Idea of the *Barbaroi* in Plato, -Its Ambivalence- (Teruo Mishima)
5. The Semantic Structure of "amicitia" and the Significance of "tubby Minerva" (Yasunari Takada)
6. Horatius, *Epist.* 1.19.19-34 (Yoshihiro Oshiba)
7. On the "Byzantine Triad": between the Philology and the Theology (Manabu Akiyama)
8. Talking on the beach: Ovid *Ars.* 2.123-144 (Taro Hyuga)
9. On the prophecy to Laius: Stoic and Middle Platonic theories of fate (Tomohiko Kondo)
10. New Thoughts on Euripides' *Electra*, for Kubo-Sensei in Appreciation (Elizabeth

Craik)

11. ACHAEUS' OLYMPIAN SYMPOSIUM (Malcolm Davies)
12. Ancient Colometry?: The representation of the *Oresteia* in Codex M (Kiichiro Itsumi)
13. Libri Juridici Jacobi Goyeri – A Preliminary Study- (Yasunori Kasai)
14. Some Questions on the *Acharnians* of Aristophanes: Names of Amphitheos and Dikaiopolis- (Hiroshi Notsu)
15. Knowledge (and Power) in Plato's *Charmides* (Christopher Rowe)
16. A Note on the Location of the Caucasus on Io's Journey in the *Prometheus Bound* (Yoshinori Sano)

The articles from 1 to 9 are written in Japanese while those from 10 to 16 are in English.

As is shown above, the range of the topics are very wide. It spreads over both in Greek and Latin, of course, from Homer and Tragedy to the Classical Reception in the Byzantine and the Early Modern times, and from Philosophy to Law. This reflects the broad interests in research and teaching of Professor Kubo. Unlike classics faculties or departments of western universities, the department of classics at the University of Tokyo, established in 1969, of which the first and founding professor was Professor Kubo, had (and has) the only one chair of classics with few part-time teaching posts. At one time he said to me that he never used the same author's same texts twice during his professorship, which means that he changed the texts of the classical authors for reading classes every year. For example, in 1978 one of his chosen authors and texts was Dodds' *Gorgias* and in 1979 that was Kassel's Aristotle's *ars rhetorica*. The very rough summary of each chapter is below.

## II. Volume 1

In Chapter 1, Nakayama attempts to interpret Catullus 63, *Attis*, from the points of view of metre and gender and argue for the readings of the manuscript V against those of the modern editions.

In Chapter 2, to the previous interpretations of A. Parry and Jasper Griffin, Kawashima offers an alternative interpretation which can resolve Achilles' contradicting usages of the words meaning the honour through the contextual readings of the Book 9 and the Book 16 of the *Iliad*.

In Chapter 3, by offering a thorough reading based on the analysis of the syntax, Anzai

takes *entha* at *Od.*1.11 as Demonstrative-Locative-Adverb, not as Temporal-Relative-Adverb (Heubeck and Pulleyn) and *hos* at *Il.*9.118 as Demonstrative Adverb, not as Relative-Adverb.

In Chapter 4, Mishima points out an ambivalent attitude of Plato towards the *Barbaroi* by arguing that in *Republic* (469b8-c7) Plato draws a distinction between the Greeks and the *Barbaroi* in their nature (*physis*) whereas in *Alcibiades* and the other passages in *Republic* as well Plato draws a distinction not between the Greeks and the *Barbaroi* in kind but between the free and the slave of the individuals no matter whether he/she is a Greek or not.

In Chapter 5, Takada explores the notion of *amicitia* which is multi-tissued throughout Cicero's *Amicitia* by the close reading of the text and with special reference to the notions of *memoria*, *sapientia* and *virtus*.

In Chapter 6, to the previous and opposing interpretations of *Epist.*1.19. 19-34 (28 in particular) by Fraenkel and MacLeod on the one hand, and Nisbet-Hubbard and Mayer on the other, Oshiba offers an alternative reading, which is that Horatius here declares the innovative nature of his iambic poems in a different way from the innovation done by Sappho-Alcæus towards Archilochus' iambic.

In Chapter 7, by drawing our attention to the 'Byzantine Triad', such as *Prometheus Bound*, *Seven against the Thebes* and *the Persians* by Aeschylus, Akiyama introduces intellectual activities and their contributions to the transmission of the manuscripts by Byzantine scribes and scholars (Byzantine humanists) in 13<sup>th</sup> and 14<sup>th</sup> century.

In Chapter 8, through the comparison between the lines of Ovidius' *Ars Amatoria* 2.123-144 with the scene of the talk on the beach between Odysseus and Calypso in Book 5 of the *Odyssey* and other Latin poets such as Propertius and Virgil, Hyuga offers an example for the intertextual reading between Greek and Latin literature.

In Chapter 9, with a full range of the discussions on the problem of the prophecy given to Laius by hellenistic philosophers, Kondo presents us another intellectual (hi)story which has not been offered before in classical studies.

In Chapter 10, Craik, who first met and talked with Kubo in June 1997 soon after her

appointment at Kyoto University as the first and only (up to now) foreign professor of classics in Japan, makes a parallel study between Hippocratic' work *On Diseases of Girls* and Euripides' *Electra* in terms of the presentation of the *parthenos* figure and reveals common elements when the marriage is delayed.

In Chapter 11, by introducing us Achaean's satyr play *Hephaestus*, Davies attempts to reconstruct the two stages of eating and drinking performed by Hephaestus and Dionysus in a satyr play with a help of vase paintings.

In Chapter 12, as an established scholar of the metrical studies, Itsumi attempts to make a case for the study of colon (which he calls 'colometry') by examining differences between the line divisions in MSS and the metrical theory in Codex M of Aeschylus (Mediceus Laurentianus 32.9).

In Chapter 13, being encouraged by the study of Jacobus Goyer (1650/1-1689), a Dutch lawyer and classicist discovered by Professor Kubo, Kasai attempts to edit the first five pages of Goyer's notebook of Justinian's Institutes on *iniuria* lectured by Matthaeus III at Utrecht University, as well as to reprint a catalogue of Goyer's Law Library.

In Chapter 14, Notsu offers an interpretation of Aristophanes' *Acharnians* in the context of the Peloponnesian war and with special reference to the meaning of Dikaiopolis (justice) in an ironic sense given by Aristophanes.

In Chapter 15, Rowe argues that Plato's *Charmides* should and can be read in its own right, from a point of view of knowledge of knowledge or knowledge and knowledge of ignorance in particular, no matter how the controversies among scholars are persistent.

In Chapter 16, Sano argue that shared hardships experienced by Io and Prometheus on the one hand, and sharp contrasts between them in terms of their awareness and endurance of their experience on the other are both magnified by the detailed descriptions of the places scattered and mentioned in *Prometheus Bound*.

### **III. The Life of Professor Masaaki Kubo**

The second volume consists of three parts. The first part is Professor Kubo's oral history, the five interviews taken from July 2019 to August 2020 were recorded and reproduced in this volume. The second part is the biography and the third is the bibliography of

Professor Kubo.

My own brief account of Professor Kubo's life and works will help the readers not only to appreciate his academic and personal life but also to envisage the environments in which the classical studies in Japan have developed since the second world war.

Professor Masaaki Kubo (久保正彰 hereafter just Kuno) was born in Hakushima, Hiroshima-City on 10 October 1930. His father was a banker and moved around the branches in Japan and China. Kubo spent most of days in his childhood in Kobe (Ashiya) and Osaka while in the wartime he stayed in his family origin's place called Furu-Takamastu (old-Takamatsu), near Takamatsu-city in Kagawa Prefecture in Shikoku Island, the South West of Japan.

Kubo's family origin can be traced back to, at least, the 17 century and one of his notable ancestors was Sokan Kubo (1710-1782), who was the first medical doctor of the Sanuki district (Kagawa prefecture) who went to study the Dutch medicine in Nagasaki. The connection between Kubo (family) and the Dutch scholarship had started in 18<sup>th</sup> century and after a long interval revived when Kubo found a copy of Jacobus Goyer' Homer (printed in 1517) in 1994 in Brussel.

After the Second World War, Kubo attended Seikei High School in Tokyo from 1946 to 1948 and left in January 1949 for America. Before entering Harvard College, Kubo joined Phillips Academy, Andover, for the preparation of entrance exams. He took Maths, Physics and German. The reason for choosing German is quite interesting. It was very fortunate that he was able to learn German directly from Professor Goro Kuraishi of Seikei High School who was one of the leading Germanists and compiled the German-Japanese Dictionary. This means that the standard of German scholarship in Japan before 1945 was very high. Many high schools before the war taught German as the most important foreign language.

When he was admitted to Harvard, he initially hoped to read Maths. But he changed his Major from Maths to Classics. If he had continued Maths, most of the Japanese contributors to the volume 1 would not have become classicists and the scenery of classical studies in Japan would have been significantly different. Kubo's teachers of Classics at Harvard included Professors Werner Jaeger and John H. Finley Jr.. In 1953

Kubo graduated from Harvard with Phi Beta Kappa.

After returning to Japan in 1955, Kubo decided to pursue a research career in Classics after some consideration. His first teaching post was English in 1959 at the University of Tokyo, not Classics. Indeed, the first chair of Classics was established at the University of Tokyo only in 1969 and occupied by Kubo himself. He also spent one year (1962-3) as a junior research fellow at the Center for Hellenic Studies which was newly established in Washington DC and where he met Professor John Gould (1927-2001) of Christ Church Oxford. They became close friends to each other.

Kubo was also heavily involved in the annual performance of the Greek tragedy in the early 1960s. Documents and interviews about this Greek Tragedy Performance were published in 2019 as a book of which Miku Sueyoshi writes a review in this journal.

Between 1969 and 1991 Kubo was Professor of Classics at the Department of Classics of the University of Tokyo and served as Dean of the Faculty of Letters from 1985 to 1987. He spent one term in 1984 as a Visiting Fellow at Corpus Christi College Oxford sponsored by Professor Sir Kenneth Dover who was President of Corpus Christi College at that time.

After the retirement from the University of Tokyo Kubo became President of Tohoku University of Arts and Technology from 1992 to 1998 which was newly founded in Yamagata city. He also became Fellow of the Japan Academy in 1992 and served as President of the Academy from 2007 to 2013 as well as President of the Classical Society of Japan from 2000 to 2001.

Kubo has been very influential to classical scholars and students in Japan since 1950s. However, I should like to call him a lone scholar. Up to the present he is still the only Japanese classicist who took an undergraduate degree in classics in the West and has obtained the chair of Classics in Japan.

Kubo married Sachiko Yonezawa in 1957 who was also a classicist and sadly died in 2017. They have two sons and one daughter. He is active and charming us as ever.

#### IV. The Major Academic Works of Professor Masaaki Kubo

Kubo's academic publications can be grouped into three categories. The first is essays

and books written in Japanese. This includes his studies of Homer and Hesiod, Tragedy, Thucydides and Ovid. The second is the Japanese translations of classical authors such as Thucydides, Aeschylus and Sophocles, among which his 3 vols Thucydides translation is a masterpiece. The style and the terminology of his Japanese translation both of Thucydides' narratives and speeches as well as very detailed footnotes have attracted classical scholars and beyond. The third is a kind of Classical Reception studies. As stated above, since he found a copy of the old Aldus edition of Homer 1517, he made inquiries of the owner (Jacobus Goyer) of that copy who made notes and corrections on the margin of each page and transcribed those notes and corrections. This study resulted in the edition of Jacobus Goyer's annotations of Homer.

Last, not the least, he and his wife bought all the books (including some manuscripts and early printed editions) of the late Charles Brink, Kennedy Professor of Latin at the University of Cambridge from 1954 to 1974. The Brink Library is housed in the Department of Classics at the University of Tokyo.

### **The Select Bibliography of Professor Masaaki Kubo Books**

*Backgrounds to Ancient Greek Thoughts -Hesiod and the Epic-*, Iwanami-shinsho, Tokyo 1973

*Ovidiana – Essays on Greek and Roman Mythology*, Seidosha, Tokyo 1978

*The Odyssey- the Legend and the Epic*, Iwanami-shoten, Tokyo 1983

*An introduction to the Classics – From Epic to Drama-* , Hosodaigaku, Tokyo 1988 the new edition, Chikuma-shobo, Tokyo 2018

*Essays in Greek and Latin Literature*, Iwanami Tokyo, 1992

*Jacobus Goyer, Jacobi Goyeri Annotationes in Homerum (Aldo 1517): transcription with bibliographical notes and Index Fontium*, Bibliotheca Wisteriana, Tokyo 2006

### Japanese Translations

Thucydides *The Peloponnesian War* 3 vols, Iwanami Tokyo 1966-1967 one of three general editors, *The Greek Tragedy* 14 vols. Iwanami Tokyo 1990-1992)

Aeschylus, *Agamemnon, Choephoroi*, in Iwanami Tokyo 1990

Kenneth Dover, *The Greeks*, Seidosha Tokyo, 1982

Article in English

'The norm of myth: Euripides Electra', in *Harvard Studies in Classical Philology*, 71

(1966), pp. 15-31

‘Classical Philology in Japan’, *La filologia greca e latina nel secolo XX-Atti del Congresso internazionale 1984*, pp. 669-684 (published 1989)

The English title, ‘Dancing Wisteriana (Toka-no-Tawamure), means that; in the garden of Kubo’s original family there was a set of shelves of gorgeous wisteria plant. Kubo told us that he saw exactly the same species of wisteria in the Siebold botanic garden (Phillip Franz von Siebold 1796-1866 who came to Japan and wrote ‘Nippon’.) at the University of Leiden. That wisteria looked (to Kubo) as if it is ‘dancing’, in the same way as his life is dancing.

This box set is distributed by the publisher called Bibliotheca Wisteriana. Anyone who wishes to obtain the copy, please send e-mail to: [yasunori.kasai@hotmail.co.jp](mailto:yasunori.kasai@hotmail.co.jp)





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