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Rachel Sternberg
Case Western Reserve University

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in the specific topics of individual chapters, this volume's penetrating exploration of a variety of evidence will prompt productive questions for further thought.

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Aaron Seider
College of the Holy Cross

Ruth R. Caston and Robert A. Kaster, eds.
Hope, Joy, and Affection in the Classical World.

Oxford: Oxford University Press, 2016. Pp. 296. Cloth
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This handsome volume in honor of David Konstan brims appropriately with insightful, authoritative scholarship of considerable breadth, spanning the classical world from Archaic Greek poetry through St. Augustine. A richly textured collection, it expands the category of emotion to encompass diffuse affect and attitudes such as goodwill or positive outlook. At the same time, its focus on hope, joy, and affection begins to counterbalance the grave and occasionally morose emphasis previous scholars have placed on negative emotions arising from situations of conflict, suffering, and loss (e.g. Braund 2003, D. Cohen 1995, Sternberg 2005). All foreign terms are translated and/or transliterated as needed. With the exception of the essay by Ed Sanders, the contributions are directed toward scholars and graduate students. The eleven essays fall into three sections: one on hope, the next on joy and happiness, and the last on fellow feeling and kindness.

The bottom layer in this Festschrift cake, as it were, is Hope. Observing that emotion metaphors furnish a helpful bridge between cultures, Douglas Cairns examines the metaphorical construction of *elpis* in archaic and classical Greek poetry. He deftly explores whether *elpis* even constitutes an emotion. Is *elpis* "hope," marked by fervent desire, or is it "expectation," a more rational calculation that can foresee bad outcomes as well as good ones? Some instances are ambiguous; in others, the context points clearly to one of those two meanings. Cairns concludes that our desiderative hope "is a distinct and prototypical sense of *elpis* in archaic and classical Greek" (44). And in those cases, he asks, is *elpis* helpful or destructive, i.e., bound up with folly and ruin? Cairns finds: "Homeric epic is a significant exception, but

in Hesiod, archaic lyric, elegiac and iambic poetry, and tragedy the imagery of *elpis* confirms that the moral and practical risks that it entails are at least as prominent as its positive motivating force” (p. 43). The pleasures of this nuanced essay are considerable.

Damien Nelis explores the “highly sentient” world of Vergil’s *Georgics* to demonstrate how all four books fashion a “passion-filled world of anger, fear, pity, and hope” (p. 46), thereby offering an important new way to measure the poem’s optimism/pessimism—through the emotional life of farmers. The heightened emotional intensity of the Book 4 tale of Aristaeus, Orpheus, and Eurydice is linked to emotional elements in the rest of the poem. Amid recurrent references to recent historical events that are enmeshed with the world of farming, Nelis detects a sense of hope in Caesar.

In “Torn between Hope and Despair,” Laurel Fulkerson examines narrative foreshortening and suspense in the five extant Greek novels, which offered ancient readers “an emotional rollercoaster safely removed from the troubles of real life” (75). Hopes in the Greek novel, unlike the rest of Greek literature, are generally fulfilled, at least for the protagonists, and Fulkerson discovers a strong correspondence between hope in the novel and Aristotelian analyses of hope.

The second layer, on joy and happiness, begins with an essay by co-editor Ruth Caston. Discussing the exuberance of joy in Roman comedy, she finds contrasting uses in Plautus and Terence. Joy has a social dimension in Terence: “[T]he focus is not simply on one person’s good fortune, but on how its arrival sets in motion a range of questions about others’ responses to it” (107).

Michael Putnam’s essay on *Horatius felix* explores the quality of felicity attributed to that lyricist in antiquity. In so doing, Putnam turns “what might at first seem a passive attribute, a blessed state of external or internal being, afforded by nature or fate, into something more active—a personal virtue, a salutary characteristic, that affects for the better whatever it creates or even touches” ([III n. 1]). Explicating *Carmen* 4.2 because it is directly concerned with poetics, Putnam draws attention to the repeated uses of verticality in the poem. For example: “Pindar, the grand Hellenic proponent of sweeping poetic utterance, takes wing heavenward like a singing swan. Glorious Greek bird yields to buzzing Italian bee as a supremely eloquent, ascending creature is contrasted with the lowlier, terrestrial insect, in Horace’s analogy for himself, as it makes the honey of carefully crafted art in the environs east of Rome” (118).

These next two essays both deal with concepts of joy in Stoicism. Margaret Graver, writing on Seneca and the *gaudium* tradition, finds that Seneca employs a

concept of wise joy very similar to that found in Hellenistic Stoicism. “[*G*]audium is [sometimes] an occurrent affective response in the wise person to objects like the safety of one’s homeland—that is, toward the sorts of objects Stoics call preferred indifferents” (135). Christopher Gill, analyzing positive emotions in Stoicism, finds that the wise person, while free from foolish emotion, nevertheless has affective states. Gill critiques work Adolf Bonhöffer did on Andronicus and Epictetus, and then devotes the rest of the essay to the *Meditations* of Marcus Aurelius, arguing that wise emotion is connected with *oikeiosis* (a form of appropriation leading to ethical development or self-transformation). Gill’s essay will most likely appeal primarily to his fellow philosophers.

Fellow-feeling and kindness constitute the third layer of the cake. In “Generating Goodwill and Friendliness in Attic Forensic Oratory,” Ed Sanders moves beyond the well-known tricks orators employed to arouse pity to consider the full range of methods used to shift the jurors’ feelings for or against the litigants. Sanders, who succeeds in making his essay accessible to undergraduates, seeks to understand *eunoia* or goodwill; for Aristotle, “goodwill is ... a one-way feeling, while friendship is reciprocal” (167).

David Armstrong uses new texts from Herculaneum to delve into the three tiers of Epicurean friendship. Disputing the claim that friendship is a mask for self-interest, he finds that, to the contrary, human beings can have friendships like those attributed to the gods (187); but we also share mutual obligation to one another. The *On Property Management* sheds much-needed light on friendship in the lower tier of the Roman and Italian elite. And finally, Armstrong weaves in Horace *Sermones* 2.6. In a nutshell -- we should take seriously what the Epicureans say about friendship, and in this *tour de force*, Armstrong shows us how.

Gillian Clark sets out to distinguish the different kinds of love and fellow feeling discussed by Augustine in *De Civitate Dei* 14. She furnishes a clear analysis, finely combing out distinctions in meaning and usage among terms including *amor*, *bona voluntas*, *caritas*, *dilectio*, etc. Emotions, she finds, are acceptable to Augustine: they are part of human nature, which is God’s good creation.

Finally, Martha Nussbaum puts a maraschino cherry on top with a reception piece on Mozart’s 1791 opera *La Clemenza di Tito*. She convincingly demonstrates that the opera, “a profound statement about mercy and the sympathetic imagination” (226), employs the egalitarian Classical rather than the hierarchical Judeo-Christian model of mercy. Nussbaum, herself a singer, catches every nuance of emotion in both music and libretto.

As yet another of David Konstan’s devoted admirers, I find this volume a fit-

ting compliment to the wise, generous, and brilliant man who has done so much to establish the study of emotion in antiquity and encourage younger scholars.

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Rachel Sternberg
Case Western Reserve University

David H. J. Larmour,
The Arena of Satire: Juvenal's Search for Rome.

Norman, OK: University of Oklahoma Press, 2016. Pp. 368. Cloth
(ISBN 978-0-8061-5156-4) \$34.95.

Full disclosure: David Larmour once encouraged me to expand a conference paper and submit it to *AJP*, then invited me to submit an abstract to a CAMWS panel he was proposing the following year.

It is a good time to study Juvenal. Hot on the heels of Catherine Keane and James Uden's 2015 monographs (*Juvenal and the Satiric Emotions* [Oxford] and *The Invisible Satirist: Juvenal and Second-Century Rome* [Oxford], respectively) comes David Larmour's stimulating book, which leads the reader on a dark tour of the Juvenalian corpus as it repeatedly exposes and explores "the permanently fractured subjectivity of the *civis Romanus*" (5). This "destabilization" of *Romanitas*, coupled with Juvenal's emphasis on the grotesqueness and permeability of the human body and his intentionally overwhelming "rhetoric of exemplarity," compels the reader to reflect upon the necessity of excluding an Other in order to define any identity (9, 13). Like Keane and Uden, Larmour situates Juvenal within his imperial context, not simply his generic context. Thus, references to Cicero, Martial, Pliny the Younger, Seneca, and Juvenal's satiric predecessors are most frequent, but Calpurnius Siculus, Ovid, Petronius, Statius, and Tacitus are brought into the mix as well. Indeed, Larmour's references are often positively Juvenalian in their number and variety.

Chapter 1, "Satires from the Edge," offers a persuasive close reading of the opening