

many centuries fails to do justice to the philosopher's ingenious recognition of the importance of tragic emotions and their powerful impact on audiences, an aspect of the plays by no means missed by someone whom Aristotle passed judgement on for misleading the public with his dubious teachings: the great sophist Gorgias, Euripides' contemporary, in his *Encomium of Helen* (9).

To come now to the chapter-length discussions of the plays, Ringer is to be commended for touching on a wide range of important debates in Euripidean drama; at the same time, his analysis of the core issues of genre, rhetoric, structure, gender, government, the Chorus and the gods bears in a timely fashion on contemporary discussions about morality, religion and politics. Certain examples will suffice. Ringer is right to suggest that the frequently misunderstood and underappreciated *Rhesus* is indeed a successful experiment carried out most probably by a young Euripides himself with remarkable dramaturgical finesse and proficiency. Equally instructive and illuminating is Ringer's understanding of *Alcestis*, a play justifiably deemed 'one of the greatest artworks we possess' (35); for in the splendidly dense discussion of the play's deadlocked conflict between human and divine values and concerns Ringer grippingly invites us to consider the heroic element of supernatural miracle in strong counterpoint to the fixity of what is touched by the gods. The same methodical revelation and regimentation of the deepening of the religious dimension of human endeavour appears in Ringer's treatment of such plays as *Medea*, *Heracles* and *Ion*, which all have an emphatic Athenian quality in their closing statements. The book ends with a wide-ranging reading of Euripides' most prominent yet least understood tragedy, the *Bacchae*, laying special emphasis on the plot's trajectory as a meditation of great moment on the mystery of the divine forces playing relentlessly around human life.

Overall this theoretically mature and always commonsensical and informative volume is a valuable contribution to the ever-expanding field of Euripidean studies. It is a work of high intelligence and exemplary scholarship, which is sophisticated enough to please experts and at the same time written in a clear and engaging manner accessible to a non-specialist audience.

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SANDERS (E.) and JOHNCOCK (M.) (eds)
Emotion and Persuasion in Classical Antiquity. Stuttgart: Franz Steiner Verlag, 2016. Pp. 321. €56. 9783515113618.

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At the end of the second book of Livy's history, Appius Claudius II is able to enrage Laetorius, a tribune of the plebs, so thoroughly, by claiming that the plebeian tribunes do not have the right to arrest anyone other than a plebeian, that Laetorius is confounded and makes a political miscalculation (Livy 2.56.12–14). Appius' arousal of blinding rage as a means to confuse is an example of the often-unexplored ways that emotions can be used persuasively. The present volume helps to fill out our picture of the various ways in which emotive argumentation was used persuasively in classical antiquity. Such a work is salutary in the field of ancient emotions, which has seen an increase of activity in the last few decades, but still remains understudied. This volume developed out of a 2013 conference, which most likely explains the variety of genres explored, yet it is very well organized, and, as such, holds together well. The volume is divided into four parts, with four articles to each part. For space, I will briefly detail one article from each part as exemplary and then discuss the various strengths of the volume and how the various articles contribute to it.

Part one addresses the persuasive use of emotions in classical Greek oratory. In his article focusing on deliberative oratory (57–75), Ed Sanders differentiates between the emotions that are outlined by Aristotle to be used in forensic oratory and those used in deliberative oratory, namely fear, confidence, hope, shame and pride (a list of emotions which he derives). He examines deliberative speeches in Attic oratory, particularly Demosthenes' *Olynthiacs*, to determine whether these emotions are in fact used. After confirming that they are regularly deployed, he compares deliberative speeches in Thucydides for validation, which also bear out his hypothesis. Sanders' article is particularly useful in that it establishes a specific set of emotions to look for in Athenian deliberative oratory.

Part two addresses the roles that emotions play in the formation and maintenance of community identity. In an article on cultural trauma and its role in the structuring and preservation of the community (133–47), Alexandra Eckert looks at the various ways in which the proscriptions of Sulla affected Rome and surfaced in Roman literature down to Pliny the Elder.

Part three examines the way that unequal power relationships affect the use of emotions as a means of persuasion. In an essay on the various appeals to emotions in Ovid's *Metamorphoses* (213–35), Matthew Johncock examines how these appeals to emotions fail, particularly when made by a person in a lesser position to one in a more powerful position. Johncock then applies this to more traditional lines of Ovidian study, suggesting that Jupiter might serve as an analogue for Augustus, to whom emotional appeals will be unsuccessful, and that Ovid reveals his subversive nature in arousing pity for the underdog and thereby creating anger and hatred for those in power.

Part four is the most diverse section and looks at linguistic formulae and genre-specific forms of emotional persuasion. Federica Iurescia (281–95) examines deliberately provoked quarrels in Plautus and how the negative emotions of fear and anger can be used to confound and thereby manipulate one's opponent. This chapter is particularly beneficial in that the manipulation of one's opponent by arousing anger is common enough, particularly in Roman historiography, but is rarely addressed. For this study, Iurescia employs an interdisciplinary approach drawing on the fields of pragmatics and linguistics.

This volume is to be praised for several reasons. First and foremost, a significant number of the chapters (six out of 16) are concerned with Roman texts, which typically fall well behind Greek literature in the study of emotion. The organization and the ideas addressed in each section have an important part to play in making sense of the larger use of emotions as a means of persuasion. Additionally, the volume is cross-referenced well, which helps to unify a book of this nature. These cross-references rarely feel forced.

The primary strength of this volume, however, lies in the diversity of genres covered and in the use of documentary evidence. In addition to more traditional genres, such as rhetoric and historiography, examinations are made of letters, curses and comedy. One chapter examines inscriptions and their role in establishing an emotional community; another investigates the language of polite emotional entreaties in Greek papyri. Two chapters consider the ways that emotional appeals were made physically rather than through language. Finally, several articles make good use of interdisciplinary methodologies. Various sociological and psychological theories are applied, which may be of use to classicists interested in the study of emotions.

The main contribution of this book is in revealing the pervasiveness of emotion as a means of persuasion in the ancient world (seen across time, genres and cultures), and it is in this way that the volume advances our understanding of the use of emotions in classical antiquity.

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PROVENZA (A.) **La medicina delle Muse: La musica come cura nella Grecia antica.**

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In this volume Provenza presents a wide and well-documented analysis of the curative power attributed to music in ancient Greek civilization. The book takes into account a great variety of sources: poetic fragments from various epic and lyrical authors; later biographical testimonies on proto-poets such as Amphion, Orpheus, Olympus and Thaletas; and more technical and specifically medical treatises from the Hippocratic and Pythagorean *corpora*.

The first chapter offers an overview of the musical phenomenon in ancient Greece. The aim of this section is dual: to show how important and widespread music was within the chronological and cultural context of reference, and to demonstrate that the power of music to enchant and convince its listeners was commonly acknowledged. Therefore, the reader's attention is drawn first to passages which describe the figure and the role of the ancient poet and the ritual occasions on which he performed. The author's attention then focuses on the pleasure derived from listening to music and on the words through which ancient sources convey the persuasive effectiveness of music (for example, *τέρω*, *θέλω* and *κλέω*, see 38–39). This first part ends with the consideration that, thanks to its capacity to enchant, music can – and does – also have a medical value.

The second chapter focuses in detail on the therapeutic function of music in ancient Greece. This section explains how the *ἐπωδή* (chanted spell) was seen to work as a remedy in synergy with bandages and surgical practices, and shows that *ἐπωδαί* acted along with paeans as poetic-ritual means to purify a community and avoid evils. From the picture thus traced, the curative value of sung words emerges so clearly as to form