

offered concerning the history or topography of ancient Molossia and Epirus (not even a map documenting the basic ancient cities and the ancient borders is included). That would not be a problem in other areas of ancient Greece, but with Epirus, which is a very specific and unique cultural and historical unit of the ancient world, a wider introduction would have been helpful and would have widened the number of its potential readers.

M.'s meticulous scrutiny of sources and bibliography often weighs down the flow of the text and renders its reading quite tiring. Pages whose larger part is covered by small-font footnotes and just a few lines of text are not ideal for any reader, even the most specialist ones. Fortunately M. divides the chapter on the epigraphic evidence and its study from the historical chapters (still, many references support her narration), thus making the former more easily approachable.

M.'s study is an excellent and truly radical approach to the history of Molossia, boldly re-evaluating old sources and bringing new life to the study of ancient Epirus, a book bound to provoke lively discussions and arguments. Combining an exhaustive study of the evidence with an eloquent narrative it will become a vade mecum for scholars of the history and archaeology of Epirus.

YANNIS D. NAKAS
jnak77@yahoo.com

EMOTIONS IN CLASSICAL GREECE

CHANLOTIS (A.) (ed.) *Unveiling Emotions. Sources and Methods for the Study of Emotions in the Greek World*. (Habes 52.) Pp. 490, ills, maps. Stuttgart: Franz Steiner, 2012. Paper, €69. ISBN: 978-3-515-10226-1.

doi:10.1017/S0009840X14001000

The volume is the fruit of four years of work completed at the University of Oxford (2009–2013) and funded by an Advanced Investigator Grant of the European Research Council. It aims at examining sources that have been overlooked in the study of emotions in ancient Greece, and at expanding the social, geographical and chronological range of inquiry. New methodologies are developed accordingly.

The first part reviews the sources available for the study of emotions. C. Kotsifou, 'Emotions and Papyri: Insights into the Theatre of Human Experience in Antiquity', discusses variations in papyrological material; papyri often deal with domestic matters, and so give access to some rarely heard voices. In 'Moving Stones: the Study of Emotions in Greek Inscriptions', C. examines strategies used to arouse emotions in inscriptions, interesting for their broad geographical and social range, and their rich emotional language. J. Masségli, 'Emotions and Archaeological Sources: a Methodological Introduction', proposes a three-step approach for the study of emotions in archaeological material: identify the object's emotional communities; study the response the object elicits; relate the analysis to other objects. E. Sanders, 'Beyond the Usual Suspects: Literary Sources and the Historian of Emotions', explores neglected literary genres, which unveil emotions beyond the typical Athenian constructs.

Part 2 studies emotions in the context of interactions between humans and gods. In 'Dream, Narrative, and the Construction of Hope in the "Healing Miracles" of Epidauros', P. Martzavou describes the healing procedure offered in Asclepius' shrine as an 'emotional path': the worshippers are guided from fear of punishment to trust in

the god. C., 'Constructing the Fear of Gods: Epigraphic Evidence from Sanctuaries of Greece and Asia Minor', examines emotional experiences giving rise to religious beliefs, themselves performed in rituals reinforcing the emotions. Fear of gods was used to guide actions and enforce obedience to norms. I. Salvo, 'Sweet Revenge: Emotional Factors in "Prayers for Justice"', studies pleas that victims addressed to gods to redress the harm they had suffered. Expressed publicly, pleas may have been used to ease social tensions and control negative emotions. P. Martzavou, 'Isis Aretologies, Initiations, and Emotions', studies, on the basis of epigraphic, literary and archaeological material, the power of emotions to arouse in initiates a desire for change.

Part 3 turns to emotions in public life. In 'Emotionality in the Political Culture of the Graeco-Roman East: the Role of Acclamations', C.T. Kuhn studies the role of acclamations in manipulating collective emotions and reinforcing group identity. C. Kotsifou, 'A Glimpse into the World of Petitions: Aurelia Artemis and her Orphaned Children', analyses a third-century C.E. petition, especially in its appeal to pity. J. Masségliá, 'Make or Break Decisions: the Archaeology of Allegiance in Ephesos', analyses emotional responses to objects and spaces in regard to their uses – construction, destruction and adaptation. Objects, or their remnants, elicit different emotional responses depending on their contexts and perceptions.

Part 4 considers emotions in interpersonal communications. E. Sanders, "'He is a Liar, a Bounder, and a Cad": the Arousal of Hostile Emotions in Attic Forensic Oratory' studies 'verbal stimuli' that may trigger memories or 'press cultural buttons' (p. 363). A deep understanding of a culture's system of reference is necessary to perceive these signals. C. Kotsifou analyses the construction of grief and its gender norms in "'Being Unable to Come to You and Lament and Weep with You": Grief and Condolence Letters on Papyrus'. J. Masségliá, 'Reasons to Be Cheerful? Conflicting Emotions in the Drunken Old Women of Munich and Rome', investigates the cultural representations attached to female drunkenness, both in textual and visual material. Which emotions would ancient viewers have perceived in the sculpture, and which ones would they have experienced themselves?

In the introduction, C. addresses, among other issues, the difference between the title of the present volume, and the initial title of the project, 'The Social and Cultural Construction of Emotions: the Greek Paradigm'. He notes, 'We do not claim that emotions and feelings are a social and cultural construct but only that their representation and manifestation in the source material ... is determined by cultural and social parameters' (p. 9). In that sense, the expression 'history of emotions' can be 'misleading' (p. 15), as it is doubtful that 'emotions as complex neurobiological processes' vary over time. Therefore, the study of ancient emotions is directed at a better understanding of the sources, not of emotions themselves. These statements somewhat contrast with M. Theodoropoulou's envoi, 'The Emotion Seeks to Be Expressed: Thoughts from a Linguist's Point of View'. While each culture categorises emotions in its own way, even the physical experience of an emotion, she notes, is subject to cultural constructions. 'Biology creates a frame', but 'each culture fills [it] with its own details' (p. 437). There is no direct access to the emotion, or even to the biological body, since it is itself constructed by cultures. 'The word ... is the space where the psychological body emerges, investing the bodily feelings with intersubjective meanings' (p. 460). In this view, emotion cannot be studied 'naked' (p. 434); even the physical perception of the emotion is mediated by language and culture – as such, it thus has a history.

This slight variation between the introduction and envoi reveals, it seems to me, two different approaches to emotions, which I would describe in simple terms as privileging either the part of 'sameness' or 'otherness' of the emotion. As with all human phenomena, emotions in ancient sources can be regarded as at least sharing some characteristics with ours, which makes it possible for us to get a basic understanding of emotions in ancient

texts and inscriptions. Emotions can also be approached in their part of ‘otherness’, since they result from constructions that affect even the physical perception we have of them, as Theodoropoulou notes. While a few chapters study emotions in their ‘otherness’ (Kotsifou on grief, or Salvo on revenge), most contributions approach emotions as they share a basic similarity to ours. Martzavou’s chapter on Isis’ aretologies is characteristic, as it reconstructs the emotions that epigraphic material must have elicited for its community, based on the emotions that it provokes in the interpreter. Chapters that follow this option, in whole or in part, seem to apply a kind of ‘emotional response criticism’; some do offer detailed and insightful guidelines for such an approach (see for examples Masségli’s contributions). A reflection on the different approaches available to the historian interested in emotions, and on the implications of this methodological choice for the understanding of emotions, would have added to the methodological value of the volume.

Overall, however, the volume excels at expanding the material taken into consideration for the study of emotion and at extending the range of emotions examined, beyond the classical Athenian male upper class. It gives a sense of historical variations in emotional language (Kuhn on acclamations, Kotsifou on papyri), highlights the impact of gender (Kotsifou on condolence letters) and examines the religious and political uses of emotions. Contributions on the study of archaeological material, especially by Masségli, are eminently valuable in building new methodologies. The volume offers thorough bibliographies and will map out further research in the field. I closed the book with the impression that much is left to explore about emotions in ancient Greece and that research on emotions in history has still much to give us to think about – a sign that the volume has succeeded in its mission.

Arizona State University

FRANCOISE MIRGUET
francoise.mirguet@asu.edu

INSCRIPTIONS FROM DELPHI

JACQUEMIN (A.), MULLIEZ (D.), ROUGEMONT (G.) *Choix d’inscriptions de Delphes, traduites et commentées*. (Études Épigraphiques 5.) Pp. 563, ills, maps. Athens: École Française d’Athènes, 2012. Paper, €50. ISBN: 978-2-86958-248-4.
 doi:10.1017/S0009840X14000651

Greek epigraphy can be daunting for those uninitiated into its mysteries, but annotated selections of important and representative inscriptions have long provided help. They bridge the gap between specialists and this excellent volume’s intended audiences (p. 7): advanced students, historians and Hellenists who are not epigraphers, budding epigraphers and (in this case) epigraphers not conversant with the inscriptions of Delphi. W. Dittenberger’s *Sylloge inscriptionum Graecarum*³ (SIG³; 1915–24) is still valuable. Historians are well served by R. Meiggs and D. Lewis, *A Selection of Greek Historical Inscriptions to the End of the Fifth Century B.C.* (1988²) and P. Rhodes and R. Osborne, *Greek Historical Inscriptions 404–323 BC* (RO; 2003). Francophone selections include J. Pouilloux, *Choix d’inscriptions grecques* (2003²) and the Institut Fernand-Courby’s *Nouveau choix d’inscriptions grecques* (2005²).

As against those selections, the *Choix* under review offers inscriptions from only one site: 303 texts from Delphi, about ten percent of the surviving corpus. It is therefore an especially important selection, since Delphi’s inscriptions are comparatively difficult to access (pp. 26–8). The main epigraphical genres are documented with well-preserved,