

PREFACE

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This volume presents the first results of the research project ‘The Social and Cultural Construction of Emotions: The Greek Paradigm’ at the University of Oxford. The project is funded with an Advanced Investigator Grant of the European Research Council (2009–2013).¹ The title of the project may create the misleading impression that the researchers of this project follow a particular theoretical model – a strict social constructionism. This is not the case. This title was given to the project in 2008, during the application process, and it reflects the project’s starting point. As will become clear from the essays in this volume, 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 that has survived from Greek Antiquity (literary sources, papyri, inscriptions, archaeological objects) is determined by cultural and social parameters. Also the terms ‘Greek paradigm’ and ‘Greek world’ may be misleading. Under these terms we do not refer to ‘Greek’ texts and images but to texts and images that come from the areas where Greeks lived, almost never alone, and where Greek texts have been found. This broad definition is intentional. It allows us to study the impact of cultural interaction between the Greeks, Hellenised, and other populations on the representation of emotions. Also the chronological range is intentionally broad: from the time of the early epics of Homer and Hesiod to the final establishment of Christianity (early sixth century CE). Broad also is our use of the word ‘emotion’: this term entails both the physiological aspects of emotions and the awareness of emotion (that is, ‘feeling’).

All the chapters of the volume have been written by the project’s Research Associates and Research Assistants. Chrysi Kotsifou (January 2009–October 2011) was responsible for the survey of papyri; Christina Kuhn (January–September 2009), Paraskevi Martzavou (October 2009–), and Irene Salvo (January 2009–November 2011) studied the representation of emotions in the epigraphic record; Ed Sanders (January 2009–August 2010) examined selected literary texts; and Jane E.A. Masségliá (née Anderson, January 2009–September 2010) worked with representative archaeological sources.

My research assistants in Oxford, Harriet Archer, Katherine LaFrance, Emily Lord-Kambitsch, Jonah Rosenberg, and Katharine Waterfield, and at the Institute for Advanced Study, Michael Anthony Fowler, assisted me in the editing of the

1 Information on the project and its publications can be found in its website: <http://emotions.classics.ox.ac.uk>.

volume, proofreading chapters and correcting the English of the many contributors for whom English is not a native tongue.

Early drafts of some of the chapters in this volume were presented at a workshop in Oxford (25–27 June, 2010) and were discussed with invited respondents representing various disciplines, to whom the authors of the volume are very grateful for their comments: Eleanor Dickey (University of Exeter, Classics), Ute Frevert (Max-Planck Institute for Human Development, Berlin, History), Barbara Kowalzig (then Royal Holloway, now New York University, Classics), Klaus Krüger (Free University, Berlin, Art History), Robert Parker (University of Oxford, Classics), Luisa Passerini (University of Turin, History), Jan Plamper (Max-Planck Institute for Human Development, Berlin, History), Lene Rubinstein (Royal Holloway, Ancient History), and Sarah Tarlow (University of Leicester, Archaeology). Maria Theodoropoulou (University of Thessalonike, Linguistics), who organised a seminar on ‘Language and Emotion’ in Oxford (1 June, 2011), provided valuable input and agreed to write an *envoi* for this volume. I should also warmly thank Anna Stavrakopoulou (School of Drama, Aristotle University of Thessalonike) for allowing me to include my translation of her poem ‘Wedding Song for an Archaeologist’ (p. 7). Peter Meineck (Aquila Theatre and New York University) generously provided the photograph for the cover of the volume.

I would like to express my great gratitude to the European Research Council which made this research possible with a generous grant.

Oxford, September 2012