



# PITY AND POWER IN ANCIENT ATHENS

EDITED BY RACHEL HALL STERNBERG

# Pity And Power In Ancient Athens

**James Franklin Johnson**



## **Pity And Power In Ancient Athens:**

**Pity and Power in Ancient Athens** Rachel Hall Sternberg, 2005-07-25 Ancient Athenians resemble modern Americans in their moral discomfort with empire Athenians had power and used it ruthlessly but the infliction of suffering did not mesh well with their civic self image Embracing the concepts of democracy and freedom they proudly pitted themselves against tyranny and oppression but in practice they were capable of being tyrannical Pity and Power in Ancient Athens argues that the exercise of power in democratic Athens especially during its brief fifth century empire raised troubling questions about the alleviation and infliction of suffering and pity emerged as a topic in Athenian culture at this time **Power and Emotion in Ancient Judaism** Ari Mermelstein, 2021-06-17 Offers a theoretical account of the relationship between power emotion and identity through an analysis of ancient Jewish texts Tears in the Graeco-Roman World Thorsten Fögen, 2009-08-17 This volume presents a wide range of contributions that analyse the cultural sociological and communicative significance of tears and crying in Graeco Roman antiquity The papers cover the time from the eighth century BCE until late antiquity and take into account a broad variety of literary genres such as epic tragedy historiography elegy philosophical texts epigram and the novel The collection also contains two papers from modern socio psychology **The Rhetoric of Unity and Division in Ancient Literature** Andreas N. Michalopoulos, Andreas Serafim, Flaminia Beneventano della Corte, Alessandro Vatri, 2021-01-18 This volume comprising 24 essays aims to contribute to a developing appreciation of the capacity of rhetoric to reinforce affiliation or disaffiliation to groups To this end the essays span a variety of ancient literary genres i e oratory historical and technical prose drama and poetry and themes i e audience speaker laughter emotions language gender identity and religion *Physical Pain and Justice* Gary Rosenshield, 2017-10-04 It has been said that all great literature is about suffering But before the twentieth century physical pain one of the most primal forms of human suffering has rarely been represented on the stage and in fiction But when it is foregrounded in works of literature it is not only the most dramatic way of representing human suffering it is also used to explore in the most intense form existential questions regarding the meaning of human existence and the justice of the universe Perhaps it is not entirely coincidental then that imaginative works about physical pain though few in number figure prominently among the masterpieces of the western literary tradition The best were written during two of the west s most astonishing periods of literary creativity fifth century BC Athens and nineteenth century Russia and by the most prominent artists of their time Prometheus Bound by Aeschylus The Women of Trachis and Philoctetes by Sophocles Notes from the House of the Dead by Dostoevsky and The Death of Ivan Ilyich and War and Peace by Tolstoy In all these works physical pain is always portrayed as a dynamic process that includes the view point of the victim the perpetrator much of the physical pain is in the form of torture and the onlooker or witness In the Greek works physical pain is the main vehicle for exposing the injustice of the gods and the world order and in the Russian works for questioning the moral legitimacy of the state In Prometheus Bound Zeus

delegitimizes his rule by torturing Prometheus for his service to mankind In *The Women of Trachis* the gods look indifferently upon the excruciating suffering of Hercules the greatest Greek hero In *Philoctetes* the gods cruelly exploit the terrible pain of the hero as a means of winning victory at Troy for their Greek wards In the Russian works the mechanisms for inflicting the maximum amount of physical pain during corporal punishment undermine the moral foundations of the state and argue for its dissolution Though the Greek and Russian works are separated by genre plays vs novels and by time over two thousand years they are united by the way they employ pain to investigate the justice or rather injustice of the world order Homo Patiens - Approaches to the Patient in the Ancient World Georgia Petridou, Chiara Thumiger, 2015-11-16 Homo Patiens Approaches to the Patient in the Ancient World is a book about the patients of the Graeco Roman world their role in the ancient medical encounters and their relationship to the health providers and medical practitioners of their time This volume makes a strong claim for the relevance of a patient centred approach to the history of ancient medicine Attention to the experience of patients deepens our understanding of ancient societies and their medical markets and enriches our knowledge of the history of ancient cultures It is a first step towards shaping a history of the ancient patient's view which will be of use not only to ancient historians students of medical humanities and historians of medicine but also to any reader interested in medical ethics *Visions and Faces of the Tragic* Paul M. Blowers, 2020 This study presses beyond the pervasive early Christian aversion to pagan theatrical art in all its forms and investigates the growing critical engagement with the genre of tragedy by Christian authors especially in the post Constantinian era The Oxford Handbook of Demosthenes Gunther Martin, 2019 As a speechwriter orator and politician Demosthenes captured embodied and shaped his time This Handbook explores the many facets of his life work and time giving particular weight to his social and historical context and thereby illustrating the interplay and mutual influence between his rhetoric and the environment from which it emerged

**Experiencing Pain in Imperial Greek Culture** Daniel King, 2018 This volume investigates the history and nature of pain in Greek culture under the Roman Empire 50-250 CE Traditional accounts of pain in this society have focused either on philosophical or medical theories of pain or on Christian notions of suffering fascination with the pained body has often been assumed to be a characteristic of Christian society rather than Imperial culture in general This book employs tools from contemporary cultural and literary theory to examine the treatment of pain in a range of central cultural discourses from the first three centuries of the Empire including medicine religious writing novelistic literature and rhetorical ekphrasis It argues instead that pain was approached from an holistic perspective rather than treating pain as a narrowly defined physiological perception it was conceived as a type of embodied experience in which ideas about the body's physiology the representation and articulation of its perceptions as well as the emotional and cognitive impact of pain were all important facets of what it meant to be in pain By bringing this conception to light scholars are able to redefine our understanding of the social and emotional fabric of Imperial society and help to reposition its relationship with the emergence of Christian society in late

antiquity      **The Ancient Greek Roots of Human Rights** Rachel Hall Sternberg, 2021-06-29 Although the era of the Enlightenment witnessed the rise of philosophical debates around benevolent social practice the origins of European humane discourse date further back to Classical Athens The Ancient Greek Roots of Human Rights analyzes the parallel confluences of cultural factors facing ancient Greeks and eighteenth century Europeans that facilitated the creation and transmission of humane values across history Rachel Hall Sternberg argues that precursors to the concept of human rights exist in the ancient articulation of emotion though the ancient Greeks much like eighteenth century European societies often failed to live up to those values Merging the history of ideas with cultural history Sternberg examines literary themes upholding empathy and human dignity from Thucydides's and Xenophon's histories to Voltaire's *Candide* and from Greek tragic drama to the eighteenth century novel She describes shared impacts of the trauma of war the appeal to reason and the public acceptance of emotion that encouraged the birth and rebirth of humane values      **Cheiron's Way** Justina Gregory, 2019 This book studies the social and ethical formation of youthful characters in Greek epic and tragedy It investigates Cheiron the Centaur ancient Greece's first teacher traces the influential trajectory of the Iliadic Achilles and offers readings of the *Odyssey* Sophocles' *Ajax* and *Philoctetes* and Euripides' *Hippolytus* and *Iphigenia in Aulis*      *Race and Citizen Identity in the Classical Athenian Democracy* Susan Lape, 2010-02-15 In *Race and Citizen Identity in the Classical Athenian Democracy* Susan Lape demonstrates how a race ideology grounded citizen identity Although this ideology did not manifest itself in a fully developed race myth its study offers insight into the causes and conditions that can give rise to race and racisms in both modern and pre modern cultures In the Athenian context racial citizenship emerged because it both defined and justified those who were entitled to share in the political symbolic and socioeconomic goods of Athenian citizenship By investigating Athenian law drama and citizenship practices this study shows how citizen identity worked in practice to consolidate national unity and to account for past Athenian achievements It also considers how Athenian identity narratives fuelled Herodotus and Thucydides' understanding of history and causation      *Brill's Companion to Euripides (2 vols)* Andreas Markantonatos, 2020-08-31 Brill's *Companion to Euripides* offers 49 specially commissioned essays from leading international scholars which give critical examinations of the progress and direction of numerous wide ranging debates about various aspects of Euripidean drama Each chapter as well as covering a wide diversity of thematic angles provides readers with an authoritative and state of the art survey of current thinking and research in a particular subject area Recent advances in scholarship have raised new questions about Euripides and Attic drama and have overturned some long standing assumptions and canons Besides presenting a comprehensive and authoritative guide to understanding Euripides and his masterworks this companion provides scholars and students with compelling fresh perspectives upon a broad range of issues in the rapidly evolving field of Euripidean studies      *Children in Greek Tragedy* Emma M. Griffiths, 2020-02 Astyanax is thrown from the walls of Troy Medea kills her children as an act of vengeance against her husband Aias reflects with sorrow

on his son's inheritance yet kills himself and leaves Eurysakes vulnerable to his enemies. The pathos created by threats to children is a notable feature of Greek tragedy but does not in itself explain the broad range of situations in which the ancient playwrights chose to employ such threats. Rather than casting children in tragedy as simple figures of pathos, this volume proposes a new paradigm to understand their roles, emphasizing their dangerous potential as the future adults of myth. Although they are largely silent, passive figures on stage, children exert a dramatic force that transcends their limited physical presence and are in fact theatrically complex creations who pose a danger to the major characters. Their multiple projected lives create dramatic palimpsests which are paradoxically more significant than their immediate emotional effects; children are never killed because of their immediate weakness but because of their potential strength. This re-evaluation of the significance of child characters in Greek tragedy draws on a fresh examination of the evidence for child actors in fifth-century Athens, which concludes that the physical presence of children was a significant factor in their presentation. However, child roles can only be fully appreciated as theatrical phenomena utilizing the inherent ambiguities of drama, as such case studies of particular plays and playwrights are underpinned by detailed analysis of staging considerations, opening up new avenues for interpretation and challenging traditional models of children in tragedy.

*Acts of Compassion in Greek Tragic Drama*  
James Franklin Johnson, 2016-10-27

The ability of human beings to feel compassion or empathy for one another and express that emotion by offering comfort or assistance is an important antidote to violence and aggression. In ancient Greece, the epics of Homer and the tragic dramas performed each spring in the Theater of Dionysus offered citizens valuable lessons concerning the necessity and proper application of compassionate action. This book is the first full-length examination of compassion (*eleos* or *oiktos*) in Greek as a dramatic theme in ancient Greek literature. Through careful textual analysis, James F. Johnson surveys the treatment of compassion in the epics of Homer, especially the *Iliad*, and in the works of the three great Athenian tragedians, Aeschylus, Euripides, and Sophocles. He emphasizes reciprocity, reverence, and retribution as defining features of Greek compassion during the Homeric and Archaic periods. In framing his analysis, Johnson distinguishes compassion from pity. Whereas in English the word pity suggests an attitude of superiority toward the sufferer, the word compassion has a more positive connotation and implies equality in status between subject and object. Although scholars have conventionally translated *eleos* and *oiktos* as pity, Johnson argues that our modern-day notion of compassion comes closest to encompassing the meaning of those two Greek words. Beginning with Homer, *eleos* normally denotes an emotion that entails action of some sort, whereas *oiktos* usually refers to the emotion itself. Johnson also draws associations between compassion and the concepts of fear and pity, which Aristotle famously attributed to tragedy. Because the Athenian plays are tragedies, they mainly show the disastrous consequences of a world where compassion falls short. At the same time, they offer glimpses into a world where compassion can generate a more beneficial and therefore more hopeful outcome. Their message resonates with today's readers as much as it did for fifth-century Athenians.

*On the Fascination of Objects* Sally Waite, 2016-02-29

The Shefton Collection in Newcastle upon Tyne contains a fine array of Greek and Etruscan objects and takes its name from its founder Professor Brian Shefton 1919-2012 In spite of the importance of this collection it has not been widely published and remains something of a hidden gem Brian Shefton was an insightful collector as well as a distinguished scholar of Greek and Etruscan archaeology and the 14 papers presented here reflect the broad scope of the collection ranging across pottery jewelry terracottas and metalwork The contributions written by leading experts in the field focus on specific objects or groups of objects in the Collection providing new interpretations and bringing previously unpublished items to light The history of the Shefton Collection is explored Together these contributions provide a tribute to a remarkable individual who made a substantial and notable contribution to his discipline

Theater and Politics in Plutarch's Parallel Lives Raphaëla Dubreuil, 2023-11-07 An orator turns to an actor for advice citizens expect assemblies to unfold like dramas and a theatergoer cries at a play thinking of his fallen enemy no Life escapes the mention of theatrical imagery in Plutarch's paralleled biographies And yet this is the first book not only to examine Plutarch's consistent and coherent use of this imagery but also to argue that it is systematically employed to describe explore and evaluate politics in action The theater becomes Plutarch's invitation for us to question and uncover key moments of Athenian Spartan and Roman history as it unfolds

**An Early History of Compassion** Françoise Mirguet, 2017-10-12 An Early History of Compassion explores the role of the emotional imagination within the context of Roman imperialism

Killing Hercules Richard Rowland, 2016-12-08 This book offers an entirely new reception history of the myth of Hercules and his wife killer Deianira The book poses and attempts to answer two important and related questions First why have artists across two millennia felt compelled to revisit this particular myth to express anxieties about violence at both a global and domestic level Secondly from the moment that Sophocles disrupted a myth about the definitive exemplar of masculinity and martial prowess and turned it into a story about domestic abuse through to a 2014 production of Handel's Hercules that was set in the context of the war on terror the reception history of this myth has been one of discontinuity and conflict how and why does each culture reinvent this narrative to address its own concerns and discontents and how does each generation speak to qualify or annihilate the certainties of its predecessors in order to understand contain or exonerate the aggression with which their governors of state and of the household so often enforce their authority and the violence to which their nations and their homes are perennially vulnerable

**Renaissance Suppliants** Leah Whittington, 2016-06-02 Renaissance Suppliants studies supplication as a social and literary event in the long European Renaissance It argues that scenes of supplication are defining episodes in a literary tradition stretching back to Greco-Roman antiquity taking us to the heart of fundamental questions of politics and religion ethics and identity sexuality and family As a perennial mode of asymmetrical communication in moments of helplessness and extreme need supplication speaks to ways that people live together despite grave inequalities It is a strategy that societies use to regulate and perpetuate themselves to negotiate conflict and to manage situations in which relationships threaten to unravel All the

writers discussed here Vergil Petrarch Shakespeare and Milton find supplication indispensable for thinking about problems of antagonism difference and hierarchy bringing the aesthetic resources of supplicatory interactions to bear on their unique literary and cultural circumstances The opening chapters establish a conceptual framework for thinking about supplication as facilitating transitions between states of feeling and positions of relative status beginning with Homer and classical literature Vergil's *Aeneid* is paradigmatic instance in which literary and social structures of the ancient past are transformed to suit the needs of the present and supplication becomes a figure for the act of cultural translation Subsequent chapters take up different aspects of Renaissance supplicatory discourse showing how postures of humiliation and abjection are appropriated and transformed in erotic poetry drama and epic The book ends with Milton who invests gestures of self abasement with unexpected dignity



Uncover the mysteries within is enigmatic creation, Embark on a Mystery with **Pity And Power In Ancient Athens** . This downloadable ebook, shrouded in suspense, is available in a PDF format ( \*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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