

Aching *Amor*: Embodied Emotions in Roman Elegy

Ancient Greeks and Romans experienced emotions physically. Graeco-Roman philosophers and medical writers interested in connections between body and mind offer accounts of these effects. Seneca's *De ira* tells us anger physically changes someone's face. Poets recount the power of emotions over the human body. Sappho 31 famously describes feeling love as subcutaneous fire, darkening of sight, pounding ears, cold sweat. Scholarship has explored ancient emotions including anger (Braund/Most, Kalimtzis); disgust (Lateiner/Spatharas); jealousy (Caston, Sanders); remorse (Fulkerson); philosophers' accounts of anger (Fortenbaugh); the definition of emotions by communities (Cairns/Fulkerson, Chaniotis, Kaster, Konstan); and genres (Caston, LaCourse Munteanu).

Recently, researchers in the sciences and humanities have asked how the physical effects of human emotions inform learning and shape knowledge (Burke, Gallagher/Zahavi, Sedgwick, Tsur). This "affective turn" reflects renewed interest in the body after years of privileging discourse as the primary construction of knowledge. As the 2015 SCS panel "Cognitive Classics" noted, Classics may contribute to the science of emotions with ancient accounts of affect that confirm or refute current findings. Classical scholarship may also contribute to the genealogy of affect, charting historical explanations of emotions and their literary and physical cultural expressions. This project has attracted many scholars seeking to apply cognitive theories to their study of the ancient world and its artefacts (Fögen, Meineck, Meineck/Konstan, Sanders/Johncock, Struck).

This panel focuses such inquiry on Roman erotic elegy. Elegy is famously emotional; its emotions have physical consequences. The lover's body is a sick body—thin and wan. It is also the vehicle of potential pleasure. Elegy, moreover, flourished when Rome was concluding a

century of civil war and entering a period of imperial rule. The violence of war, and the violence necessary to end war and establish a new regime, lurks beneath the surface of elegiac narrative personae and verse. Reminders of recent trauma, such as Propertius' Perusian graves (1.22.3), reawaken audience emotions such as grief and anger.

This panel's papers adopt the "affective turn," exploring representations of emotion as physical experience and their effects on poetic meaning in elegy. Paper #1, a philological study, argues Propertius makes emotional motifs of emptiness and loneliness into a locus of lexical innovation. Propertius' extensive use of *uacuius*, *solus*, and *desertus* creates an atmosphere of erotic emptiness unique in elegy that constitutes a hallmark of Propertius' poetry. Paper #2 explores elegiac representations of emotion's physical effect on the bodies in elegy, with focus on Tibullus 2.6, by studying the personification of hope as a goddess who prolongs erotic pursuit through physical intervention. Paper #3 treats the importance of emotional responses to aesthetic choices, in an exploration of the "paradox of ugliness" in Propertius 4.5, where disgust confers positive impact on aesthetic experiences of the poem.

Paper #4 argues Ovidian dramatizations of sexual violence, which highlight the victims' experiences, demonstrate both the physical trauma and the post-traumatic stress they endure. There is a strong similarity between the silence of Ovid's victims and the emotional trauma of real-world survivors who, intimidated by their aggressors' power, struggle to speak up for themselves. Paper #5, applying current cognitive theories of reading to Ovid's exile poetry, argues Ovid's descriptive poems elicit and exploit individual readers' past emotional experiences and their performance of these emotions, in order to transform audiences into sympathetic friends supporting his recall from exile.

The panel includes an introduction and individual question-and-answer periods.

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