
Acknowledgements

In exploring classical anger, and in writing about what I think that I found out, I have been helped by a rather large number of people—which is no doubt an index of how slow I have been, as well as of the widespread interest the subject arouses. I especially wish to thank those who made comments or raised objections after lectures which I gave about anger at Rome, Pisa, Leiden, Heidelberg, Oxford, New Haven, Chapel Hill, Durham (Duke), Boulder (University of Colorado), San Francisco (at a meeting of the Society for Biblical Literature), Seattle (University of Washington) and Vancouver (University of British Columbia).

But it was particularly at Cambridge, where I gave the Gray Lectures on this subject in 1998, that I previously put these wares on display. I offer my warmest thanks to the Faculty Board of Classics there, to my hosts at St. John's College (where my godfather, John Thorpe, was an undergraduate some seven decades ago), and to all my Cambridge friends and acquaintances, above all to Malcolm Schofield (who is emphatically not to be held responsible for my philosophical opinions).

Later in 1998 I also benefited greatly from being a fellow of the National Humanities Center in North Carolina, and I thank all who made that possible and helped me during my stay there, especially the director of the center, W. Robert Connor. It is hard to think of any individual who has done more for humanistic scholarship in America in the past fifteen years than he has. Whether this book should be included among his good deeds, others will judge.

Three friends who could probably write better books about anger control have improved this work so much that I cannot help implicat-

ing them, even though I am sure that they will still see many faults in it: the psychologist Carol Dweck and the Hellenists Suzanne Said and Deborah Steiner. All three are by nature judicious critics, and wherever I have failed to follow their advice I shall probably regret it.

Debbie Steiner suggested that I should indicate more explicitly why I have emphasized some texts rather than others which might seem to be equally relevant, such as oratorical invective and the poetry of abuse (not that these are altogether ignored). Selecting the evidence to bring forward is, obviously, the perennial worry of every cultural and social historian. In this case it is enough to say that the main subject of the book is a specific theme—the reasons why the Greeks and Romans were so concerned to limit the action of certain kinds of anger. My desire to answer this question has been the guiding principle in selecting the evidence to present and discuss.

I should also like to thank for particular *beneficia* Evangelos Alexiou, Melissa Barden Dowling, Mary Beard, Glen Bowersock, Susanna Braund, Caroline Bynum, Alan Cameron, Andrew Carriker, Angelos Chaniotis, S. J. D. Cohen, H. G. Edinger, Jon Elster, Andrea Giardina, Tom Harrison, Keith Hopkins, Christopher Jones, Umberto Laffi, Myles McDonnell, Glenn Most, Silvana Patriarca, Catherine Peyroux, Saundra Schwartz, Seth Schwartz, David Sedley, Miranda Spieler and Yan Zelener.

It is a deplorable contemporary habit to pepper works of scholarship with the first-person pronoun. This book is about the Greeks and Romans, not about me. Which is not to claim a false objectivity, but simply to recognize that literary genres differ and have their respective (though not unalterable) rules. There is a boundary between the scholar and the subject, and it should be treated with respect. Anyone who wishes to know how my choice of subject or my conclusions may have been affected by personal experience is asked to wait patiently for my autobiography. As to whether it has been therapeutic to write a book about anger, the answer is yes, but only to a modest degree.

One other preliminary: I have made my own translations of most of the ancient authors quoted here, while freely plundering phrases from others. When it has seemed necessary, I have sacrificed flow and idiom in favour of accuracy. In the case of Homer, however, I experienced especial awe and self-doubt, and I have made heavy use—though with some misgivings and alterations—of the fine recent versions of both the *Iliad* and the *Odyssey* by Robert Fagles.