

XENOPHON ON EMOTIONS IN THE *SYMPOSIUM* AND THE *APOLOGY*

by

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ABSTRACT: After presenting the reasons for undertaking an analysis of the *Symposium* and the *Apology* with regard to emotions, I focus on the groups of pleasure/joy and love/friendship and discuss relevant contexts. They provide us with a complex picture which I then try to interpret by means of a concept of hierarchy. Next, I touch upon the issue of the expression of emotions. Finally I show why and how the *Symposium* and the *Apology* may be helpful in the study of emotions.

1. INTRODUCTION

Within the growing body of secondary literature devoted to emotions, more and more ancient Greek philosophers have been discussed. But Xenophon's *Symposium* and his *Apology* have not yet been considered for that purpose. A recent study by Melina TAMIOLAKI examines φίλια, ἐλπίς, φθόνος, and ἡδονή in the *Cyropaedia* with a focus on the political role of emotions (TAMIOLAKI 2016). In David KONSTAN's chapter, though it promises in its abstract to draw, among others, on historical and philosophical works by Aristotle and Xenophon (see KONSTAN 2016), Xenophon is mentioned only twice and in a general way: KONSTAN introduces a quote from Xenophon's *Memorabilia*, respectively III 5, 5–6 and I 2, 24, with a short comment of his own. As it is, neither the *Symposium* nor the *Apology* have been considered with a view to analysing emotions¹. I am of the opinion that even if these two works are incomparable in size and importance with Plato's and Aristotle's corpuses, this is not a reason to omit them.

A more positive reason for engaging in this kind of research is that the *Symposium* and the *Apology* abound in terms denoting emotions. Obviously,

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¹ In a recent paper on Xenophon's *Symposium*, G. DANZIG (2017: 146) mentions in two subsequent paragraphs "a simple contrast between love of the soul and love of the body", and then "an emotional, even erotic, relationship, despite the lack of sexual relations", when speaking about the lover and the boy (in 8, 25–27).