1. S. OT 1297-1306:

What suffering, terrible for humans to see, most terrible of all that I have ever encountered! What madness came upon you, wretched one? What divine being was it that leapt further than the longest leap on top of your unhappy fate? Alas, poor man: I cannot even look at you, though there is much I want to ask, much to hear, and much to look at; such is the shiver (phrikē) you cause in me.

2. phrikē: Hippocratic corpus: x 60 phrikē, x 36 phrissō (cf. x 1 phrikazon), x 51 phrikōdēs (and x 1 phrikaleos). Galen: x 110 phrikē, x 49 phrissō, x 86 phrikōdēs. Galen distinguishes between phrikē as affecting only the skin and rhigos (chill) as an experience of the whole body (De tremore vii. 612. 9-12 Kühn), though he notes that ‘all other medical writers’ use the terms interchangeably (De tremore vii. 611. 18-612. 4); for Hp. Morb. 1. 24 the distinction is simply of degree. NB esp. phrikē’s association with fever and cold sweats (e.g. Hp. Aph. 7. 4, Morb. 1. 23-5). In [Arist.] Probl., see esp. Book 8 (887b10-889b9) on chill (rhigos) and shivering (phrikē – x 9 root; a further x 25 elsewhere). Cf. e.g. Hes. Op. 539-40 (human piloerection a result of cold weather); Plut. De primo frigido 947C (phrikē and tromos names for the ‘battle’ between hot and cold).

3. Piloerection: e.g. [Arist.] Physiog. 812b30, Probl. 888a38, 889a26, [Alex. Aphr.] Probl. 2. 26; cf. [Theocr.] Id. 25. 244, Plut. fr. 73 Sandbach.


6. Symptom as metonymy (i.e. name for emotion as such): see esp. E. Hipp. 415-18:

How, oh Cyprian, mistress of the deep, can they look their husbands in the face and not shudder at the darkness, their partner in crime, or at the timbers of the house, lest they at some stage speak?


7. Phrikē and immediate auditory/visual stimuli: [Arist.] Probl. 886b9-11 (startle reflex, explicitly related to fear, 887a 1-3), 964b34-7; cf. startle reflex, shuddering, and fear at 964b22-9. Cf. phrissō etc.
9. Arist. Po. 14, 1453b1-7:

ἔστιν μὲν σῶν τὸ φοβερὸν καὶ ἐλέεινὸν ἐκ τῆς ὁμιλίας γέγονε, ἔστιν γὰρ καὶ ξένης τῆς συντάξεως τῶν προμαγών, ὅπερ ἐστὶ πρότερον καὶ ποιητοῦ ἐμένοισα. ἐναὶ γὰρ καὶ ἄνευ τοῦ ὀρᾶν συνεστάναι τὸν μύθον ὅστε τὸν ἀκούοντα τὰ πράγματα γινόμενα καὶ φρειτεῖν καὶ ἐλέειν ἐκ τῶν συμβιβασμάτων ἄπειρον τῶν τῶν Οἰδίπου μύθον.

Pity and fear can derive from the visual (opsis), but also from the arrangement of the incidents itself, which is preferable and the mark of a better poet. For the plot ought to be so composed that, even without seeing a performance, one who merely hears what happens will shudder (phrīkeitēn) and feel pity as a result of the events — as indeed one would on hearing the plot of the Oedipus.

10. Gorg. Hel. 9:

τὴν λοίπην ἀπασιν καὶ νομίζοι καὶ ὄνομαζο λόγον ἔχοντα μέτρον· ἵπτα τοὺς ἀκούοντας εἰσήλθε καὶ φρειαν πρόβοσκος καὶ ἔλεος πολλάκις καὶ πόθος φιλοσεβής, ἐπ᾽ ἄλλοτριον τα προμαγών καὶ σωμάτων εὐνοίας καὶ δυσπραγίας ἱδίων τι πάθημα διὰ τῶν λόγων ἐπεθαν ἢ ψυχή.
All poetry I regard and describe as speech with metre. Into those who listen to it comes a fearful shuddering (phrikê) and a tearful pity and a longing that loves to lament, and at the success and failure of others’ affairs and persons the soul undergoes, through words, a certain experience of its own.

Context: persuasive speech is irresistible (8-14); but so is opsis (15-19); as the speech of astronomers persuades by making ‘what is incredible and obscure apparent to the eyes of opinion’ (Helen 13), so opsis ‘engraves images of the objects of vision on the mind’ (Helen 17).

11. II. 2. 484-7:

Tell me now, Muses, who have your homes on Olympus – for you are goddesses: you are present and know all things, while we hear only kleos and know nothing – who the leaders and princes of the Danaans were.

Od. 8. 487-91:

‘Δημόδοξοι', ἐξοχα δή ζε βροτῶν αἰνίζου· ἀπάντων· ὡς τε γε Μούθη ἐδίδαξε, Δίως πάϊς, ὡς γ᾽ Ἀπόλλων· λίγη γὰρ κατὰ κόσμου Ἀχαίων οἴκοι αἰείδες, ὥσπερ ἔξειν τ᾽ ἐπαθόν τε καὶ ὡσὶ εἰμήγησαν Ἀχαίοι, ὡς τε ποῦ ἡ αὐτὸς παρείναις ἢ ἄλλου ἀκούσας.’

‘Demodocus, I praise you above all men; either the Muse, daughter of Zeus, taught you, or Apollo; for you sing of the fate of the Achaeans only too well, all that they did and suffered, and all the Achaeans’ toils, almost as if you had been present yourself or heard from another who was.’

12. Pl. Ion 535c-e:

For whenever I tell of a pitiful event, my eyes fill with tears; and whenever I narrate something frightening or terrible, my hair stands on end out of fear, and my heart leaps.

535d-e:

So do you realize that you rhapsodes produce these same effects on most of the spectators too?

Ion. Yes, I am very well aware of that: every time it happens I look down on them from the platform above and see them weeping, with fear in their eyes, sharing my amazement (thambos) at what’s said.

For empathy as ‘feeling with’ and sympathy as ‘feeling for’, see Oatley 2011, 115-20; on empathy versus sympathy, cf. various authors in Coplan and Goldie 2011.

13. Josephus, Jewish Wars 201-14:

There was a certain woman that dwelt beyond Jordan, her name was Mary ... She was eminent for her family and her wealth, and had fled away to Jerusalem with the rest of the multitude, and was with them besieged therein at this time. The other effects of this woman had been already seized upon ... and removed to the city. What she had treasured up besides, as also what food she had contrived to save, had been also carried off by the rapacious guards, who
came every day running into her house for that purpose. This put the poor woman into a very great passion, and by the frequent reproaches and imprecations she east at these rapacious villains, she had provoked them to anger against her; but none of them, either out of the indignation she had raised against herself, or out of commiseration of her case, would take away her life; and if she found any food, she perceived her labors were for others, and not for herself; and it was now become impossible for her any way to find any more food, while the famine pierced through her very bowels and marrow, when also her passion was fired to a degree beyond the famine itself; nor did she consult with any thing but with her passion and the necessity she was in. She then attempted a most unnatural thing; and snatching up her son, who was a child sucking at her breast, she said, 'O thou miserable infant! For whom shall I preserve thee in this war, this famine, and this sedition? As to the war with the Romans, if they preserve our lives, we must be slaves. This famine also will destroy us, even before that slavery comes upon us. Yet are these seditious rogues more terrible than both the other. Come on; be thou my enemy, beca-

...
15. *Phrikē and sympathy*: see S. *Trach.* 1044-5:

I shudder when I hear our king suffering like this, friends; what terrible afflictions for a man like him.

[A.] *PV* 687-95:

Ah, keep away, oh! I never, ever thought that words so strange would come to my hearing, or that sufferings, outrages, terrors so hard to look at and to bear would chill my soul with double-pronged goad† (*vel sim.*). Ah, fate, fate, I shudder as I behold Io’s plight.

16. Plutarch, *Aemilius Paullus* 34. 7-35.3:

The whole army also carried laurel, following the chariot of their general by companies and divisions, and singing, partly certain traditional songs with a comic element, and partly victory paens and encomia addressed to Aemilius, the object of everyone’s attention and admiration, begrudged by no one that was good – unless it is true that some divine force has been allotted the task of detracting from exceedingly great good fortune and of making a mixture of human existence, in order that no one’s life should be unsullied or without admixture of trouble, but that, as Homer says, those may be regarded as best off whose fortunes shift in the balance, now this way, now that.

Aemilius had four sons, two, Scipio and Fabius, who had been given in adoption to other families, as noted above, and two who were still boys, the children of a second wife, whom he had in his own house. Of these, one died at the age of fourteen, five days before Aemilius celebrated his triumph, and the other, twelve years old, died three days after the triumph. As a result, there was no Roman unaffected by his suffering; rather, *they all shuddered (phrissein)* at the cruelty of Tyche (ὡστε μηδένα γενέσθαι Ῥωμαίον τοῦ πάθους ἀνάλγητον, ἀλλὰ φρίξα τὴν ὁμόπτητα τῆς Τύχης ἀπαντας), as she felt no compunction at bringing such great grief into a house that was full of admiration, joy and sacrifices, or at mixing up laments and tears with paens of victory and triumphs.

Vulnerability unites victors and vanquished: Aemilius’ defeated opponent, Perseus, is as much a paradigm of the mutability of fortune as is Aemilius himself (26. 4-12, 27. 4-5, 33. 6-8, 37. 2). Cf. 29. 5: booty from the sack of the cities of Epirus produces no more than eleven drachmas per soldier, so that *everyone shuddered at the outcome of the war*, that the division of an entire nation’s wealth should yield so little profit and gain for each individual (φρίξα δὲ πάντας ἀνθρώπους τὸ τοῦ πολέμου τέλος, εἰς μικρὸν οὕτω τὸ καθ’ ἐκαστὸν λήμμα καὶ κέρδος ἔθνους ὅλου καταχερματισθέντος).
References and further reading:

Lakoff, G. and Johnson, M. (1980), Metaphors We Live By (Chicago).