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Ursula Gärtner | Enno Friedrich
Anna-Katharina Rieger [eds.]

Performative Strategies of Resonance: Texts, Music, and Image-Objects in Cultural Practices

GEORG OLMS VERLAG

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Preface

The topic of this volume – how literature, musical works, artefacts, such as imagery, architecture, or sculptures partake in resonant relationships – has been present in the discussions of the International Graduate School "Resonant Self-World Relations in Ancient and Modern Socio-Religious Practices" from its beginnings in 2017.

This joint doctoral programme of the Universities of Erfurt and Graz uses a diachronic approach to investigate the interaction – the social and religious practices – of people and social groups with nature, with material and social environment, but also with transcendental ideas. In this respect, also "works of art" as we define literary texts, musical scores and performances, paintings, or sculptures in our modern Western world have an impact on the relationships and experiences of individuals, groups, and societies. How exactly they can be involved in the formation of resonant world relations, however, has not yet been satisfactorily clarified.

In this volume, we want to analyse this interaction by looking at texts, music and image-objects from various genres and periods. Whether our observations can be generalised, and whether patterns are identified which can serve as a model for other cultural contexts, periods, or artefacts will emerge from the reception of the individual papers presented here.

They reflect the shared ideas and thoughts of members and guests of the IGS, who met for a conference on the topic in autumn 2021. We are particularly happy that Hartmut Rosa has contributed a chapter in which he lets us participate in the further development of his thoughts on the power of art.

Ursula Gärtner, Enno Friedrich and Anna-Katharina Rieger

Graz and Rostock 2025

Table of Contents

Introduction. Text and Image-object as Counterparts in Resonant Relationships

Ursula Gärtner, University of Graz

1. The Starting Point

The starting point for the considerations in this volume was the interdisciplinary work in the International Graduate School "Resonant Self-World Relations in Ancient and Modern Socio-Religious Practices". This joint doctoral programme of the Universities of Erfurt and Graz[1] aims at the cooperation of ancient and biblical studies with sociological research. The subject matter is the relationships of the individual to the social, material, but also transcendental world, which are established and reflected upon in various social and, above all, religious practices. The central question is under what conditions and with what consequences human beings might have resonant experiences, i.e. might connect to the world, to their social and physical environment in a dialogical-responsive way. The basis here is Hartmut Rosa's approach of resonance – a sociology of world relations.[2] According to Rosa, dialogical-responsive relationships are the only form of successful world relationships for human beings.

In his contribution on the effect of art from a sociological perspective, Rosa himself will also summarise his approach.[3] For readers who are not familiar with the theory, however, a brief simplified introduction is given here. There are four basic components of any experience of resonance: affection, self-efficacy, transformation, and uncontrollability. According to Rosa, the first element, affection ("Affizierung") refers to the experience of feeling touched or moved or called by something 'out there'. Resonance

1 Funded by the DFG and FWF 2017-2025, Grant DOI 10.55776/W1265.
2 Rosa (2016), engl. (2019a).
3 See Rosa, in this volume, 31-43.

is therefore not evoked by ourselves, but something pushes towards us and grips us internally. Self-efficacy or responsive emotion ("Selbstwirksamkeit") means the opposite movement, the emotion that reacts to the affection, i.e. it is a reciprocal event: The subject reacts to the affection and moves towards this other 'out there'. The result of this interplay is a transformation or appropriation ("Transformation/Anverwandlung") of the subject *and* the object. In experiences of resonance, we do not stay the same. Finally, it is important to note that these effects and reactions cannot be enforced or repeated at will. Rosa therefore speaks of uncontrollability ("Unverfügbarkeit").[4] Resonant experiences cannot be forced, nor can it be predicted, if a transformation occurs, what kind of transformation it will be.

In addition to these four basic components, which relate to the inner experience and the transformative power of resonance, Rosa speaks of four axes that can be used to characterise the self-world relationships of the subject: 1) Social resonance or a horizontal dimension as resonance between human subjects, 2) material resonance or a diagonal dimension as resonance between subjects and natural things, materialities or artefacts, 3) vertical resonance or an existential dimension between subjects and an ultimate reality or encompassing totality conceived of in terms of nature, life, the world, the universe, God, etc., and finally 4) a self-axis of resonance between the body, soul, psyche, memory, and biography of a human subject.

This approach was not only intended as a heuristic model but also as a normative concept. As a positive equivalent to alienation in (late) modern societies it describes social phenomena while at the same time calling for social change. As resonance theory is interested only in the quality of phenomenological experiences of humans, its only undoubtful source of data can be human experience. We can know when we experience resonance ourselves, hardly whether others do. Still, we can infer from direct statements or other media whether experiences of resonance would likely be connected with certain contexts, or texts, music, and image-objects. However, especially in the research areas of the IGS that deal with literature, images, objects, or music, often of past societies, the researchers

4 This is sometimes also translated with 'unavailability'.

face two methodological problems: 1) no individuals could be questioned about the quality of their experience, 2) how then can we know about what affection, emotion and transformation people might have had, when reading, listening to music, using objects, or looking at images.

In brief, especially in the research areas of the IGS that deal with literature, archaeology, art or music – particularly in antiquity, where no individuals could be questioned about their experience – the question repeatedly arose as to whether and if so, how the interaction between subject and art could be methodically grasped. The present volume serves this purpose.

2. The Concept of this Volume

Texts, music, and images can evoke reactions in people that place them in a special, resonant relationship with their environment, fellow human beings, objects, or practices. In resonance theory, art and its enjoyment are considered particularly powerful possibilities for resonant experiences. But what is the relationship between textual genre, literary language, style of music, sound, musical scores, paintings, iconographies, painting styles, vessels or sculptures and human beings? How do they cause or prevent resonance? Through what affordances, offers and strategies do they relate to humans? In the performing arts, in speech acts or rituals, performance plays a central role. Performances do always imply an act of reception, being able to produce a response in the reader, beholder, listener. This is also true for musical works or (non-embodied) literature, but even for non-performing, so-called fine arts ("Bildende Kunst"), i.e. images, sculptures, objects. They all have a special performativity due to the act of perception and appropriation. The methodological problem lies in how and through what means and strategies these works of art repeatedly make it possible to combine new interpretations, readings, and stagings with the possibilities of resonant experiences.

These questions touch on the relationship between artefact or product of a creative process (text, object, score, film, ritual prescription, etc.), which exists in a rather fixed form, and its reception, interpretation, and repetition (and the reception of these interpretations and repetitions etc.). The effect on and experience of the receiving, producing, interpreting

subject are multiple, unpredictable, and transformative, and always remain a subjective experience (practitioner response, reader response). Aspects of performativity of any kind of (artistic) expressions and their relation to the subject form the background of understanding, whereby a connection to 'resonance' as a relational concept is possible.

The contributions to this volume aim to find methodological keys that enable us to derive an empirically grounded applicability of a social theory which refers directly to the individual perception of an iconography and its carrier, of leafing through a new edition of poems, of praying in a richly decorated church or of a memorable experience at an open-air concert, i.e. to the cores of our various disciplines (e.g. literary studies, archaeology, musicology, religious studies).

The concepts of resonance, but more precisely the memory of resonant experiences (second- [or third-, fourth-…] order resonance), repetition, imagination, association, and contextualization will be applied to investigate the reception and interpretation of what we today call art.[5] Through repetition (which can be understood as an almost endless sequence of reception events), ever new aspects of the 'offers' present or laid out in the artefacts can be brought to bear; citations in word, sound, or image as set pieces and (re)references to what is known, experienced, even effective, are another strategy that is applied to create something new – from rituals and imagery to literary texts.

3. Why Combine Resonance and Performativity?

3.1. Preliminary Remarks

Texts, music, and image-objects as counterparts in resonant relationships is a topic that has been present in the discussions of the IGS since its start in 2017, but a focussed examination on the interaction has not yet been undertaken. In this volume we want to examine this interaction looking at texts, music and image-objects from various genres and periods and try

5 In the following, art is always understood to mean this.

to find methods to explain the "resonant effects" ("Resonanzwirkung") of these counterparts.

In the following part of the introduction, I ask how combinations of various methods from literary studies and above all performativity can be used to explain the resonant effects ("Resonanzwirkung")[6] of texts. As my research area is ancient literature, I will focus on texts and literature, but methods and results can be transferred to other fields of art accordingly as the contributions to the volume show.

3.2. Resonance and Literature

In the detailed chapter "The Power of Art"[7] of Rosa's 2016 book, he outlines the role that art plays in modernity's desire for resonance. I would like to highlight two aspects here that are also important in the field of (ancient) literature. The first is the claim of "creativity and originality".[8] The idea that on the productive side, in addition to technique, a source of inspiration is needed (muse, spirit, genius, God)[9] that is "uncontrollable" ("unverfügbar"), that artistic creation is a struggle and thus a "process or act of resonance" ("Resonanzgeschehen"), is reflected in ancient literature. The second aspect concerns the receptive act of enjoying art as an act of (potential) resonance, whose characteristic remains the "uncontrollability" ("Unverfügbarkeit"). According to Rosa, "what is specific to art is that,

6 Rosa (2016), 487, engl. (2019a), 288.

7 Rosa (2016), 472-500: "Die Kraft der Kunst", engl. (2019a), 280-296.

8 Rosa (2016), 473-474, engl. (2019a), 280-281, refers here to the claim to creativity and originality and the aesthetic ability to resonate as a collectively binding demand. – Unlike in modernity, I like to add, in antiquity "capacity for aesthetic resonance has" *not* "taken the place of capacity for religious resonance as a collectively binding social demand"; but in antiquity it is also required, "first, that a subject area or segment of world be conceived as capable of speaking with its own voice and functioning as a source of strong evaluations and second, that it be institutionalized and made experienceable through corresponding cultural practices".

9 The extent to which, even in antiquity, these are merely ciphers for a pre- or extra-subjective power of man himself (cf. Menke [2013], 13; Rosa [2016], 477) cannot be discussed here; cf. on this, for example, the discussion of *ingenium*, *sapere*, *ars*, *mores* etc. in Horace's *ars poetica*.

beyond the experience of pure resonance, it is also capable of recreating, giving expression to, and thus making palpable the whole spectrum of historically and culturally possible relationships to the world. […] 'Aesthetic resonance' is thus an experimental field for adaptively transforming different models of relating to the world."[10]

Here we already have to be careful and make a clear distinction between what is being analysed: Either the question is how the experience of resonance in art is *represented* in art, i.e. what happens to characters in a novel, for example, that takes hold of them and transforms them, allowing them to experience their self-world relationships anew. This 'recreation' of possible world relations in (ancient) texts is a natural object of research for us, as is the approach to the specific historical moment with the methods from cultural studies.

Or the question is how, why and when, etc. art *triggers* a resonance experience in the recipient. It is without question that the representations of resonant experiences mentioned above, i.e. the resonance experiences of the protagonists in a novel/figures in a painting etc., can often be triggers for resonance experiences of the recipients. Also, and especially in these cases it is important to separate the representations and their effects on the recipients, since this is not an automatism, nor are the resonance experiences of the recipients limited to such cases. But since the uncontrollability of resonance also concerns the receptive side, it seemed to remain open in Rosa's 2016 book how exactly resonance in the receptive process is made possible. It is conspicuous that in most of the poems or song texts cited by Rosa as examples an 'I' speaks, that all the quoted texts themselves are *about* the longing for resonant world relations and the dealing with often extreme experiences of alienation, which according to Rosa are the main driving force for production as well as reception. But what about other texts (or works of art)?

On the effect of Schubert's *Winterreise*, Pink Floyd's rock opera *The Wall* or Edvard Munch's *The Scream*, Rosa said 2016: "[t]o listen to Schubert's *Winterreise* or Pink Floyd's *The Wall* (or to immerse oneself in Edvard Munch's *The Scream*) in a mode of dispositional resonance [i.e. a disposi-

10 Rosa (2016), 483, engl. (2019a), 285-286.

tion that makes the recipient particularly open to a resonance experience; U.G.] is therefore to experience two modes of relating to the world at once. One is touched, gripped, moved precisely by the forms of existential alienation that are aesthetically generated and negotiated here. One thus experiences both resonance *and* alienation, not blended into some hybrid form, but in a relation of mutual escalation. The deeper, more 'authentic', more believable, and more compelling is the alienation here depicted – or, better yet, modelled – the greater is the resonant effect."[11]

Here it seems to be initially about the first aspect mentioned above: namely the depiction of an existential experience (of a character); Rosa obviously assumes that this can then trigger a corresponding (existential) reaction in the recipient. At the same time, however, aestheticisation is also brought into play, which actually happens on a different level. Because as a literary scholar I ask what exactly touches which recipient, what kind of aesthetic production must be present, how is something presented "deeper" and above all "more irresistible" ("unwiderstehlicher")? Does a pop song have "resonant effects" ("Resonanzwirkung"), if it is "filled with romantic lyrical images and trembling minor chords"?[12] Can "(m)usical and textual elements [...] produce resonant effects" by interacting "with and against each other in various contrasting ways".[13] Why does the opening line in Leonard Cohen's *Hallelujah* "I heard there was a secret chord" "arouse the desire for mysterious deep resonance", why does "the disclaimer only serve to intensify the resonating listener's longing"?[14] Finally, if "[t]he resonant effect here is of course strengthened by the proposition of horizontal, narrative resonance", one could ask how the "empathic identification"[15] with the artist/interpreter/lyrical 'I' is or should be generated in the concrete individual case.

11 Rosa (2016), 486, engl. (2019a), 287. Similarly, (2016), 490, (2019a), 290, to Rolf Dieter Brinkmann's *Einer jener klassischen*: "Once more, there is a doubling of the structure of aesthetic experience, as ideally what the reader experiences in his or her reception of the poem is also the theme of the work itself".

12 Rosa (2016), 486, engl. (2019a), 287, zu Belinda Carlisle's *La Luna*.

13 Rosa (2016), 487, engl. (2019a), 288.

14 Rosa (2016), 487, engl. (2019a), 288.

15 Rosa (2016), 488, engl. (2019a), 289.

Rosa's examples impressively demonstrate that art can have a resonant effect and that it is worthwhile to examine those effects. Aspects are addressed here that have been left out by previous approaches in literary studies. In his book, however, Rosa does not provide detailed analyses of how and why this happens and how it can be methodically grasped. As a scholar of literature, I would be tempted to scrutinise one of the myriad cases, where all of the outer markers that Rosa identifies in his illustrious examples are also given, but where experiences of resonance do not follow – and not because of the lack of dispositional resonance in individual recipients, but because of some inherent lack in the texts – and what would this inherent lack be? Are they badly written? Then, what does this actually mean? And what is it about Cohen's *Hallelujah* from a truly artistic point of view that makes it a powerful focus for resonance experiences, where other songs on the same topic with similarly promising key changes fall short? In his contribution to this volume, Rosa provides suggestions as to how this could be explained from a sociological perspective. Here, however, as already mentioned, we will look at approaches from literary studies.

3.3. Possible Answers from Literary Studies: Reception/Emotion/Empathy/ Narratology and the World as a "Resonance Point" ("Resonanzpunkt")

I picked out a few approaches from literary studies, which seemed helpful and which can continue at the points that remain open with Rosa. I would like to bring these together with Rosa's four aspects of the world as a "resonance point" ("Resonanzpunkt"): "receptive affection" ("Affizierung"), "responsive emotion" ("Selbstwirksamkeit"), "appropriation (transformation)" ("Anverwandlung [Transformation]"), "uncontrollability" ("Unverfügbarkeit").[16]

Similar questions regarding reception are often dealt with in cultural and literary studies in general. It is indispensable to be clear about the role of the reader, whichever reader model one wishes to subscribe to.[17] Even

16 See above; Rosa (2019b), 37-47; Rosa, in this volume, 29-41.
17 For an overview, see Willand (2014).

if the approaches of empirical reception research, i.e. the study of a real reader or probabilistic reader, are not very applicable in studies on ancient texts, the results should not be disregarded if general conclusions can be drawn from them. Subjectivist reader models, on the other hand, which see the readers themselves as the centre of meaning generation (e.g. Roland Barthes, Jacques Derrida[18]), are of little help in our context.

The emphasis on the reader's role in reception aesthetics or reader response theory is fundamental.[19] The reconstruction of an "Erwartungshorizont" (horizon of expectation) of the historical reader in the sense Hans Robert Jauß proposed is in some ways taken for granted today.[20]

To the determination of "the whole spectrum of historically and culturally possible relationships to the world"[21] we can add the possibilities of contextualising a specific text in contemporary discourses following the methods of new historicism[22] or a wide reading from cultural studies[23].

Interactionist reader models, such as Iser's implicit reader, i.e. the reader inscribed in the text, offer (despite all objections) the possibility of tracing reader response in texts.[24] With the help of narratological approaches, the

18 For an introduction, see Schmitz (2007), 124-127.

19 For an introduction to the theories of e.g. Wolfgang Iser, Hans Robert Jauß, Stanley Fish or Michael Riffaterre, see Schmitz (2007), 87-97; for further approaches to reception research, see e.g. Gerhard (1996).

20 Admittedly, this does not refer to individual reading products; it is more about the literary-historical dimension of impact. – From the aspect of performativity, it should be noted here how the determination of the cultural environment similarly makes structural performativity comprehensible; on "structural performativity", see below.

21 Rosa (2016), 483, engl. (2019a), 285.

22 For an introduction to the theories of e.g. Michel Foucault and above all Stephen Greenblatt, see Schmitz (2007), 159-175.

23 For an introduction to the theories of e.g. Moritz Baßler, see Hallet (2010).

24 The implicit reader is not to be confused with the intended reader, who may exist in the text – for example as an addressee – but also has an existence outside the text; for reader models, see Willand (2014). Similar is the model reader in Eco (1987), 67: "der in der Lage ist, an der Aktualisierung des Textes so mitzuwirken, wie es sich der Autor gedacht hat, und sich in seiner Interpretation fortzubewegen, wie jener seine Züge bei der Hervorbringung des Werkes gesetzt hat" – who is able to participate in the actualisation of the text as the author conceived it, and to move forward in its interpretation as the latter set its moves in bringing the work forth (Engl. transl. U.G.). See also the model reader in Jannidis (2004), 31, as an "anthropomorphes

reading process can also be analysed in a close reading. Here, particular reference should be made to focalisation[25] and the way the readers are guided. These aspects correspond in some way to Rosa's "receptive affection" ("Affizierung"), the invocation by the counterpart.

Only a short reference can be made to the research on narrative empathy.[26] There, the question is asked about the emotional effect of literature on the basis of concrete reception processes, both in terms of production and reception aesthetics, i.e. about the experience of the author and that of the reader (which do not have to correspond directly), but also about the narrative poetics of the texts, if formal strategies invite empathy. Empirical studies can link narrative techniques with empathic effects. Some of the aspects of narrative empathy could perhaps be used to detect affection ("Affizierung") of Rosa's resonance theory.[27]

Konstrukt […], das gekennzeichnet ist durch die Kenntnis aller einschlägigen Codes und auch über alle notwendigen Kompetenzen verfügt, um die vom Text erforderten Operationen erfolgreich durchzuführen" – anthropomorphic construct […] characterised by knowledge of all the relevant codes and also possessing all the necessary competences to successfully perform the operations required by the text (Engl. transl. U.G.).

25 For an introduction to Gérard Genette's theory on focalisation, cf. Schmitz (2007), 55-60. In zero focalisation, the narrator is omniscient. Internal focalisation takes the perspective of one of the narrative's characters. The reader knows only what this character knows and sees; all other things are e.g. told by other characters. In external focalisation we see all characters from an external perspective; we do not know what they think etc. For the concept of the *embedded focaliser*, where also in a text of zero focalisation other vistas can be provided as characters can take over the focalisation for a certain time, see e.g. de Jong (2004); for an introduction, see Schmitz (2007), 60-62.

26 See Keen (2006); (2013). On an overview of research on the emotional effects in the reading process, see Miall (2007).

27 The examples listed in Keen (2013), 11, however, give a somewhat arbitrary impression: "Specific narrative techniques of fiction and film narrative have been associated with empathetic effects […]. These techniques include manipulations of narrative situation to channel perspective or person of the narration and representation of fictional characters' consciousness […], point of view […], and paratexts of fictionality […]. Other elements thought to be involved in readers' empathy include vivid use of settings and traversing of boundaries […], metalepsis, serial repetition of narratives set in a stable storyworld […], lengthiness […], encouraging immersion or transportation of readers […], generic conventions […], metanarrative interjections […], and

In addition, a look at the research on emotion in literary studies seems fruitful;[28] especially because Rosa ascribes a significant role to the "responsive emotion" ("Selbstwirksamkeit"). Even ancient rhetoric and poetics discuss textual strategies that evoke certain affects in the reader. Hillebrandt, referring back to Iser's reception aesthetics or reader response theory, speaks of the potential effect of text structures "that appear suitable for evoking certain emotional effects in the recipient".[29] To this end, she develops a general conceptual and analytical framework for describing emotion-directing strategies in narrative texts, which cannot be presented here in detail. Let us just refer to some of the aspects,[30] e.g. that the text-reader interaction can lead to empathy with or sympathy for the narrator or a character. We remember that empathy also plays an important role in Rosa's theory.[31] According to Hillebrandt, reception is controlled by text structures which can be based on textual representations of emotions and values that can be explicitly or implicitly related to characters in the text. Furthermore, Hillebrandt mentions emotions that are controlled by the way in which the information is provided in the text (tension, curiosity,

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devices such as foregrounding [...], disorder, or defamiliarization that slow reading pace [...]. Most of the existing empirical research on empathetic effects in narration concerns film [...] although a number of researchers are investigating potentially empathy-inducing techniques using short fiction. Novels and stage drama are least studied empirically (though often theorised about), their length and performance conditions being, respectively, at odds with the current modes of empirical verification."

28 Scholarship has been dealing with the issue in an increasingly differentiated way since the 1990s; for an introduction, see Hillebrandt (2011), 9–24; Anz (2006); (2008); Winko (2019). But here, too, a similar phenomenon can be observed. Concepts of emotion are discussed and located in cultural-historical discourses; literary representations of emotion are analysed in every respect; but the focus is less on "die Erforschung der verschiedenen Strategien der textuellen Gestaltung von Emotionen und deren Vermittlung auf den Leser" – research into the various strategies of textual shaping of emotions and their communication to the reader – Huber (2004), 346 (Engl. transl. U.G.).

29 Hillebrandt (2011), 51: "die dazu geeignet erscheinen, bestimmte emotionale Wirkungen beim Rezipienten hervorzurufen" (Engl. transl. U.G.).

30 See Hillebrandt (2007), 27-28 & 136-137.

31 See Rosa (2016), 266-267, engl. (2019a), 156-157.

hope, fear, surprise, disorientation of the reader), strategies we will also find in approaches of performativity (see below).

3.4. Structural and Functional Performativity and Resonance

In my opinion, the approaches of literary studies presented so far can supply us with 'tools' which uncover strategies to offer resonance in texts. However, it seems that there is still a certain gap, how we can find methods to explain the aspects of affection and, above all, transformation of Rosa's theory in the field of art reception. This gap might be bridged in a combination of the theories of resonance and performativity.

The term performativity itself encompasses a broad spectrum of approaches.[32] In addition, the theory makes use of terms, which are different in German and English. I follow the German usage, according to which the English 'performance' usually stands for the aspect of staging, enactment, execution, especially of the theatrical model. 'Performanz' stands for the aspect of generative grammar, and 'performativity', as in English, stands for the linguistic-philosophical speech act theory, but also more generally aims at the quality and potential of performative acts in linguistic, physical or theatrical origins. It is the latter which we will be dealing with in the following.

When I speak of performativity, I mean a specific form of performativity, namely *only that which can be established in literature as an act or in reading as an act*. While this has led to new approaches in studies on German literature for the last 25 years, especially in the environment of the Berlin SFB "Kulturen des Performativen", it is still common in Classical Philology if someone speaks of performativity to think of the interdependence between text and a situation-related performance, such as in Plautus' comedies or early Greek lyric poetry, i.e. of texts that were designed for embodiment and had only become reading texts through transmission.

Here, however, we will ask what kind of performativity is inherent in non-embodied texts, i.e. in texts that are usually read privately by individu-

32 The following brief overview is mainly based on Fischer-Lichte (2013), esp. 135-145, and Velten (2009).

als, namely texts from the field of literature. It is obvious that a performative character can be attributed to reading texts from religion (prayers), law (legal paragraphs) or politics (speeches); texts such as "I hereby invite you to …" are read by the addressee as if a speech act was performed with them.

Approaches of reception aesthetics or reader response theory, as that of Wolfgang Iser, had already shifted the question from the production of a text to its reception by the reader asking about the act of reading.[33] With a focus on performativity, however, reading is understood as an act of perception, i.e. an embodied action that is connected with cognitive, imaginative, memorial and emotional activities. Reading longer literary texts also requires a longer period of time, so that we are also dealing with the phenomenon of immersion of the reader which is not possible with only short texts.[34] Through this immersion into another world, which opens up new possibilities for imagination, reflection, emotion, etc., the reader finds himself in a liminal situation;[35] the act of reading thus unfolds a power of very different transformational possibilities – so with this aspect of performativity we find a way to explain how the transformation Rosa describes as one of the core elements of resonance[36] can be evoked by a text.

A distinction has been made between 'functional' and 'structural' performativity[37] which allows us to even better contribute empirically to how resonant experiences can come into existence through texts. The term 'functional performativity' is used to examine the dynamics and effects that a text can have on the reader in the act of reading it as well as the social circulation of texts that incorporate the products of written culture into performative cultural practices, i.e. functional performativity is about the question of *what* a text triggers.

'Structural performativity' asks *how* the text does transmit (or does not transmit) what it talks about; here we are on the level of the narration, the

33 See above, 17.
34 See Wolf/Bernhart/Mahler (2013).
35 Cf. e.g. Fischer-Lichte (2013), 143.
36 See above 9-11; Rosa, in this volume, 36-37.
37 This helpful distinction was introduced in the above-mentioned Berlin SFB "Kulturen des Performativen"; see e.g. Velten (2005), 552; Fischer-Lichte (2013), 139.

level of mediation between text and reader. Firstly, this regards the offers of identification, then it regards strategies of narration that serve the *staging* of presence, orality and corporeality, i.e. rhetorical operations which simulate this *setting on stage* in the literary text, like exclamations, enactment of physical liveliness and emotionality, above all such passages, e.g. situations of orality in which the narrator addresses the reader directly and thus prompts certain reactions, or self-referential reflections by the narrator, i.e. poetological statements that create a tension between the constative and the performative mode, which turns the text so to speak onto a stage where it itself is performed. Corporeality also builds a bridge to resonance theory, where corporeality is seen as the starting point of human existence.

The aspect of the corporeality of texts makes it clear that texts reach out to people precisely at this corporeality, for example when they seem to realistically guide the reader's imagined gaze over a described work of art or appeal to different senses through different types of *enargeia*. Here we are in the field of ancient rhetoric regarding *enargeia*/*evidentia* (clarity); the *metalepsis* is probably the most striking feature, when the author, narrator or a character of a plot leaves their role and addresses the reader themselves. This performative reading can comment on what is asserted as a statement in a constative reading, but can also counteract this statement.

Structural performativity opens up possibilities for the reader's reception, without, however, committing him or her to specific experiences. The reader's attention can be guided by structural performativity, but not completely directed or controlled. The reader may have associations in the act of reading that are not suggested by the structure of the text. The reading process is therefore determined by a high degree of unpredictability. Therefore, the element of "uncontrollability" ("Unverfügbarkeit"), which is a key characteristic of the resonant (or the lack of) experiences, also finds its counterpart, since it is emphasised that the performativity of the text, while guiding the reader, can never completely control him or her. It is only through its structural performativity that a text acquires the quality that makes it an interesting dialogue partner and thus a possible partner in a resonance event.

Finally, functional performativity is determined by the cultural environment, e.g. whether one reads alone or in a group, whether one is a contem-

porary reader or a reader of later centuries, etc. It is obvious that different forms of cultural embedding arise in the various stages of reception through repetition, transmission, canon formation, etc., i.e. for readers of later times, texts open up possibilities, but the effects are unpredictable. This is one of the basic prerequisites for understanding "uncontrollability" ("Unverfügbarkeit"). In resonance terminology, the fact that the reader also has an influence on what happens in his or her reading experience is the reader's self-efficacy. The text provides certain guidelines and directs the reader (he or she is touched), who then adds something himself or herself: this is one of the decisive factors for the outcome of the whole process ("self-efficacy"). The "uncontrollability" ("Unverfügbarkeit", in resonance theory) is then the fact that all these ingredients (a text that sets and guides; the fact that the reader feels him/herself in the reading process and co-determines the result through his/her own additions) can be present and that it is nevertheless not certain in every act of reading that the reader will have a resonance experience, which is why the resonance experience, when it occurs, is something sacred and special.

However, as readers react to literature, cry, laugh, behave differently, something also happens to reality; so it is not only about the act of reading, but also about the act of literature.[38] Thus, what performativity emphasises and explains is similar to Rosa's aspect of "appropriation (transformation)"

38 Cf. Fischer-Lichte (2013), 143: "Lesen als ein performativer Akt kann daher auch nicht als Suche nach einem einheitlichen Sinn, den der Autor intendiert haben mag, beschrieben werden, sondern als ein komplexes kognitives, imaginatives, affektives und energetisches Geschehen in einer liminalen Situation, das dem lesenden Subjekt neue Möglichkeiten zu einer verkörperten Praxis eröffnet. Wie diese Praxis realisiert wird, hat zweifellos Auswirkungen auf die gesellschaftliche Wirklichkeit. Insofern Literatur etwas mit dem Leser und durch dessen Vermittlung mit der gesellschaftlichen Wirklichkeit *tut*, können wir daher von Literatur als Akt, von der Performativität von Literatur sprechen." – Reading as a performative act can therefore also not be described as a search for a consistent meaning that the author may have intended, but as a complex cognitive, imaginative, affective and energetic process in a liminal situation that opens up new possibilities for an embodied practice for the reading subject. How this practice is realised undoubtedly has implications for social reality. Insofar as literature does something to the reader and, through the reader's mediation, to social reality, we can therefore speak of literature as an act, of the performativity of literature (Engl. Transl. U.G.).

("Anverwandlung [Transformation]") happening in his line of argument to all parts (subjects, objects, physical environment) in resonant experiences. Looking at texts through the lens of performativity can show how the act of reading not only transforms the reader, but also influences reality itself. As the readers in a sense incorporate the text, they also change the text itself, at least for themselves.

"Uncontrollability" ("Unverfügbarkeit") remains; there is no recipe for writing a resonant text. But we may explain functionally and structurally why some texts tend to generate resonance by making a responsive offer. The theoretical aspects important for this volume were presented above using literary studies as an example.[39] However, they are transferable to the other arts as music or fine arts, which includes images and objects.[40]

4. The Contributions

Besides literary studies dealing with texts of Graeco-Roman antiquity, the contributions cover the disciplines of religious studies and sociology as well as musicology and archaeology. Textual genres, image-objects, musical compositions and performances, and socio-religious practices are thus examined with the approaches of performativity in order to investigate where, when and how resonant relationships or experiences between the artwork and subjects, human beings, might have been established or exist for some time and how they participate in future, not yet existing resonant experiences.

Hartmut **Rosa** starts with an exclusive contribution on how, in his view, the potential for resonance in art (literature, music, images, and performances) can be explained. This lays the base of an empirically and cultural-historically backed search for resonance in artworks. When looking for the "resonant qualities" of artworks, Rosa differentiates between the content (motif, story, play etc.) of an artwork and the aesthetical practice that is instigated by it. These levels correlate with the structural and functional

39 For an analysis of exemplary texts, see my own contributionin this volume.

40 See the chapters by Fischer-Lichte (2013), 147-159: "Bildakte – Blickakte: Zur Performativität von Bildern"; 161-178: "Die Macht der Dinge".

performativity, outlined as a tool to grasp elements of artworks to affect and push reaction to or direct reception of artworks. To get closer to whether the experiencing of an artwork has or can have resonant qualities or not, we need to search for the responsive character of the artworks. How do they generate effects (affection, emotion, transformation), what motif did authors, craftsmen, artists chose; how is an image composed, what tricks of language and wording are used? Such issues instigate the dialogue, which the authors of the following contributions engage into from their disciplinary backgrounds of methodologies and materials. They – critically – exemplify if and how the creation, the performance or the reception of a work of art may be able to establish resonant relationships between artwork and human agent or the content (motif) of the artwork and the human agent. Performativity as introduced in the beginning of this chapter is one of the approaches for deciphering dispositions for resonance.

Classical Philology

With Aeschylus' *Eumenides* Markus **Hafner** introduces textual strategies in a Classical Greek tragedy and looks closely at potential reader responses. He offers a very fine-tuned reading and interpretation of this text, where he is able to show the various ways of evoking strong emotions in the reading, listening or watching audience. Delving into the paradoxon of the attraction of monstrous figures and terrifying language and plot, he clearly differentiates the levels on which the drama affects the audience ("receptive affection") and is able to create an "immediacy of aesthetic experience". Both, functional and structural performative strategies are at work in the tragedy's text. He cross-checks the emotional reaction ("responsive emotion") to "the suffering other" with treatises of the 5th and 4th c. BCE: Metric language evokes emotion which is transformed to an internal, individual emotion, and yet, the distance created by the recognisable "artistic character" of the depicted or described – horrific – situation, object etc. enables the audience of being emotionally touched but still distanced. However, the *Eumenides* were also able to disturb and elicit subjective, strong experiences in their audience.

Mario **Baumann** works with the late antique philosophical masque Play of the *Seven Sages* by Ausonius and finds new ways of interpreting this complex and in research often overlooked text by analysing the "Resonanzwirkung" ("resonant effects") of the play and the uncontrollability of the dialogic relationships between text and readers or audience. The (author of the) *Ludus septem sapientium*, so his argument, plays with creating an "uneasy position" of its audience. It works with contradictions, anachronisms, and ambiguities, shuffling the meaning-making to the audience. This, in turn, he presupposes as "cultured and competent" and thus able to understand the meta-theatrical intertextual references added by the author. The "performative dynamic" of the play generates a 'resonance offer' leading to an unpredictable – thus uncontrollable – process (the "Resonanzgeschehen") of affection and reception: "We as listeners or readers cannot 'get beyond' this uncertainty and openness." However, the playful aspect – the *as if* (as already occurred in Hafner's approach to the horrific elements of the *Eumenides*) which is presented in either reading it out or performing it – is fundamental to the overall intention of Ausonius' play.

Ursula **Gärtner** draws on Latin epic and didactic texts (Vergil's *Aeneid*, Ovid's *Fasti*) in order to test the scope of the methodological connection between resonance theory, literary studies' approaches and performativity as postulated in the beginning of this introductory chapter. It becomes clear that and how texts provide an offer of resonance in different ways.

Religious Studies

Religious studies – represented by the contribution by Franz Winter – take texts and their reception as a starting point as well. However, the reasons why these texts were created and passed on, differ widely from the ancient examples from the Greek and Latin canon.

The paper by Franz **Winter** deals with a sacred text from the Indian Subcontinent – the *Upanishads*. He takes a close look at the history of the transmission of these collections of texts forming a part of the corpus of the *Veda* to Moghul India and then Europe. Their history and reception history starts as early as the middle of the first millennium BCE. However, the focus is on two important interpreters – the Frenchman Abraham H.

Anquetil-Duperron and the Mughal prince Dārā Shukūh. As Winter shows, they are on the one hand responsible for the translation and interpretation to Arabic and French in the 17th and 18th century, but on the other hand for the separation of the *Upanishads* from the *Veda*. Winter describes the interferences of the mutual interest of an exotic text and religious tradition, and scholarly ambition of the translators paired with an "obvious affection" by the text. Driven by the search for ultimate truth and the one God, the Christian and Muslim readers and translators interpret the *Upanishads* as revelatory. Both interpreters, against their cultural and religious backdrops, do not only find wisdom or even an expression of God in the texts, but they see the texts themselves as wisdom, as God. Hence by the reception of the text, the responsive character of this relationship comes to the fore and the interpreters engage strongly with their translation of the *Upanishads* as a revelatory act.

Musicology

Verena **Weidner** gives insights to the performing art of music. In her contribution, she looks for "…approaches to a heuristic of resonant experiences in the context of music history". To this aim, she starts from the perspective of musicology to experiential and historical questions correlating resonance (H. Rosa) and performative aesthetics (E. Fischer-Lichte) with the musicological paradigms of aesthetic experience and immersion. With the example from European music history Weidner can show how resonant experiences were imagined and intended differently in various times and genres of musical performances (singing voices in the 16th/17th century). "Stimmung" ("tuning" or "mood") is a term and concept appearing in the 18th century framing changing situational settings of listening and performing with the clavichord as an example. For the combined application of performative aesthetics and resonance theory, so her claim, it is key to scrutinise musical performance also from a historical perspective with a focus on situations and contexts. Thus, adapting methodologies from sociology and literary studies to her discipline, she lays out a new path for interpreting phenomena of changes in the history of musical performances.

Archaeology

A Dionysiac ritual at Athens in Late Archaic and Classical times (5th c. BCE) – the *Phallophoria* – is looked at closely by Veronika **Kolomaznik** in her contribution. She looks at depictions and descriptions of this ritual performance in artworks such as vase paintings and literary texts written for theatrical performances through the lens of humour, obscenity, and irritation. The first part of her argumentation considers the reconstruction of the ritual, in which a *phallos* was carried around the streets of the city, from the artworks; the second part is about the ritual and its performative character as reflected in the images, songs and plays, offering a disposition of resonance. A third part touches upon the question of how the experiences of participants in the processions formed the imagery and textual formations (and vice versa). The question of how a (memorable) experience was created is answered by the combination of religious practices with laughter and irritation by obscenity. Structural performativity is given in the images through a set of agents (satyrs, *kōmastai*, etc.) which can change, or even be disturbingly transformed to dwarf women.

The volume represents the wide range of disciplines and topics of the research and training group on resonant self-world-relations. Its attempt is to show the complexity of the relations of human agents, works of art or products of creative processes and their continuous and ongoing reception. If a resonant experience is an effect of reading, listening, looking at or partaking in, we need to sharpen our methodologies to analyse how an experience, an effect, an atmosphere is created. This, according to this volume, is the approach of performativity.

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Struck by an Image? How to Reconstruct Resonant Qualities in Works of Art and Worship

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1. Introduction: Resonance in Historical Analysis

For empirical and historical research, resonance is a tricky thing – it is hard to identify from the outside, from a third-person or observer perspective.[1] At least when it comes to experiences of art, religious communication or political action, but surely also to relationships of love or friendship, resonance appears to be accessible only from the 'inside', from a phenomenological or first-person perspective. This is so because it never is in the objects of art (or worship or love) themselves that resonance is established: There is no such thing as a 'resonant' text or piece of music in itself; resonance is never in the object, and not in the subject either, but it establishes itself *between* the two. However, it is experienced by the subjects, it manifests itself in their actions and reactions – or in their bodily states such as tears in the eyes, goosebumps or a change in skin resistance.[2]

Now this obviously creates a huge problem for scholars working with historical texts, objects, images, and other artefacts: If it comes to contemporary rituals, we might be able to reconstruct moments of resonance 'objectively', with the help of video cameras and the tools of empirical aesthetics, or even with brain scans. But as we go back through the ages, there is no way to directly observe or identify resonance: As I will show below, the fourth element of resonance – uncontrollability or non-engineerability – rules this out categorically.

1 The interdisciplinary approach of the Graduate School "Resonant Self-World Relations in Ancient and Modern Socio-Religious Practices" and many of its PhD-projects from Classics, History, Archaeology, Anthropology and Religious Studies nevertheless are dedicated to grasp resonance in historical and empirical research.

2 For a full exploration of the concept, see Rosa (2019).

Yet, as I seek to demonstrate in what follows, we can still use resonance theory as an analytical tool to study historical objects or rituals by searching for traces and effects of past experiences of resonance and by identifying elements of those artefacts and practices which were designed or intended or in any case prone to elicit such effects.[3] In addition, we might investigate the 'setting' of those artefacts or rituals for contextual signs of resonant relationships. Thus, the concept of resonance can be used to study objects in use in ritual contexts and communications as well as objects of art on the content level, on the level of aesthetic practice and on the level of context. At the content level, we search for explicit representations – narrations, depictions, performances – of resonant moments or experiences. On the level of aesthetic practice, the focus is on objects and on textual, musical, theatrical, or ritual elements which are produced or designed in order to elicit resonance, and on the contextual level, we scrutinise the contextual and material 'setting' or 'staging' of aesthetic practices and performances for the attribution of specific agential or resonant qualities – as we find them, for example, in 'sacred sites' or 'holy times'. In short, the focus of such investigation necessarily is on performativity; it seeks to identify resonant elements on the plains of functional as well as structural performativity alike.[4]

In each case, we might pursue such an investigation along the four axes of resonance and with a focus on one, several, or all of its four basic elements. I will begin with the latter.

2. Elements and Dimensions of Resonance

The four basic components of any experience of resonance are 'affection', 'self-efficacy', 'transformation', and 'uncontrollability'. In each case, we can ask whether an object, text or artefact under study is *about* a corresponding

3 See Gärtner, introduction to this volume, 3.2.

4 For this distinction, see the Gärtner, introduction to this volume, 3.4.; for applications see Baumann, in this volume; Gärtner, in this volume; Hafner, in this volume; Weidner, in this volume.

experience (content level) or uses elements *supposed to produce it* (level of aesthetic practice and contextual level). Let us look at it one by one.

2.1. Affection

The first element is affection, i.e. the experience of feeling touched, moved or called by something 'out there'. Thus, resonance does not start with something we do but rather with something that happens to us and 'grips us' from the inside. Now obviously, we can ask whether an image or a text is *about* such experiences of strong affection, either directly e.g. through narration or depiction, or indirectly, by alluding visually or textually to it (content level). As we know from research in empirical aesthetics and cultural studies, images and iconographies as well as textual narratives or dramatic plays that represent strong experiences of resonance are capable of producing 'narrative' or 'pictorial' resonance in those who receive them, too – given that they share a common cultural background-understanding.[5]

A second mode of identifying structures of resonance in works of art or cultural artefacts lies in the search for symbols, motifs or instruments which are known for, or supposed of, producing (physical) affection (level of aesthetic practice). Of course, aesthetic experiences can never simply or uniformly be *produced* this way, but (as the contributions to this volume exemplify) at least certain levels of arousal in specific cultural contexts can be reliably expected. For example, displays of fire, loud sounds (e.g. trumpets or drums), vivid colours or displays of immense comparative size regularly have the effect of producing strong affection in the audience – and are regularly used to such ends. Thus, if we find such elements, we have good reasons to assume that spectators, visitors or audiences might have felt the corresponding affections and/or that those who produced the cultural objects intended to elicit them.

However, if we seek to pursue a resonance-theoretically inspired investigation in cultural history, we are not confined to these two forms of analysis. A third mode lies in the analysis of the resonance-quality of the *context*

5 See Breithaupt (2019); Rosa (2019), IX.3.

or background-conditions. This means: We can ask whether the objects, artefacts or practices under study are (or were) embedded in spatial, temporal, or ritual contexts[6] that were apt to produce 'dispositional resonance'. With this term, I mean the habitual readiness and/or willingness of practitioners to feel affection, and to be open to movement and touch. Thus, approaching a 'sacred ground' or a 'holy place' elicits in those who share the corresponding cultural background the expectation of an 'inner affection', which is characteristic of resonance. The same goes for periods of 'sacred time', and of course, being at a 'holy place' at a 'sacred time' amplifies the disposition towards affection and resonance. In cultural history, of course, it is one of the (if not *the)* main purpose(s) of rituals to produce such dispositional resonance in participants. And, hence, reconstructing how objects, texts and artefacts contributed to and profited from such contexts of dispositional resonance, appears to open up a major route towards transcultural understanding.[7]

2.2. Self-Efficacy (Emotion)

While affection signifies the experience of a motion from the outside of the world to the inside of the subject (af←fection), the second element indicates a movement in the opposite direction: e→motion.[8] This is to say that resonance is not just a passive experience of something happening to us, and it is not just an action, either, but it consists of the interplay between af←fection and e→motion: Subjects answer the touch or 'call' they receive from an object or a narration by moving outward, towards it; by reaching out and reacting to it. This is the moment when they experience self-efficacy: The experience of agency, through which they reach out and touch, or connect with, the other side by themselves. Such self-efficacy can consist in voluntary or involuntary bodily motion, gestures of ritual

6 Of these contexts ritual contexts can be the most complex ones, since they combine temporal and spatial dimensions as well as human and objectual agents, see Rüpke (2021).

7 See on this Rüpke (2021).

8 See Gärtner, introduction to this volume, 1.

affirmation, but also in the production of vivid emotions, or a stream of thoughts and creativity, etc. Hence, scholars of ancient socio-religious practices can and should ask whether the objects under scrutiny are *about* such moments of strong self-efficacy (content level): Do they depict or tell about experiences of (self-)empowerment, or about energetic connectivity? By way of 'aesthetic contagion' and/or narrative resonance,[9] we might assume that such cultural artefacts are prone to produce a corresponding sense of self-efficacy in recipients or practitioners who share a common cultural understanding, too.

And again, we can go beyond this level of direct significance to the level of *aesthetic practice* and ask whether a given object (a picture, a shrine, a festival, a theatrical play or a text) makes use of elements or symbols which are prone to initiate a sense of self-efficacy and empowerment in spectators and recipients. Such a sense is produced, for example, through bodily and/or cognitive participation, or through narrative involvement: Perhaps there is a riddle to solve, a question to be answered or a hidden meaning to be discovered, or a connection to be made which provides the recipient with a sense of inclusion and empowerment, of feeling 'addressed' and capable of a response? We may think of a church service, for example, where believers are routinely involved in affirmative actions of all sorts (singing, praying, kneeling down, crossing oneself, receiving the Holy Communion etc.). The contributions to this volume provide ample evidence for such elements of structural performativity across a wide variety of cultural and historical contexts.

And finally, here too, we should ask about the cultural embedding of the object, artefact or practice (contextual level): Are participants or recipients contextually 'empowered' and geared towards experiences or manifestations of self-efficacy? For example, rituals of initiation and rites of passage often are meant to empower (young) persons and provide them with a sense of inner strength; but apart from this, forms of direct address with appeals to cultural identity often have such effects, too: *You as a Roman,* or: *You Christians are meant and addressed by this…*

9 On the concept of narrative resonance, see at length Rosa (2020b).

2.3. Transformation

The result of the dynamic interplay between affection and self-efficacy, or touch and response, which forms the core of resonance, is a transformation of the subject as well as of the object, or 'the world', at hand. In experiences of resonance, we do not stay the same. Hence, we can ask the same three questions with respect to this aspect or component of resonance, too. Firstly, is the aesthetic or ritual object, the text, song, play or picture we investigate, *about* such moments or experiences of (strong) transformation (content level)? Does it depict or represent a moment of a healing or transforming connection with a higher power, or of conversion, for example? Or of a miraculous salvation? Does it tell or remind us of a story like the one between Odysseus and the Sirens, in which the call or touch is so strong that rational control is altogether suspended? Does it tell about a healing or saving connection with ancestors or forbears through time?

Secondly, we should ask whether the object, ritual or artefact makes use of elements or symbols which are known for transformative powers of such kinds, or which were traditionally thought or said to have such qualities? Obviously, wine and bread are such elements in Christian tradition, but clearly, there is a host of other objects in other cultural traditions, like gems or herbs or relics or even 'holy' words or syllables which are believed to be bestowed with transformative powers. Very often, we find ritualistic practices which are meant to produce or indicate transformative moments of resonance, such as sounding a bell, making the sign of the cross, elevating the bread, etc. Of course, we cannot directly observe any transformative effects resulting from this in participants or recipients, unless we find specific historical reports on them. But we can search the objects and practices under investigation for elements indicative of such processes.

Finally, again, searching for spatial, temporal and ritual contexts which are thought and designed to release transformative powers of the kinds discussed can be very rewarding. Obviously, sacred grounds of all kinds, temples and altars, for example, bristle with extra-mundane transformative powers for those who are part of the cultural tradition(s) involved. And similarly, the 'sacred hours' or 'holy days' are thought to carry transformative and connecting powers, too – not always for the good of believers: In

many traditions, there are also evil nights, days or hours in which demons and evil spirits are released and prone to 'touch' the bodies and/or minds of people – just think of the significance of 'the midnight hour' or 'Halloween' in modern Western tradition. This serves to remind us that experiences of resonance are not necessarily experiences of harmony or well-being: The interplay of touch, response and transformation can very well be disturbing at times.

2.4. Uncontrollability

Uncontrollability in resonance theory carries a twofold significance. On the one hand, it indicates the 'non-engineerability' of moments or experiences of resonance. Uncontrollability in this sense is a vital element of functional performativity. No matter how much we intend and desire to enter into resonance with someone (for example, at a candlelight dinner, or on Christmas Eve), or with God in prayer, or with a work of art in a museum or concert, or with nature in the wilderness – there is always the (high) risk of failure: We might end up being bored or alienated or even irritated. This is true for all sorts of rituals: While they are quite regularly intended to produce experiences of resonance, they can easily fail and produce boredom and alienation instead. In fact, this is a regular feature of traditions in decline – empty spaces in European Churches, for example, but also the 'empty' communist rituals towards the end of the Soviet Era bear witness to this. Thus, resonance theory can also be used to study the fading away of traditions and the decline of ritual practices. But on the other hand, *when* there is resonance, i.e., a transformative, intense encounter between subject(s) and the worlds, it is impossible to predict *what kind of change* or transformation will occur. Resonance is constitutively open ended; it is the very moment of 'natality' in Hannah Arendt's sense, i.e., the moment where the new can be born.[10] Resonance experiences always carry an element of 'transgression', of moving beyond the expected.[11]

10 See Arendt (1958).
11 Cf. Rosa (2020a).

Once more, we can apply the same tools as before to search for traces of resonance – or, in this case, of its unfortunate absence. Thus, we may ask whether an image, or a text, or a play, is *about* the unforseeability and/or uncontrollability of a (wanted or unwanted) connection or encounter (content level). Uncontrollability does not just mean that resonance might not happen when it is supposed or intended to, but also the other way round: It might well occur when we expect it the least as when Saul became Paul in the biblical story. Furthermore, the object under study might just as well tell about the unexpected, sometimes even counter-intuitive and in any case non-intended *outcome* of a resonant encounter. Non-enforced conversions by definition are of this kind.

With respect to this fourth aspect of resonance (uncontrollability), an investigation of the elements and symbols in texts, music, images etc. designed for gaining control over the non-controllable appears to be even more promising (level of aesthetic practice): Does the ritual or artefact we study contain or make use of any symbols or elements which are said to summon or 'tame' the Gods, or Higher Powers; or the demons and the spirits? Does it allude to things which are said to ensure a certain outcome in situations which are essentially uncontrollable? In fact, rituals and practices of magic almost always appear to operate along these lines of encounter: Make the uncontrollable appear – and make it act towards the desired outcome. In other words: Make the uncontrollable controllable.

Finally, with respect to *context*, investigation is a little harder here; but we may as well ask whether a certain spatial, temporal, ritual setting allows for uncontrollability in the sense of a deliberative ambivalence of encounter and meaning. Obviously, oracles and practices of divination manifest such uncontrollability on a symbolic level. But we might just as well find contexts designed for strong affection in which the direction of transformation (i.e. the effects) is deliberately left completely open – modern art obviously would be a case in point.

3. Investigating the Four Axes of Resonance

While the preceding section dealt with the inner experience and the transformative power of resonance as such, in the remainder of this contribution

I want to turn to the four identifiable 'axes' of resonance and ask how we can investigate traces, effects, and contexts of resonance with specific respect to them. It is one of resonance theory's core claims that we can identify four separable axes of resonance: 1) *Social resonance* as resonance between human subjects, 2) *material resonance* as resonance between subjects and natural things, materialities or artefacts, 3) *vertical* or *existential* resonance between subjects and an ultimate reality or encompassing totality conceived of in terms of *nature*, *life*, the *world*, the *universe*, *God*, etc., and finally 4) a *self-axis* of resonance between the body, soul, psyche, memory, and biography of a human subject. Let us look at these axes one by one.

3.1. The Social Axis of Resonance

With regard to the social axis, a resonance-theoretical analysis should focus, first, on the quality of social relations we find on the content level of the work of art under investigation. Are there narratives or images or enactments *about* strong mutual affection, efficacy and transformation between the human actors involved? In visual art, for example, we can often read resonances between the figures involved from their eyes – eyes can be seen as 'prime windows of resonance', in fact –, but also from bodily postures as such. In general, we should scrutinise the quality of relationships between the actors involved: Who appears to be 'empowered', elevated, bestowed with higher powers or agential energy, who is experiencing transformation, and in what sense? Or, by contrast, who appears to be alienated either in the sense of utter indifference, non-affection, or even in the sense of hostility? In resonance theory, negative affection is not interpreted as negative resonance, but as a repulsive form of alienation, because it leads to a mode of closure and defence against affection, to a loss of the willingness to be touched and transformed by the other.

On the level of aesthetic practice, a resonance-theoretically inspired interpretation will be interested in the elements, techniques, symbols and signs used in the work of art or ritual in order to elicit resonance between recipients of a play, painting or story and specific persons or social roles involved on the content-level. For example, are the spectators of a play or

the readers of a text supposed to feel, reinforce and reaffirm their love for the king, or for the priest, or their support for the warriors? Or are they supposed to feel strongly with one group of people, and to despise or reject another group?

Finally, with a view to the context-level, we very often find social 'primings' which dispositionally create the will or the likelihood to resonate with a specific person or a group of people. For example, on the site of a historical battle against an enemy, or on a day of specific remembrance in the calendar, the rise of patriotic or religious feelings and the corresponding affections appears to come almost 'naturally', accompanied by feelings of hostility towards the other side; and rituals in such a setting are often supposed to give a sense of empowerment and self-efficacy in participants or spectators.

3.2. The Material Axis of Resonance

With respect to the material axis of resonance, what is of interest on the content-level are the specific *things*, i.e., objects and artefacts as well as their materialities, which appear to have 'agential power' in the work of art or ritual. Is there something sacred or holy involved in the story, or the painting? Is the play or the text about an object with magical powers, or do such objects play a role in it? Or is it, perhaps, about the opposite: About the failure of a sword, or a holy text, for example, to achieve a desired transformation?

Here, it is not always easy to distinguish between the content-level and the level of aesthetic or artistic practice. But of course, some objects or artefacts which are traditionally perceived as having 'agential powers', and hence, resonant qualities, can be used in a shrine or temple, or on an altar, or in a painting or story which contentwise is about something quite different, i.e., which is not in the focus of the ritual, play, or narration, etc.

Finally, once again, we can explore the setting of such a ritual or play or temple for contextual resonances. For example, we might find holy trees, or a magical rock, or an enchanted river, as the material qualities characterising a site. Or we might analyse the effects which the interplay

between the materiality of a given place (e.g. a temple, a graveyard) and the materiality of a given work of art in it might elicit.

3.3. The Vertical Axis of Resonance

The vertical, or existential, axis of resonance is not always easy to identify. It is defined as a sense of affective, empowering, transformative connection to the ultimate ground of human existence. As, for example, in the ritual of prayer, resonance comes as a sense of connection between the innermost core of the subject (however it might be conceived), and the outermost reality, which can be perceived as (a) God, but also as the essence of life, nature, the universe, the world, etc. It might be preposterous to assume that all cultural traditions develop such a sense of connection to an encompassing totality – perhaps this rather is a side-effect of monotheistic traditions. But in order to find out, it will be all the more interesting to precisely look for it.

On the content-level, this means looking for *conceptions* of an encompassing reality: is there a conception of nature, history, fate, a transcendent realm, an ultimate reality we can identify in works of art or ritual performance? And furthermore: Is there a sense of connection with it, is there a practice, or a narrative, which serves to establish such connection – perhaps a connection through time towards the past and the future, a connection with the ancestors and holy spirits, for example? And finally: Does the work of art or ritual make use of gestures, symbols, elements, or ideas which in that traditional cultural context are known to establish such connections (level of aesthetic practice)? Or is it placed and staged in a context which is traditionally bestowed with the corresponding transcendent qualities (contextual level)?

3.4. The Self-Axis of Resonance

Finally, an investigation inspired by resonance theory will ask about the kinds and moments of 'self-encounter' we find in a work of art, a text, play or ritual. What kind of resonant interactions between mind and body,

emotion and reason, biographical experience or memory and a given situation of the subject, or between dream-states and waking consciousness do we find on the content-level, the level of aesthetic practice, or the level of context? Is the practice, text or play *about* such intra-personal resonances? (And how is the intra-personal connected to the extra-personal world?) Does it make use of elements, symbols or ritual practices known or supposed to elicit such moments of self-resonance in spectators, participants or recipients? Is it staged in a context meant to serve experiences of self-encounter or self-transformation (like a space of silence, for example)? The level of practice is of particular importance here: What forms and kinds of self-perception are produced by the interplay between perspectives and proportions, movements and gestures, etc.?

4. Conclusion

As we have seen in the course of this explorative study, resonance theory can provide historical as well as contemporary cultural and social research with a number of sensitising concepts[12] such as affection, self-efficacy, transformation and (un)controllability which serve to guide our investigation in a specifically new, phenomenologically inspired direction. This direction is defined by the *quality of relationships* along the four axes discussed in the preceding section: Relationships between social actors, towards material objects, towards the ultimate, encompassing reality and towards the self. For each of these axes, we can apply the sensitising concepts on three levels of investigation: On the content level (focussing on what forms of potential resonance *explicitly* are at stake), on the level of aesthetic practice (asking how potential effects of resonance are produced or designed), and on the context level of a ritual, or a work of art, or a historical site (searching for contextual elements such as particular times and places which are supposed to harbour or foster a specific agency).

Brought together, the four sensitising concepts in conjunction with the four axes of resonance and the three levels of investigation form a useful heuristic framework, which researchers can use to analyse (ancient) ritual

12 Cf. Zaidi (2022).

sites, artefacts or texts for which we have no evidence or reports on actual experiences of participants or recipients. We will never know whether or when experiences of resonance *actually* occurred, but we can be pretty sure that in practices which survived over long periods of historical time, and which were taken up and resurfaced in a variety of differing contexts, some such relationships have been involved. Resonance theory can direct our attention and focus towards the relevant aspects of the relationships involved and provide us with the means to identify the traces and effects of resonant encounters as well as the methods and designs intended to produce such effects.

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How to Deal with Monstrous Images in Aeschylus' *Eumenides*

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1. Preliminary Remarks

The present contribution examines ancient audience reactions to the gruesome images in Aeschylus' tragedy *Eumenides*, the third play of the *Oresteia* trilogy (458 BCE, victorious at the Dionysia), against the background of the concepts of resonance and performativity, and with a view to ancient and modern literary theory. The first chapter (1) deals with affect-generating elements in the *Eumenides*, as they are described in the play's prologue by internal observer-figures. The next section evaluates the audience reaction to the play as the later *Vita Aeschyli* reports it with regard to resonance and performativity (2). Hence a side view is taken to the ancient documentation of audience reaction to a tragedy by Aeschylus' contemporary Phrynichus (3). The following chapter looks at Gorgias' and Aristotle's theoretical remarks on affects and emotions in the reception of poetry (4), before the final section discusses whether resonance is created or rather destroyed when a theatre audience is confronted with monstrous images on the dramatic stage (5).

2. Responding to Monsters in Aeschylus

In 458 BCE, in the month Elaphebolion (March/April), the citizens of Athens witnessed the theatrical performances of tragedies and other plays on occasion of the Great Dionysia festival. These took place in the Theatre of Dionysus on the south slope of the Acropolis hill. For this year's occasion, the aged poet Aeschylus staged his *Oresteia* trilogy: the first play, *Agamemnon*, had described the return of the legendary commander and king from the Trojan Wars from the perspective of the citizens of Argos. The escalation of revenge starts when Clytemnestra murders Agamemnon, her husband. The following play, the *Libation-bearers* (*Choephoroi*), had opened with the return of Agamem-

non's son Orestes. At the tomb of his father, he and his sister Electra, after performing rites for the beloved dead, plot a revenge against Clytemnestra, which leads to Orestes' matricide. In the trilogy's last play, the *Eumenides*, Aeschylus addresses Orestes' guilt.[1]

The first scene of the *Eumenides* takes place in front of the temple of Apollo at Delphi. As the speaker of the prologue appears the Pythia, an old woman, the god's holy priestess. After praying and announcing that the Delphic oracle is open for consultation, she enters the holy temple. A moment later she reappears, crawling on her hands and knees like a child. Her earlier dignity is overcome by terror and mental disturbance at the sight she has seen (*Eum.* 34-45):[2]

ἦ δεινὰ λέξαι, δεινὰ δ' ὀφθαλμοῖς δρακεῖν
πάλιν μ' ἔπεμψεν ἐκ δόμων τῶν Λοξίου,
ὡς μήτε σωκεῖν μήτέ μ' ἀκταίνειν στάσιν·
τρέχω δὲ χερσίν, οὐ ποδωκείαι σκελῶν.
δείσασα γὰρ γραῦς οὐδέν, ἀντίπαις μὲν οὖν.
ἐγὼ μὲν ἕρπω πρὸς πολυστεφῆ μυχόν·
ὁρῶ δ' ἐπ' ὀμφαλῶι μὲν ἄνδρα θεομυσῆ
ἕδρας ἔχοντα προστρόπαιον, αἵματι
στάζοντα χεῖρας καὶ νεοσπαδὲς ξίφος
ἔχοντ' ἐλαίας θ' ὑψιγέννητον κλάδον
λήνει μεγίστωι σωφρόνως ἐστεμμένον, ἀργῆτι μαλλῶι

(The Pythia exits through the doors then immediately reenters, terrified and scurrying on all fours)
Horrors! Horrors to tell! Horrors before my eyes,
they have repelled me from Apollo's house!
I am terrified, my legs have frozen in fear! I cannot stand,
I have to crawl out on my hands and knees.
A scared old woman is nothing, no more than a helpless child.
I was entering the chamber where the wool wreaths hang,
and I saw a man by the center-stone,[3] stained in
the sight of the gods and crouching in supplication.

1 On the macrostructure of the *Oresteia* trilogy, cf. Käppel (1998).
2 The Aeschylean text in this contribution follows West (1998). The English translation and the annotated stage directions follow Meineck (1998).
3 I.e. the Omphalos, the navel stone situated at Delphi that was said to mark the centre of the earth.

His hands and drawn sword are dripping with
blood, and he is clutching a tall olive branch,[4]
rightly wreathed with a full woolen shank
of silvery fleece. (Transl. after Meineck)

Inside the temple the Pythia has seen a man with bloody hands, Orestes. In the following verses, she describes what else she has encountered in the inner parts of the oracular shrine (*Eum.* 46-63):

πρόσθεν δὲ τἀνδρὸς τοῦδε θαυμαστὸς λόχος
εὕδει γυναικῶν ἐν θρόνοισιν ἥμενος –
οὔτοι γυναῖκας, ἀλλὰ Γοργόνας λέγω·
οὐδ' αὖτε Γοργείοισιν εἰκάσω τύποις.
εἶδόν ποτ' ἤδη Φινέως γεγραμμένας
δεῖπνον φερούσας· ἄπτεροί γε μὴν ἰδεῖν
αὗται· μέλαιναι δ', εἰς τὸ πᾶν βδελύκτροποι,
ῥέγκουσι δ' οὐ πλατοῖσι φυσιάμασιν,
ἐκ δ' ὀμμάτων λείβουσι δυσφιλῆ λίβα·
καὶ κόσμος οὔτε πρὸς θεῶν ἀγάλματα
φέρειν δίκαιος οὔτ' ἐς ἀνθρώπων στέγας.
τὸ φῦλον οὐκ ὄπωπα τῆσδ' ὁμιλίας,
οὐδ' ἥτις αἶα τοῦτ' ἐπεύχεται γένος
τρέφουσ'ἀνατεὶ μὴ μεταστένειν πόνον.
τἀντεῦθεν ἤδη τῶνδε δεσπότηι δόμων
αὐτῶι μελέσθω Λοξίαι μεγασθενεῖ·
ἰατρόμαντις δ' ἐστὶ καὶ τερασκόπος
καὶ τοῖσιν ἄλλοις δωμάτων καθάρσιος.

In front of this man was an astonishing throng
of women propped against the benches asleep.
No, not women, they were a hideous sight,
more like Gorgons, but worse, much worse.
I have seen paintings of the beasts that plagued Phineus[5]
and stole his food, but the creatures in there have no wings,
they are dark, dank and disgusting. (*They are snoring*)
Their foul stench and hideous breath forced me back,
and their eyes seep a repulsive, putrid pus.

4 Both olive branch and wool wreaths were carried by a suppliant, who sought the protection of the gods.

5 Phineus was a mythical king cursed with blindness and stricken by the Harpies, flying monsters that stole and fouled his food.

They are wrapped in black dismal rags not fit for human sight.
A place of holy idols should not suffer such an evil apparition.
I have never known a race that spawned such creatures,
nor have I seen a land that could boast to have bred them
without suffering some terrible blight – terrible pain!
Apollo must decide what to do with them,
he is the master of this house,
he is the healer, the prophet,
he has the power to purify a house.
(Exit Pythia through the stage right wing) (Transl. after Meineck)

Within the oracular shrine, the Pythia has encountered a terrifying sight that has utterly unnerved her, both mentally and physically. Her description forms an image of what she has witnessed inside. She not only describes the visual impressions she has perceived of the gloomy sight, but also how she heard the snoring of those terrible beings and smelled their foul stench and disgusting breath.[6] Her verbal description that she directly addresses to the audience draws a synaesthetically impressive mental image in the listeners, who with their inner eye behold what they cannot see on stage, things that lurk behind, or rather within, the temple. Thus, in the prologue, the play creates and evokes its own imaginative reality. The corporeality and presence of the Erinyes is both suggestively evoked and simulated by the Pythia's words. What she has perceived vividly appears before our inner eyes. The temple's inner space is thus made visible to us through the imaginative potential of the Pythia's description.[7] However, the Pythia fails to identify the various characters inside, and she adduces and accumulates different qualities, through which the outer appearance adumbrates the deadly symbolic of the Furies, or Erinyes, the wild goddesses of revenge, who have arrived to hunt and to persecute Orestes for his crime.[8] Just as the inadequate comparisons of the Erinyes with women, with Gorgons (*Eum.* 48-49) and Harpies (*Eum.* 50-52),

6 The Pythia is "overcome by terror at the sight she has seen", as Sommerstein (1989), 79, puts it, cf. also 87.

7 For the concept of 'the unseen' on the Greek stage, see Dale (1956).

8 On the Erinyes, cf. Frontisi-Ducroux (2007). A concise description of the visual effect of the Erinyes in the *Eumenides* can be found in Schlatter (2018), 133-136. Zerhoch (2015) offers a comprehensive study of the personified powers Ἐρινύς/Ἐρινύες, which also appear as mythical figures in tragedy, especially in Aeschylus and Euripides; on the Erinyes

this also points to the ineffable experience of those who caught sight of the horrifying creatures.[9]

After the Pythia exits from stage, Orestes appears and prays to the oracular god to protect him. Apollo promises to do so, but also prophesies that Orestes has long wanderings before him until he comes to Athens where judges will give him final release from his troubles. This foreshadows the further events in the drama, in which Orestes is eventually acquitted from his guilt by democratic Athens and the city-deity Athena in an extensive trial scene. At the end of the process, and that is also of the play, the Furies will be transformed into benevolent spirits that protect reason and law in Athens, hence the title of the play *Eumenides*, which means "the kindly ones".

Earlier in the play, however, in the Delphic sanctuary, the still untamed Furies wake up one by one: Clytemnestra's ghost calls them to their duties, while harshly rebuking the sleepy Erinyes for allowing Orestes to escape (*Eum.* 115b-130):

[…] φρονήσατ' ὦ κατὰ χθονὸς θεαί·
ὄναρ γὰρ ὑμᾶς νῦν Κλυταιμήστρα καλῶ.
ΧΟΡΟΣ (μυγμός)[10]
ΚΛ. μύζοιτ' ἄν, ἀνὴρ δ' οἴχεται φεύγων πρόσω·
†φίλοις γάρ εἰσιν οὐκ ἐμοῖς† προσίκτορες.
ΧΟ. (μυγμός)
ΚΛ. ἄγαν ὑπνώσσεις, κοὐ κατοικτίζεις πάθος·
φονεὺς δ' Ὀρέστης τῆσδε μητρὸς οἴχεται.
ΧΟ. (ὠγμός)
ΚΛ. ὤζεις, ὑπνώσσεις· οὐκ ἀναστήσηι τάχος;
τί σοι τέτακται πρᾶγμα πλὴν τεύχειν κακά;
ΧΟ. (ὠγμός)
ΚΛ. Ὕπνος Πόνος τε, κύριοι ξυνωμόται,
δεινῆς δρακαίνης ἐξεκήραναν μένος.
ΧΟ. (μυγμὸς διπλοῦς ὀξύς)
λαβὲ. λαβὲ. λαβὲ. λαβὲ. φράζου.

in the *Eumenides*, see in particular 218-244. The description of the episode by Reinhardt (1949), 149-152 and 154, is still worth reading.

9 Reinhardt (1949), 142, commented on the impressive but puzzling effect of the description of Pythia in his discussion of the stage construction of the *Eumenides* (cf. 141-144).

[…] Mind me, underworld goddesses,
a dream of Clytemnestra is calling you.
(The Furies stir and groan.)
You whine while your man has fled and gone.
Even suppliants have allies, I have none.
(They stir again.)
Too much sleep, not enough pity for my pain.
Orestes, the mother-killer, has escaped!
(The Furies moan.)
You groan, yet sleep. Awake! Awake!
Why else do you exist if not to inflict evil?
(They moan again.)
So fatigue and sleep have conspired
to suck the strength of the furious serpent.
Chorus: (*They stir and groan twice as loud.)*
Hunt! Hunt! Hunt! Hunt! Hunt him!"[11]
(Transl. after Meineck)

Accompanied by moaning and panting sounds, the darkly dressed and eerie figures wake up and slowly enter the dancefloor (*orchestra*), which is located between the stage and the audience. The Pythia's vision has been transformed into reality, when it becomes evident that the aforementioned Erinyes enter the orchestra as the chorus members. Thus, the nonverbal communication and the visual appearance of the Furies complemented, or even outdid, their former verbal representation.[12] This would have been unexpected and unforeseeable to the audience, which might have rather expected, say, a chorus of fellow countrymen of Orestes or servants of the Delphic oracle, such as in both of the preceding *Oresteia* plays. Particularly the combination of mental and visual representations of the Erinyes seems to have aimed at an escalation of visual effects as a shocking combi-

10 The reference μυγμός, which is repeated in the following verses, is a rare case of an ancient stage instruction (termed παρεπιγραφή), cf. Taplin (1977b). Sommerstein (2023) considers these "inarticulate vocalizations" in the *Eumenides* as authentic.

11 The repeated imperatives of λαβὲ imitate the panting and barking of dogs on the trail of their prey – the Erinyes' target is Orestes.

12 According to Taplin (1977a), 365-374, the tension grows continuously until the actual appearance of the monsters.

nation of mental vision and actual apparition.[13] Their sudden appearance formed a complex relationship between their bodily phenomenality and their symbolic corporeality, which had been foreshadowed by the Pythia's verbal description. Thus, the horrific appearance, the movements through the theatrical space, the groaning and the inarticulate shrieks and noises created a unique, yet temporally contingent and fugitive impression of the Erinyes' dramatic presence.[14] This presence must have filled the empty space between every participant, acting, watching, or listening, involved them in the dramatic performance and probably produced a range of somatic effects in the audience. Having witnessed the transformation of the prophetic Pythia's appearance from a venerable prophet into a terrified and crying baby (*Eum.* 38), the spectators could now feel the transformative effect of the Furies in themselves. Thus, some centuries later the ancient commentators of the *Eumenides* praised the artful creation of horror in Aeschylus' portrayal of the Erinyes: they use the Greek term ἔκπληξις, which literally means that "one is driven out of one's senses by a sudden shock or panic".[15]

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13 Podlecki (2013), 136-148, analyses visual effects across the Aeschylean plays. On the oscillation of imaginary and visual representation in Aeschylus, see Weiss (2018), 170: "Aeschylus was constantly experimenting with ways of blurring the line between the material and immaterial, stretching his audience's expectations of what could appear within the performance space."

14 More than half a century after Aeschylus' staging of the *Eumenides*, the playwright Aristophanes in his comedy *The Frogs* (405 BCE) has Dionysus, the god of drama, descend to Hades to bring Euripides back to the land of the living. This initiates an infernal dramatic dispute within the dead poets society, namely between Euripides and Aeschylus. Euripides criticises his predecessor's use of mute characters who made themselves heard only via inarticulate grunting and groaning (*Frogs* 923b-926, transl. after Henderson): "Euripides: And then, when he'd humbugged along like that and the play was half over, he'd come out with a dozen words as big as an ox with crests and beetling brows, formidable bogey-faced things unfamiliar to the spectators. Aeschylus: Good grief! Dionysus: Be quiet!" By this, Aristophanes points to the fact that Aeschylean drama aimed to provide a multisensory, even nonverbal, engagement with his audience, as we have seen when observing the escalation that was caused by the awakening and the step-by-step approaching of the chorus in the *Eumenides*.

15 An M scholium to *Eumenides* (on *Eum.* 1a, p. 42 ed. Smith) praises the artful horror (ἔκπληξις) created by the visionary's report. The focus is on the Pythia's report's emotionalisation and frightening effects on the viewers.

3. Later Responses to Aeschylean Monsters – Performance and Performativity in the Vita Aeschyli

We cannot reconstruct the individual subjective experience of the spectators of ancient drama, which they underwent when confronted with the object of their attention. However, there are some written testimonies from antiquity at our disposal, which talk about supposed audience reactions to Athenian drama. These later texts comment on the theatrical performances – as a special case of performativity – and can be considered themselves as 'performative'.[16] In particular, the later commentaries report, or rather construct, a form of participatory relation between the dramatic piece and the perceiving subjects. In the sense of Rosa's concept of 'resonance', these prose testimonies deal with the receptive affect ("Affizierung") and the responsive emotion ("Emotion") of the participants involved in a dramatic event.[17] By this, they display an intrinsic interest in the relation between an artistic product, the drama, and the audience's response to this drama. Despite their historical unreliability, these meta-dramatical texts can be considered aesthetic materialisations of dynamic collective experiences and interactions, and thus as valuable records for our context. Below the question will be discussed,[18] whether the resonant relations between the play and its receiving subjects either succeeded, or rather failed, according to these later texts, and whether the testimonies make offers of resonance themselves.

Among the texts that document the ancient reception of Aeschylus' *Eumenides*, there is a remarkable testimony. In Byzantine Times a highly educated editor added an anonymous *Life of Aeschylus* to a famous manu-

16 Here I follow Gärtner, introduction to this volume, 3.4. See also below in this chapter.

17 Cf. Rosa, in this volume, 2.1.-2.2., and (2019), 164-174. On theatrical events and aesthetic resonance cf. Rosa (2019), 290-291: "Most concert- and theatregoers [know] moments of transformation, when they no longer need to concentrate in order to follow the music or the plot, when they themselves in a way spontaneously become part of the aesthetic event. A form of self-efficacy is experienced in such moments, as there is something *at work* here, at least in the heart and mind of the recipient. These two forms of collective resonance are often mutually contagious, as resonance among the artists is transferred to the audience and vice versa."

18 See below chapters 4.-5. of this contribution.

script that has been preserved in the *Biblioteca Medicea Laurenziana* in Florence. This anonymous, probably Hellenistic biography implies a brief but meaningful 'report' about the effect of the *Eumenides* on its spectators. The anecdote allegedly preserves the cultural memory of the recipients' experience, when confronted with the tragedy. In other words, it comments on the inherent performativity of the play, which is reconstructed from a reader's perspective in Hellenistic times. In order to explain why the famous poet Aeschylus was forced to leave Athens and to go into exile to Sicily, the text (Anonymous, *Vita Aeschyli* 9)[19] reports the following anecdote:

> τινὲς δέ φασιν ἐν τῇι ἐπιδείξει τῶν Εὐμενίδων σποράδην εἰσαγαγόντα τὸν χορὸν τοσοῦτον ἐκπλῆξαι τὸν δῆμον ὡς τὰ μὲν νήπια ἐκψῦξαι, τὰ δὲ ἔμβρυα ἐξαμβλωθῆναι...
>
> In the production of Eumenides some say that Aeschylus brought on the chorus of the Eumenides in a scattered manner (σποράδην) and terrified (ἐκπλῆξαι) the public so much that children fainted and pregnant women miscarried.
> (Transl. M.H.)

This sensational account has usually been considered as being of minor informative value.[20] However, the biographical reconstruction of the dramatic event is highly revealing on the unforeseeable reactions provoked by the *Eumenides* and on the recipients' responsive emotion of ἔκπληξις when confronted with the shocking event.[21] Thus, the episode reconstructs the play's performativity and the effects it exerted on the public.

According to the concept of performativity discussed in the present volume, a dramatic performance is always performative, but not everything that is performative is necessarily bound to performance.[22] We thus have to differentiate the narrower concept of theatricality, or theatrical performance, from the wider concept of performativity. From this wider perspective, texts have their own performativity, too. Accordingly, the process of reading implies cognitive, imaginative, memorial and emotional activities, since what

19 Cf. TA 1.9 *TrGF* III, p. 34,30-32 Radt.
20 Cf. Calder (1988).
21 *Vita Aeschyli* 7 recognises "monstrous terror" (ἔκπληξις τερατώδης) as essential for Aeschylean drama, cf. Pace (2010), 231-234, on the connection to ancient discourses on fictionality. Taplin (1977a), 46, offers further literature.
22 Fischer-Lichte (2013), 53-72. Cf. Weidner, in this volume.

we read can cause somatic effects in ourselves and direct its transformative potential on the readers.[23] This transformative potential of texts depends upon the subjective experiences of the respective readers, but also upon the appellative structure of the textual medium. Texts can, in other words, exert on their readers specific effects of presence, processuality, and materiality.[24] One dimension of such textual performativity becomes palpable, when the practice of listening to a text or of reading it (on which see the next paragraph) transports the recipients into an emotive state that can even imply somatic-sensory effects. Concerning aesthetic resonance as Hartmut Rosa conceptualises it, it is necessary to stress that as a specific self-world-relation the act of reading experiments with different relationships to the world ("Weltbeziehung") in a playful and explorative fashion.[25] The aspects of potentiality, playfulness, and experimentality are a requirement if one wants to grasp the relation between inner subject and phenomenal world.

However, during antiquity, and the pre-modern world as a whole, there was no clear-cut dichotomy between listening to a text and the activity of reading,[26] since texts used to be read out aloud, often to a group of people. Hence, even reading a text involved a sense of collective experience and of constantly developing, and unexpectedly shifting, interactions with other listeners. The ancient reception of a text, as in the case of an Aeschylean drama, could therefore become a social event that caused different effects in the group of people listening. This does not mean, on the other hand, that silent reading is *no* performative event, since a text can create the imaginative, emotional, or somatic conditions that it talks about even in a silent reader.

Against this backdrop, the passage from the *Vita Aeschyli* reconstructs and unfolds four different dimensions of performativity:

I) First, the biographical anecdote comments on the transgressive nature of the *Eumenides*' theatrical performance that stimulated the happening

23 Häsner/Hufnagel/Maassen/Traninger (2011); Fischer-Lichte (2013), 135-145.

24 Thus, Wilamowitz (1914), 249, emphasised in view of the biographical anecdote in the *Vita* that the ἔκπληξις caused by the appearance of the Erinyes in the audience reflected the effect the play had on later readers.

25 Rosa (2019), 285-286.

26 Cf. Weidner, in this volume.

of an event which involved and transformed its participants by the immediacy of their experience. Through the aesthetics of its performance, the play subverted the relation between actors and audience, between art and life, which during this process ceased to be separate entities; when the gruesome Erinyes appear, boundaries between actors and spectators dissolve, whose transgression implies the potential, and possibly the danger, of unforeseeable transformation.[27] The ultimate danger for the community attending the play, the Athenian demos, is a lethal one, leading directly to the partial extinction of the polis' population, as represented by its future members, the children. Hence, the anecdote revolves around a dangerous threshold at the very heart of tragedy. It sounds like the consequences of a dramatic performance being perceived less as an imitation of reality, but rather as a part of life itself. Accordingly, tragedy involves and transforms the lives of anyone attending to it, implying the lethal potential of ultimate transgression. Here we can wonder whether according to this account the *Eumenides* achieved or over-achieved, and thus necessarily missed, the performative goal of tragedy: does the audience's reaction exemplify the huge impact of the play within its social and institutional context, or does it reveal the institutional failure of the performance? When we compare the statement of Isocrates in the 4th c. BCE, that tragic poets, if they "desire to command the attention of their hearers [...] must say the kind of things which they see are most pleasing to the crowd",[28] Aeschylus clearly failed in these terms. On the contrary, the visions and sounds of his *Eumenides* were far from pleasing the audience. When viewing the historical record of

27 On the aesthetics of performance and the blurring of boundaries between art and non-art, cf. Fischer-Lichte (2008).

28 Isocrates, *Ad Nicoclem* 49 (= *or.* 2) (transl. after Norlin): οἱ δὲ τοὺς μύθους εἰς ἀγῶνας καὶ πράξεις κατέστησαν, ὥστε μὴ μόνον ἀκουστοὺς ἡμῖν ἀλλὰ καὶ θεατοὺς γενέσθαι. Τοιούτων οὖν παραδειγμάτων ὑπαρχόντων δέδεικται τοῖς ἐπιθυμοῦσιν τοὺς ἀκροωμένους ψυχαγωγεῖν ὅτι τοῦ μὲν νουθετεῖν καὶ συμβουλεύειν ἀφεκτέον, τὰ δὲ τοιαῦτα λεκτέον, οἷς ὁρῶσι τοὺς ὄχλους μάλιστα χαίροντας. – [T]he tragic poets have rendered the myths in the form of contests and action, so that they are presented, not to our ears alone, but to our eyes as well. With such models, then, before us, it is evident that those who desire to command the attention of their hearers must abstain from admonition and advice, and must say the kind of things which they see are most pleasing to the crowd.

Aeschylus' artistic achievement, however, a failure seems highly implausible since the play was originally awarded the first price at the City Dionysia. The question what exactly Aeschylus' overwhelming and violent dramatic art,[29] on which the biography focuses, can offer its recipients will recur at the end of this study.

II) Secondly, the anecdote is a comment on the structural performativity of the play.[30] This implies, but also goes beyond the theatrical dimension of the *Eumenides*. The biography's anonymous scribe thus focuses on the transformative structure of the drama, which transcends the singular event of its staging at the Dionysia in the year 458 BCE and rather records how the text as an artefact achieves to establish an ever-new relation with its particular audience. As we have seen, Aeschylus experimented with blurring the lines between the material and the immaterial in order to create monstrous images in the play. During the original dramatic performance, the dreadful presence of the Furies was felt by their bodily movements through the theatrical space, which is their material presence, which, however, had been preceded by the Pythia's vivid verbalisation. Thus, the Erinyes remain to be *implicitly* present also when reading the Aeschylean text, since their terrifying corporeality becomes explicit and palpable from the prologue onwards, from the Pythia's words, who acts as the internal beholder of the creatures that form the dreadful chorus of the play. Even for the *Eumenides*' later readers, a conflation of different modes of visualisation continued to exist. The biographical anecdote, in other words, focuses on the unexpected ways in which the play structurally mediates the presence of the Erinyes and its transformative power: the anecdote responds (whether provocatively or humorously) to Aeschylus' play. It takes the Pythia's internal speech literally, with fatal consequences. In Aeschylus the prophetess has confessed to have become "a helpless child" after she confronted the

29 On the aesthetics of violence on the stage of Attic tragedy, see the contributions in Seidensticker/Vöhler (2006).

30 About this term and the concept on which it is based, cf. Fischer-Lichte (2013), 139: "Strukturelle Performativität […] lenkt die Aufmerksamkeit auf die Ebene des *discours*, des Erzählens, also die Vermittlungsebene zwischen Text und Leser." ("Structural performativity [...] draws attention to the level of *discourse*, of narration, i.e. the level of mediation between text and reader.", [Transl. M.H.]).

Furies in *Eum.* 38. The biography, however, extends the reaction of this *internal* recipient to an alleged reaction of the *external* recipients – and thus to a drastic collateral damage of the polis ("children fainted and pregnant women miscarried").[31] The biography, in other words, revolves around the nature of the *Eumenides* as a highly response-provoking tragic play.

III) Thirdly, the biographical anecdote testifies to the functional performativity of the *Eumenides.* Evidently Aeschylus' play has triggered the production of the later text from an anonymous recipient. It provoked the later author to write a social commentary on the *Eumenides*' affective reception within its cultural context, among the Athenian audience.[32] In this sense, the play not only constituted a collective identity, but eventually led to its ultimate disruption. According to the *Vita Aeschyli*, Aeschylus' *aesthetic* drama effected a *social* drama within its real cultural context:[33] the anecdote focuses on the realisations, and redefinitions, of liminal space between text and world. Thus, the horror that serves as the subject *of* the play effects the

31 In *Eum.* 38, the Pythia calls herself "baby-like" (ἀντίπαις). For Lefkowitz (2012), 74, the *Vita* derived from passages in the *Eumenides* themselves. In fact, there are several passages in the *Eumenides* that seem to have prefigured the biographical anecdote of the anonymous *Vita*, which speaks of small children fainting during the performance and of miscarriages – the biographical fiction thus pretends that the Erinyes curse directed at Athens had been fulfilled.

32 On 'functional' in comparison to 'structural' performativity, cf. Fischer-Lichte (2013), 139: "Während die Frage nach struktureller Performativität darauf fokussiert, wie der Text das *macht*, wovon er spricht, oder gegebenenfalls etwas anderes macht, als er behauptet, zielt der Begriff der funktionalen Performativität auf das ab, was der Text *auslöst*. Funktionale Performativität bezeichnet zunächst die Wirkungen und Dynamiken, die ein Text an der Schnittstelle mit seinem Rezipienten entfaltet. […] Des Weiteren zielt der Begriff der funktionalen Performativität auf die gesellschaftliche Zirkulation von Texten, durch die Produkte der schriftlichen Kultur in performative Kulturpraktiken eingebunden werden." ("While the question of structural performativity focusses on how the text *does* what it talks about, or possibly does something other than what it claims, the concept of functional performativity focusses on what the text *triggers*. Firstly, functional performativity refers to the effects and dynamics that a text unfolds at the interface with its recipient. […] Furthermore, the concept of functional performativity aims at the social circulation of texts, through which products of written culture are integrated into performative cultural practices.", [Transl. M.H.]).

33 On the connection of 'social' and 'aesthetic' drama, with regard to Schechner, cf. Fischer-Lichte (2013), 49-50.

horror *at* the play, that is, the inside (dramatic fiction) and the outside of the drama (real life) intersect. The passage from the anonymous biographer thus condenses the effects that the monstrous images of the *Eumenides* exerted on later recipients and recalls the terror during the play's original performance. By visualising the fatal consequences among members of the Athenian demos, the anecdote negotiates the uncontrollable effects caused by the play as they become palpable still in the text version of the drama. Thereby, the anecdote creates a higher sensitivity for the transgressive potential and the liminal experiences that are connected to the functional performativity of Aeschylus' drama.

IV) Fourthly, and lastly, the anecdote is not only a commentary on, and rather arbitrary appropriation of, the *Eumenides*' performativity. It thus testifies not only to the particular performative aspects (see above I) as well as the structural (II) and functional (III) performativity of the *Eumenides*. What is more, the prose biography can itself display its own performativity. By this, the reported *social* drama that took place in the world outside of the play and the 'real' consequences for the Athenian audience when confronted with the former Aeschylean *aesthetic* drama are transformed into a *new aesthetic* drama, which is mediated between the biographical anecdote and its readership. Thus, we are dealing with a transposition of the Aeschylean verse drama into a biographical prose text, which stimulates its own performativity under changed cultural and media conditions. Whether read as an interpretative paratext to the *Eumenides* or as a literary text in its own right, the *Vita* gives an idiosyncratic interpretation of the *Eumenides*. It has itself the potential to captivate its recipients through the strange and unheard account, which offers to relate one's own reactions to Aeschylus' play to it. The biography thus emanates the possibility of a resonant experience – be it a second-order aesthetic resonance, or another resonance on a primary level, enabling potentially indefinite responses.

4. A Sideways Glance at Phrynichus' The Fall of Miletus

The historian Herodotus offers a meta-dramatic report that focuses on a parallel situation of liminality which had also been caused by a tragic play among the Athenian audience. His account deals with another tragedian

of the early 5th c. BCE in Athens, Aeschylus' contemporary and rival Phrynichus. Herodotus' episode revolves around Phrynichus' now lost play *The Fall of Miletus*, which was composed and staged shortly after the conquest of that city by the Persians during the Ionian Revolt in 494 BCE (*Histories* 6,21,2 = Phrynichus, *Tragicorum Graecorum Fragmenta* T2 (ed. N. G. Wilson):

> Ἀθηναῖοι μὲν γὰρ δῆλον ἐποίησαν ὑπεραχθεσθέντες τῇ Μιλήτου ἁλώσι τῇ τε ἄλλῃ πολλαχῇ καὶ δὴ καὶ ποιήσαντι Φρυνίχῳ δρᾶμα Μιλήτου ἅλωσιν καὶ διδάξαντι ἐς δάκρυά τε ἔπεσε τὸ θέητρον καὶ ἐζημίωσάν μιν ὡς ἀναμνήσαντα οἰκήια κακὰ χιλίῃσι δραχμῇσι, καὶ ἐπέταξαν μηκέτι μηδένα χρᾶσθαι τούτῳ τῷ δράματι.
>
> At Miletus' fall they [the Athenians] made their grief apparent in many different ways – most notably when Phrynichus wrote and produced a play called *The Fall of Miletus*. So close to home were the evils about which he reminded them that the entire audience fell to weeping and fined the writer 1,000 drachmas. They banned the play from ever being staged again. (Transl. after Holland)

Herodotus makes explicit the Athenians' shocked reaction when watching Phrynichus' dramatic reenactment of the Milesian catastrophe. Since the city of Miletus was a colony of Athens, it was traditionally held especially dear to its mother city. The audience was moved to tears by *The Fall of Miletus*, with the poet being fined by the Athenians "for reminding familiar (or "their own") misfortunes" (ὡς ἀναμνήσαντα οἰκήια κακὰ). As a result, the play was banned from stage. As the historian Christian Meier has observed, this tells us much about the political dynamics of collective memory in 5th c. BCE Athens.[34] Moreover, when placed next to the anecdote in the *Life of Aeschylus*, Herodotus' passage throws into relief extra-literary processes and sociopolitical negotiations concerning the art of tragedy.[35] According to both meta-dramatic commentaries, the mythical horror in Aeschylus and the historical horror in Phrynichus caused terror and fear among the audience itself when confronted with the particular play. In parallel to the testimony of the *Vita Aeschyli*, Herodotus not only comments on the structural and functional performativity of Phrynichus' play. The

34 Meier (2010), 15-17.

35 The aspects of boundary-crossing and retribution are also likely to have played a role in Phrynichus' depiction of immediate contemporary history, cf. Rosenbloom (1993), 176-179.

historiographical episode itself visualises the strong affection felt in the city of Athens for the Milesian evils, which point in a proleptic way to the approaching Persian Wars in central Greece that threaten the existence of Athens as well. At the same time, Herodotus invites his audience to relive the historical situation and to understand how in the face of the Persian threat the boundaries between tragic fiction and real danger, that is between art and non-art, or life, dissolve.[36] Both texts, in other words, convey the message that tragedy, like life, is played out in the grey area of what is controllable and what lies outside control.[37]

There are also differences between both testimonies: Herodotus stresses the riskiness of a subversion of boundaries between art and civic life, which is sanctioned by the Athenians, who rather opt for a *damnatio memoriae* of Phrynichus' play that stirred so many disruptive emotions about the historical event. Aeschylus' biographer, by contrast, indirectly heightens the value of the *Eumenides*, since the collective affect and the social rupture it causes highlight the transhistorical impact that the horrific objects and figures in the play exert on its audience. According to the respective anecdotes, however, both tragedians are punished for putting unexpected and overwhelming horrors on the Athenian stage: Phrynichus is fined, and Aeschylus even exiled. These alleged reactions thus illuminate the extraordinary impact that art can have on civic life.

5. Literary Criticism, Resonance, and Performativity – Gorgias and Aristotle

It is worth raising the question whether according to the anecdote the *Eumenides* fulfilled or over-fulfilled their performative goal, in other words, whether we should consider the resonance offer made by the play to its

36 On such aesthetic concept of performance, cf. Fischer-Lichte (2008).

37 According to Rosa's resonance theory, uncontrollability is crucial for a successful resonant relation (Rosa [2019], 431). Especially a creative process like art is "an uncontrollable balancing act […], it can fail" (283). Rosa (2020) elaborates further on uncontrollability as a condition for a successful resonance relation. Cf. also his contribution to this volume. However, the overwhelming transformative effects produced by the *Eumenides* and Phrynichus' play raise serious doubts as to whether they might serve as stimuli for a successful resonance relation: see below my chapter 6.

audience as potentially successful or not. According to the sophist Gorgias (5th/4th c. BCE), poetry achieves its effect by portraying the suffering of others, a suffering which is transformed into the internal suffering of the self through the power of language (*Encomium of Helen* 9,1-4 [DK 82 B 11,9], ed. J. Schollmeyer):

> τὴν ποίησιν ἅπασαν καὶ νομίζω καὶ ὀνομάζω λόγον ἔχοντα μέτρον· ἧς τοὺς ἀκούοντας εἰσῆλθε καὶ φρίκη περίφοβος καὶ ἔλεος πολύδακρυς καὶ πόθος φιλοπενθής, ἐπ' ἀλλοτρίων τε πραγμάτων καὶ σωμάτων εὐτυχίαις καὶ δυσπραγίαις ἴδιόν τι πάθημα διὰ τῶν λόγων ἔπαθεν ἡ ψυχή.
>
> All poetry I consider as call speech with metre. Into those who hear it comes fearful fright and tearful pity and mournful longing, and at the successes and failures of others' affairs and persons[38] the soul suffers, through speeches, a suffering of its own.[39]
> (Transl. after MacDowell)

For Gorgias, metrically, that is poetically crafted language (λόγος), affects the soul. According to his psychological considerations, the invisible λόγος causes a mental image in the receiving subject that sets the soul swinging. Comparably, successful poetry results in a specific experience, a suffering, in the soul (ἴδιόν τι πάθημα) of the subject that willingly delights at the *Horrorshow* of others' misfortunes – misfortunes that are artfully depicted in poetry. This receptive psychosomatic affection formulated by Gorgias comes close to the audiences' experience described in the anecdotes about the *Eumenides* and *The Fall of Miletus*, respectively. However, Gorgias' logocentric approach does not encapsulate the effects of nonverbal images and actual visions. Moreover, Gorgias clearly presupposes an 'otherness', a suffering other which he differentiates from the personal, private, or separate experiencing of the receiving soul.

Aristotle (4th c. BCE), too, reflects on the recipients' receptive affection and the responsive emotion when dealing with poetry. He focuses in particular on the emotions of thrill, or fear, and pity which are according to the *Poetics* famously aroused and cleansed by tragedy (chapter 4, 1449b24-28).

38 σώματα literally means "bodies".

39 On this passage from Gorgias' *Helen* and its parallels in, e.g., Plato and Aristotle, cf. Schollmeyer (2021), 236-244.

According to chapter 14 of the *Poetics* (1453b4-6), tragedy produces thrill (φρίττειν) and pity (ἐλεεῖν) in the recipients. Aristotle follows this with a warning: if a tragedy does not have a frightening, but terrifying impact on the spectator, this no longer has anything to do with the particular art of tragedy. For its specific aesthetic achievement, the 'pleasure' (ἡδονή) arises in the audience according to the psychology of mimesis from a skilful imitation, deriving from fear and pity by means of nothing other than mimesis.[40] When compared to Aristotle's terms, Aeschylus' monstrous images and the reported reactions to them show that the *Eumenides* transcended the boundaries of art and were far from generating pleasure in the recipients. Aristotle, by contrast, stresses the role of emotional difference: affection is not created by the depicted object itself, but through the *artistic character* of the depicted object that is appreciated by the recipient.[41] The question remains to which extent we are affected ourselves when confronted with a 'suffering other': according to Aristotle's theory of affects in the *Rhetoric*, pity arises when we might expect to suffer ourselves, or at least someone close to us. But the suffering *only potentially* approaches, it *does not reach*, the recipients.[42] Similarly, for Aristotle tragedy – to use the words of Manfred Fuhrmann – only *vaccinates*, but it does not *infect* ("Dichtung steckt nicht an, sondern impft")![43]

In contrast to these accounts of literary criticism, for Aeschylus' unknown biographer tragic poetry has indeed the lethal power to *infect* its receivers. In *Vita Aeschyli* 9, and less so in Herodotus' account of

40 Cf. Hose (2023), 49-54.

41 Hose (2023), 218-219, on Aristotle, *Poetics* chapter 4. This is reminiscent of Gorgias' remarks about the affection felt when others' misfortunes are artfully presented.

42 On which cf. *Rhetoric* II 8, 1385b13-19 ed. R. Kassel, transl. after Kennedy: ἔστω δὴ ἔλεος λύπη τις ἐπὶ φαινομένῳ κακῷ φθαρτικῷ ἢ λυπηρῷ τοῦ ἀναξίου τυγχάνειν, ὃ κἂν αὐτὸς προσδοκήσειεν ἂν παθεῖν ἢ τῶν αὑτοῦ τινα, καὶ τοῦτο ὅταν πλησίον φαίνηται· δῆλον γὰρ ὅτι ἀνάγκη τὸν μέλλοντα ἐλεήσειν ὑπάρχειν τοιοῦτον οἷον οἴεσθαι παθεῖν ἄν τι κακὸν ἢ αὐτὸν ἢ τῶν αὐτοῦ τινα […]. – Let pity be [defined] a certain pain at an apparently destructive or painful evil happening to one who does not deserve it and which a person might expect himself or one of his own to suffer, and this when it seems close at hand; for it is clear that a person who is going to feel pity necessarily thinks that some evil is actually present of the sort that he or one of his own might suffer.

43 Fuhrmann (2008), 161.

Phrynichus' *The Fall of Miletus*, Gorgias' and Aristotle's distance between receiving self and poetry as a trigger of emotions – a distinction between subject and object relevant for an aesthetics of reception or, in Rosa's terms, aesthetic resonance – is subverted and collapses. For Rosa in particular, resonance only occurs when the aspects of receptive affection, responsive self-efficacy and transformation coincide. An art form that violates the audience, by contrast, does not offer resonance:

> "When theater shows and musicals advertise themselves as *overwhelming* their audiences with *gigantic light shows and spectacular audiovisual effects*, this sensory overload is offered as a simulacrum of resonance. But this is an error: overpowering an audience in this way is more akin to *violating* them than *resonating* with them, inasmuch as it impedes accommodating, responsive self-efficacy, and so is more likely to lead subjects to close themselves off than to effect an adaptive transformation of world. Here subjects encounter not the power of art, but the violent force of entertainment."[44]

From the perspectives of both Gorgias and Aristotle, again, Phrynichus, who reminded the Athenians of "familiar misfortunes", and Aeschylus, whose horrific aesthetic objects caused a veritable social drama and real-life consequences for its audience, may have neglected the *as if* aspect of poetry by causing *actual* disturbances in their audiences, at least according to the later testimonies *Vita Aeschyli* 9 and Herodotus 6,21,2 (= Phrynichus T2). On the other hand, both playwrights' dramas were obviously quite successful in eliciting strong subjective experiences and emotions from their audiences.

6. Conclusion – a Simulacrum *of Resonance?*

Aeschylus' *Eumenides*, the last play of the *Oresteia* trilogy, displays the transformation of the Erinyes, cruel *goddesses of revenge, into benevolent city deities. Here the difficult question arises again whether the Eumenides* facilitated offers of aesthetic resonance and whether the undermining of a clear-cut distinction between receiving subject and object of art either

44 Rosa (2019), 295.

enables, or rather subverts, aesthetic resonance. Do the monstrous images, in other words, either stimulate us to enjoy, or rather prevent us from enjoying, Aeschylus' drama? Are we, the recipients, overwhelmed and cast in a rather passive state which undermines any condition for a potential resonant relation? Or did Aeschylus create a successful dramatic experiment that had long-lasting effects on its audience(s), including ἔκπληξις as a widely accepted device of Greek tragedy to stir emotions?[45]

Many things are being done in this drama (the verb δρᾶν literally referring to the "action" on stage), but the play itself also does something to its listeners and readers. In terms of structural performativity, it does bring before the eyes terrifying images of figures and objects. In terms of functional performativity, however, it does invite the audience to be involved through the immediacy of aesthetic experience, to enter into a relation and respond to it. Such responses are witnessed by impressive later testimonies; responses that invite ever-new responses; and so on.

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45 Looking at Aeschylus' *Agamemnon* and its huge influence on ancient culture, Easterling (2005), 27, points out that an ekplectic effect was "something the ancient theatregoer might expect to get out of a fine dramatic sequence".

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"Applaud me or boo me": Performativity and Resonance in Ausonius' *Play of the Seven Sages*

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1. Introduction

The text that is the subject of this chapter is easy to describe and, by the same token, elusive. It is a play written by the late antique poet Ausonius (c. 310-394 CE) which – as its title *Ludus septem sapientium* indicates – dramatises the canonical Seven Sages of antiquity and their famous sayings:[1] Solon of Athens, Chilon of Sparta, Cleobulus of Lindos, Thales of Miletus, Bias of Priene, Pittacus of Lesbos and Periander of Corinth enter the stage one after the other and present in short speeches the maxims for which they are known. This sequence of appearances is introduced by a double prologue that sets the scene and explains the content of the play. To this 'text proper' of the *Ludus septem sapientium*, Ausonius added a paratextual preface, a dedicatory verse letter to Pacatus Drepanius, proconsul of the year 390 CE.[2]

So much for the easy part. Far more intricate than the fairly simple structure of the text is the game it plays with its audience.[3] The difficulty here

1 See Althoff/Zeller (2006b), 5-24, on how the canonisation of the Seven Sages came about: the oldest extant reference to the Seven Sages as a group appears in Plato's dialogue *Protagoras* (343a1-b3; the dialogue was probably written in the first quarter of the 4th c. BCE). Later, Demetrius of Phalerum (born c. 360 BCE) collected the sayings and established the then canonical catalogue of seven names. The Sages themselves all belong to the archaic period (7th/6th c. BCE).

2 This date thus sets a *terminus post quem* for the dedication/the publication with this prefatory letter; it is possible though that Ausonius composed the play at an earlier date, cf. Green (1991), 597; Cazzuffi (2014), lxxiii n. 17.

3 The various connotations of *ludus*/"play" are important here: with this title, Ausonius consciously designates his text as a theatrical play, but also as a ludic text in a broader sense (see Scafoglio [2020], 60-61, for a detailed discussion of the relevant "significati"

is not so much the question of whether the play was written for an actual performance on a stage of whatever kind or if it was intended for a reading reception.[4] The play's form makes it perfectly possible to actually stage it,[5] and this dramatic 'texture' is so evident that it will inform every reading of the play. Moreover, the staging versus reading dichotomy should not be pressed too hard anyway since modes of reception that stand between these opposites are equally possible and even likely: a recitation of the play at a banquet (*convivium*) is a very plausible definition of the text's 'Sitz im Leben'.[6] The challenge is rather to describe and interpret the ambiguous communication the *Ludus septem sapientium* establishes with its audience in any form of reception.

This is where resonance comes into play: in what follows, I will argue that interpreting the complexities of the text in terms of "Resonanzwirkung" ("resonant effects") opens up new ways of understanding and appreciating this fascinating, yet still neglected piece of late antique literature. To this end, I will proceed in three steps: I will first focus on the play's metatheatrical character and the various affordances it makes to its listeners/readers. I will then turn to "Unverfügbarkeit" ("uncontrollability") as a crucial aspect of the play's speech acts and its appeals to the audience. Finally, I will analyse the paratextual preface and explore the implications of the 'model reader' addressed in this introductory dedication.

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of the term). Cf. also La Penna (1993) for the complex notion of *lusus* in other texts of Ausonius' œuvre.

4 This question has vexed scholars, see Spahlinger (2006), 166-167, n. 14.

5 Cf. Lepetit (2016), 186-190.

6 Cf. the *Querolus sive Aulularia*, a comedy from the early 5th c. CE (so not much later than Ausonius' *Play of the Seven Sages*) whose unknown author expressly states in the opening dedication that the piece is intended for recitation at a banquet (*nos fabellis atque mensis hunc libellum scripsimus*, Peiper [1886], 3, 16-17).

2. "I appear on the stage": Self-Consciousness, Metatheatre and 'Resonance Offer'

The first aspect I would like to highlight is the double self-consciousness exhibited by all the characters who appear on stage in the *Play of the Seven Sages*: they know that they are part of a drama, and they are aware of their own history or of the history of theatre as a performance space and social institution. This awareness gives the whole play a decidedly metatheatrical character and establishes a very specific way of communicating with the audience. Right at the beginning, the speaker of the prologue recounts the history of Graeco-Roman theatre by focussing on the different social functions of theatrical buildings in Greece and Rome and on the development of performance spaces in the latter place, "our city" (19-41):[7]

Septem sapientes, nomen quibus istud dedit
superior aetas nec secuta sustulit,
hodie in orchestram palliati prodeunt.
quid erubescis tu, togate Romule,
scaenam quod introibunt tam clari viri?
nobis pudendum hoc, non et Atticis quoque:
quibus theatrum curiae praebet vicem.
nostris negotis sua loca sortito data:
campus comitiis, ut conscriptis curia,
forum atque rostra separat ius civium.
una est Athenis atque in omni Graecia
ad consulendum publici sedes loci,
quam in urbe nostra sero luxus condidit.
aedilis olim scaenam tabulatam dabat
subito excitatam nulla mole saxea.
Murena sic et Gallius: nota eloquar.
postquam potentes nec verentes sumptuum
nomen perenne crediderunt, si semel
constructa moles saxeo fundamine
in omne tempus conderet ludis locum:
cuneata crevit haec theatri inmanitas:
Pompeius hanc et Balbus et Caesar dedit
Octavianus concertantes sumptibus.

7 I quote Evelyn-White's (1919/21) text (which is based on Peiper [1886]) and translation.

> The Seven Sages, as an earlier age called them – nor has a later withdrawn the title – to-day step forth upon our stage, wearing Grecian cloaks. Why do you blush so hotly, toga-clad Roman, because such famous men are to appear upon the stage? With us this is a disgrace, but is not so also with men of Greece, whose theatre serves them in place of a Senate House. Our proceedings have their own allotted places: the Campus for elections, as the Curia for the Senate, while the privilege of the citizens sets apart the forum and the rostra[8]. At Athens and everywhere in Greece the only public place for debate is that which luxury established in our city at a late date.[9] The aedile[10] in old times used to provide a wooden theatre, hastily run up, and not a massive pile of stone. That is what Murena and Gallius did[11] – I will mention established facts. When men, grown powerful and reckless of expense, believed their names would endure for ever if they once raised a massy structure on stone foundations to be a place for shows to all time, this immense theatre with its radiating gangways came into being: this theatre Pompey and Balbus and Octavianus Caesar gave us,[12] vying with each other in their outlay.
> (Transl. after Evelyn-White)

A first and important form of resonance appears in these words of the prologue: the theatrical past resonates in the *Play of the Seven Sages*. The characters of the drama make history present, by reflecting upon the development of theatre, as the prologue does, by bringing figures from a distant past – the archaic Sages – on stage, and not least on a linguistic level by modelling the play's language and metre on the century-old comedy, the so-called *fabula palliata*, of Plautus and Terence (late 3rd/early 2nd c. BCE).[13] All these elements from the past are appropriated, and combined, to form a highly resonant text that invites its late antique audience to take

8 The speakers' platform.
9 I.e. the theatre.
10 The Roman magistrate chiefly responsible for organising the *ludi* ("games") which included theatrical performances.
11 Both held *ludi* in the 60s BCE, see Cazzuffi (2014), 40-41, and Dräger (2015), 337, for details.
12 These theatres were built in the mid (Pompey) and late 1st c. BCE (Balbus, and Octavianus Caesar [= the theatre of Marcellus]), see Green (1991), 599, for details.
13 For a useful outline of the appropriation of Plautine and Terentian language by the play, see Green (1991), 597-598. The archaic 'tinge' of Evelyn-White's English translation is thus no accident (or only rooted in the usage of his period), it rather reflects a key characteristic of the text's Latin.

up a stance that mirrors the play's broad historical scope:[14] the listeners/readers are to adduce and activate their cultural and literary knowledge in order to grasp and enjoy the virtuoso fusion of Greek characters and Roman language and setting, of distant periods, and of different forms of interaction with the audience, which brings us to the next sections of the play.

The first Sage to enter the stage after the introductory 'scene(s)',[15] Solon, corroborates the picture of a highly metatheatrical play, but also adds further nuances to the resonant character of the text. Solon is perfectly aware that he is famous and canonised and addresses his listeners accordingly (73-87):

De more Graeco prodeo in scaenam Solon,
septem sapientum fama cui palmam dedit.
set famae non est iudicii severitas;
neque enim esse primum me, verum unum existimo,
aequalitas quod ordinem nescit pati.
recte olim ineptum Delphicus suasit deus
quaerentem, quisnam primus sapientum foret,
ut in orbe tereti nominum sertum inderet,
ne primus esset, ne vel imus quispiam.
eorum e medio prodeo gyro Solon,
ut, quod dixisse Croeso regi existimor,
id omnis hominum secta sibi dictum putet.
Graece coactum est ὅρα τέλος μακροῦ βίου,
quod longius fit, si Latine dixeris:
spectare vitae iubeo cunctos terminum.

After the Greek fashion I appear upon the stage, Solon, to whom among the Seven Sages the general voice has given the palm. But the general voice has not the strictness of the judgment-seat; for I regard myself not as the first, but one of them, because equality cannot brook gradation. When a fool once asked who was the first among the Sages, well did the Delphic god advise him to fasten a slip bearing their names about a round ball, that no one should be first or last. From that circle's midst I, Solon, come forward, in order that that word, which it is thought I spoke to Croesus, all the human race may regard as spoken to itself. In Greek 'tis tersely put

14 On 'appropriation' as a key notion of the theory of resonance, see Gärtner's introduction to this volume, 3.3., and Rosa, in this volume.

15 After *Prologus*, a certain *Ludius* ("conférencier"/"master of ceremonies"[?], cf. Marti [1974], 169) enters and briefly quotes all the Sages' sayings.

ὅρα τέλος μακροῦ βίου, but becomes somewhat longer if rendered in your tongue: I bid all men watch life's end.
(Transl. after Evelyn-White)

After telling the story of his famous encounter with king Croesus of Lydia, the context his saying originated in,[16] Solon closes his speech with yet another proof of his metatheatrical self-consciousness (and personal self-confidence): he asks the audience to applaud (*Ego iam peregi, qua de causa huc prodii. | venit ecce Chilon. vos valete et plaudite*, "Now I have finished that for which I came forward here. Look! Chilon is coming. Fare ye well and applaud", 129-130).

From the perspective of a resonance-related approach, this appeal to the audience can be described as an "offer of resonance", to quote a term coined by U. Gärtner.[17] Taking up this concept helps to understand the specific structure of the text's affordances. For the offer made by the *Play of the Seven Sages* is much more complex than simply demanding applause for a clear-cut moral maxim like Solon's "watch life's end". Rather, the play unfolds a spectrum of different, even contradictory appeals to its listeners/readers, as appears from the ensuing scene: Chilon enters, and he counters Solon with a fairly polemical argument – and by negating the Athenian's applause-seeking closure (131-146):

Lumbi sedendo, oculi spectando dolent,
manendo Solonem, quoad ad se se recipiat.
hui, quam pauca, di, locuntur Attici!
unam trecentis versibus sententiam
tandem peregit meque respectans abit. 135
Spartanus ego sum Chilon, qui nunc prodeo.
brevitate nota, qua Lacones utimur,
commendo nostrum γνῶθι σεαυτόν, nosce te,
quod in columna iam tenetur Delphica.
labor molestus iste fructi est optimi, 140
quid ferre possis, quidve non, dinoscere;
noctu diuque, quae geras, quae gesseris,
ad usque puncti tenuis instar quaerere.
officia cuncta, pudor, honor, constantia

16 Cf. Hdt. 1,29-33 and 86-87.
17 See Gärtner, in this volume, 1.

in hoc, et ulla spreta nobis gloria. 145
Dixi: valete memores. plausum non moror.

My loins ache with sitting, my eyes with watching, while I waited for Solon to come to himself. Good Lord! What "brief speaking" these Athenians use! When at last he has finished off a single saw in heaven knows how many lines, he goes off looking back at me regretfully.
I who now come on am Spartan Chilon. With that well-known curtness which we Laconians use I recommend my γνῶθι σεαυτόν, "know thyself," which is still preserved on a column at Delphi. That irksome toil produces most excellent fruit – to distinguish what you can endure and what you cannot; by night and day to examine what you are doing, what you have done, down to the smallest atom. All virtues – self-respect, honour, fortitude – lie in this, as well as any noble trait I have passed by.
I have done: farewell, be thoughtful. I do not wait for applause.
(Transl. after Evelyn-White)

Again, as with the prologue's retrospective view of the history of Graeco-Roman theatre, there is a double dynamic of resonance here: Chilon strongly reacts to Solon, which adds further complexity to the temporal outlook of the play – the *Ludus* not only refers to a past outside of itself (the first theatrical buildings, early Roman comedy etc.) and makes this past resonate within the text, but also creates its own 'internal' chronology (and history) by performing the succession of the Sages' speech acts. By the time Chilon is on stage, Solon's utterance has become a past event that resonates in the 'now' of Chilon's statement. By the same token, just as the prologue's metatheatrical reflections appeal to the listeners' or readers' knowledge and afford them the opportunity to engage with the historical resonances in the play, Chilon's reaction to Solon offers the audience yet another take on the Sage's sayings, ("do not applaud me, just remember my saw"), which invites them to revisit their prior evaluation of Solon or of their preconceptions of the Sages in general. If we pick up the musical connotations of the metaphor of resonance,[18] we could say that the characters of the *Play of the Seven Sages* continuously modulate the tune of the reverberations the drama creates in its listeners/readers.

18 For resonance as an "akustische Figur", see Lichau/Tkaczyk/Wolf (2009), 15-20. Cf. also Weidner, in this volume.

The next scene takes this modulation even further. Cleobulus of Lindos enters and turns the audience, it seems, into co-actors who share in his performance (147-162):

Cleobulus ego sum, parvae civis insulae,
magnae sed auctor, qua cluo, sententiae:
ἄριστον μέτρον quem dixisse existimant.
interpretare tu, qui orchestrae proximus
gradibus propinquis in quatuordecim sedes:
ἄριστον μέτρον an sit optimus modus,
dic! adnuisti? gratiam habeo. persequar
per ordinem. iam dixit ex isto loco
Afer poeta vester "ut ne quid nimis,"
et noster quidam μηδὲν ἄγαν. huc pertinet
uterque sensus, Italus seu Dorius.
fandi, tacendi, somni, vigilii is modus,
beneficiorum, gratiarum, iniuriae,
studii, laborum: vita in omni quidquid est,
istum requirit optimae pausae modum.
Dixi: recedam. sit modus. venit Thales.

I am Cleobulus, native of a small island, but author of a great saying which makes me famous – he whom they believe to have said ἄριστον μέτρον. Translate please, you who sit next the orchestra in the stalls close by: is not ἄριστον μέτρον "moderation is best"? Come, tell me! You nodded? Thank you. I will go on to the next point. Your African poet[19] has already said from this stage "do nothing overmuch," and one of my own countrymen says μηδὲν ἄγαν. Both maxims, Latin and Greek, bear on our purpose. 'Tis moderation in speech, in silence, in slumber, in watching, in benefits, in gratitude, in wrongs, in study, in toil. Whatever our whole life can show demands this moderation, which is timely cessation.
I have said my say: I will go off. Let us be moderate! Thales is coming. (Transl. after Evelyn-White)

In what is arguably the strongest metatheatrical moment of the play, Cleobulus casts one member of the audience as an interpreter of the Greek saw. In fact, this casting goes even beyond a mere affordance since Cleobulus does not simply offer the interpreter's part, but in fact directly assigns it to a person of his choosing and performs the expected affirmative answer himself by stating (153): *adnuisti? gratiam habeo.* – "You nodded? Thank

19 I.e. Terence.

you."[20] With this performative closure of Cleobulus' interaction with the audience a further aspect of resonance comes into play here: the, to use H. Rosa's words, *Unverfügbarkeit* ("uncontrollability") of every process or act of resonance (*Resonanzgeschehen*).[21]

3. "I could wish I had never said it": "Unverfügbarkeit" ("Uncontrollability")

At first glance, Cleobulus seems to aim for a maximum of "Verfügbarkeit" ("controllability"). That he himself performs the affirmation he seeks in l.153 means that he does not allow for any other, potentially non-affirmative reaction by the audience, a strategy of closure that is supported by the fact that the unnamed *tu* ("you") is denied any speech act: Cleobulus includes no quote, no direct utterance of this "you" in his performance, he only states in his own words that approval has been given. The effect of this strategy on the listeners (and also the readers of the text) is that they are, to some extent, deprived of what H. Rosa has called the experience of "self-efficacy" ("Selbstwirksamkeit"), a key component of every truly resonant interaction with a text, a work of art or any other object of perception: while (true) resonance "is not just a passive experience of something happening to us",[22] the listeners or readers of Cleobulus' scene have no say in his performance of self-affirmation and must simply let it happen. In other words, the Sage seems to consciously sacrifice one part of the potential for resonance in order to assert his control over the meaning of his saw.

There is, however, another level of interacting with Cleobulus' words that still offers an experience of resonance which includes "Selbstwirksamkeit" ("self-efficacy"). For as much as the Sage excludes the audience's voice, the listeners or readers are of course free to reflect on Cleobulus' strategy of control and what it means for them. In fact, the palpable contrast between the apparent gesture of opening up the Sage's discourse (*interpretare tu* …, "Translate please, you …", l.150) and the actual closure of his speech act

20 For models of this usage of *adnuo* in Plautus, see Cazzuffi (2014), 87-88.

21 Cf. Rosa (2016), 475-480, 496-500. See also Gärtner, introduction to this volume, 3.4., and Rosa, in this volume, 2.4.

22 Rosa, in this volume, 2.2.

invites the listeners/readers to engage with this contradiction, both emotionally (they can feel the 'price of control' and might even be disappointed by the Sage's 'trick') and intellectually (defining the meaning of the sayings seems to depend on controlling the way we talk about them).

It appears thus that the text plays with the "(Un-)Verfügbarkeit" ("[un-]controllability") of the Sages' saws and the speech acts around them. Another striking feature of Cleobulus' scene works in the same direction: there is a glaring anachronism in that he as a figure from archaic Greece – the historic Cleobulus lived around 600 BCE – refers to Terence ("your African poet") who wrote his comedies in the 2nd c. BCE. Cleobulus even treats the Roman poet as a figure from a (presumably distant) past, as becomes evident from his words in ll.154-155: *iam dixit ex isto loco | Afer poeta vester 'ut ne quid nimis'*, "Your African poet has already said from this stage 'do nothing overmuch'".[23] *iam* ("already") and the past tense are clear markers here – the archaic Sage, it seems, is aware that he acts on a stage of the 4th c. CE, and he is able to incorporate plays and sayings from any period prior to this performance date into his speech act.[24]

Again, Cleobulus shows himself to be in full control – "Verfügung" characterises his performance, be it in terms of assigning roles or defining (or defying?) chronology. For the audience, however, the paradoxical fusion of chronologically distinct periods into an artificially created stage time creates a dynamic that is hardly controllable: like in the image evoked by Solon in his scene, a round ball with the names of all the Sages attached to it so that no name is first or last (78-81), the play offers its listeners/readers a polychronic montage that gives no fixed order or hierarchy, but invites the audience to connect and mentally recombine the elements, to bring in their knowledge of past periods and texts and to link it to what is quoted or

23 The reference is to Ter. *An.* 60-61.

24 If Peiper's much-quoted interpretation that the following remark *et noster quidam* μηδὲν ἄγαν (156) refers to E. *Hipp.* 264-265 is correct, Classical Greek tragedy also forms part of Cleobulus' sweeping historical outlook (cf. Peiper [1886], 177; Green [1991], 603; Cazzuffi [2014], 88-89; Dräger [2015], 354).

mentioned by the figures of the play – an associative process that by its very nature is open-ended and thus "unverfügbar" ("uncontrollable").[25]

When we again follow the performative sequence of the play and turn to the next Sages who enter the stage, a further form of "uncontrollability" appears. Thales and after him Bias come and face a rather delicate task: to 'sell' to the audience a saying which will probably offend some or even all listeners. Both Sages tackle this task by negotiating expectations and by giving the audience an incentive to interpret their saws in the way the speakers desire. Thales starts with telling a story that shows his modesty and, by the same token, his pre-eminent status among the Seven Sages.[26] He then presents his maxim (175-188):

Is igitur ego sum. causa set in scaenam fuit
mihi prodeundi, quae duobus ante me,
adsertor ut sententiae fierem meae.
ea displicebit, non tamen prudentibus,
quos docuit usus et peritos reddidit,
en ἐγγύα, πάρα δ' ἄτα graece dicimus:
Latinum est, sponde, noxa set praesto tibi.
per mille possem currere exempla, ut probem
praedes vadesque paenitudinis reos.
sed nolo quemquam nominatim dicere:
sibi quisque vestrum dicat et secum putet,
spondere quantis damno fuerit et malo.
gratum hoc officium maneat ambobus tamen.
Pars plaudite ergo, pars offensi explodite.

That man, then, am I. But the reason for my appearing on the stage, as with the two who have preceded me, is to become the champion of my own maxim. It will offend some, but not those canny ones who have learned from experience and have been made worldly-wise. Well, ἐγγύα πάρα δ' ἄτα, we say in Greek: in your language, "Be

25 See Scafoglio (2017), 1050-1056, for another take on the play's fusion of diverse elements: he stresses the cultural aspect, the "comparazione" and "compenetrazione tra le due culture, greca e latina" (1053).

26 A tripod as prize for the Wisest is given to Thales who rejects it; having been passed on to the other Sages who also, one by one, reject it, the tripod returns to Thales who dedicates it to Apollon (163-174). Various versions of this story existed in antiquity as appears from D.L. 1,27-33 where a whole range of these narratives are recounted in the context of Diogenes' biography of Thales (cf. Althoff/Zeller [2006b], 21-24; Cazzuffi [2014], 93-96).

> a surety, but Ruin stands near you." I could run over a thousand instances to prove that those who give bond or bail appear at the bar of regret. But I do not care to mention anyone by name: let each of you mention such to himself and reflect how many have suffered loss and harm by standing surety. Yet may both parties still find pleasure in this service!
> Clap, then, some of you; the rest, affronted, hiss me off the stage.

Central to Thales' rhetoric is the contention that the *prudentes*, the "clever ones" who have learned from experience, will *not* be offended by the Sage's maxim (178-179) – an ingenious means of nudging the audience to accept (and applaud) Thales' wisdom: who would want to be counted among the unwise and unexperienced? But then again, Thales cannot be sure of the audience's reaction, in other words: he cannot fully control the effect of his maxim and his speech delivered on stage. He is, of course, aware of this "Unverfügbarkeit" and reckons with a divided mood in the audience, as his closing line with the explicit antithesis of the imperatives *plaudite – explodite* ("applaud – hiss me off the stage", 188) shows. For the listeners/readers this means that they are not just made an ambiguous or complex affordance by Thales. What has been observed above in terms of 'resonance offer', is here taken to a dichotomic extreme: Thales' closing speech act divides the audience in two parties, which challenges the listeners/readers to take sides – a moment of marked tension right in the middle of the play.[27]

With the next Sage, Bias of Priene, this tension seems to be resolved. Bias explicitly states that he only sees *one* kind of listener in the audience, and in tune with this perception, he foresees just one coherent reaction: he expects applause from everyone again. But below the neat surface of this restoration of a united community of spectators (and of a consensus between audience and performer) looms a contradiction that again points to uncontrollability as a fundamental characteristic of the Sages' sayings and their stage performances: Bias can only assure (or at least assert) the audience's approval by means of a radical reinterpretation of his maxim (189-201):

27 It is no accident that this happens in the third, i.e. central, of the seven 'presentations' of the Sages – another instance of Ausonius' play making full use of the performative sequence of scenes or speech acts.

Bias Prieneus <quod> dixi οἱ πλεῖστοι κακοί,
Latine dictum suspicor: plures mali.
dixisse nollem; veritas odium parit.
malos sed imperitos dixi et barbaros,
qui ius et aequum et sacros mores neglegunt.
nam populus iste, quo theatrum cingitur,
totus bonorum est. hostium tellus habet,
dixisse quos me creditis, plures malos.
sed nemo quisquam tam malus iudex fuat,
quin iam bonorum partibus se copulet,
sive ille vere bonus est, seu dici studet.
iam fugit illud nomen invisum mali.
Abeo. valete et plaudite, plures boni.

I am Bias of Priene, and my saying οἱ πλεῖστοι κακοί. I fancy you would render "most men are bad." I could wish I had never said it; truth breeds hatred. But by the "bad" I meant uncultured men and savages, who disregard right and equity and hallowed customs. For this throng filling the circle of the theatre is of good men all. It is your enemies' country that contains those of whom you think I spoke, "the many bad." But no one would be so bad a judge as not to attach himself to the side of the good, whether he is really good or anxious to be so called. So now that hated epithet "the bad" takes flight.
I must move off. Farewell and applaud, you who "most are good."
(Transl. after Evelyn-White)

Bias alters the meaning of his saw in two steps: he first restricts its object ("it is not you I referred to, but the barbarians") to arrive at a completely reversed saying at the end of his speech: *plures mali* ("most men are bad") is turned into *plures boni* ("most are good"). This closure might be a "witticism",[28] but it nonetheless runs counter to the sense of the original maxim, and this flat contradiction cannot be lost on any listener or reader. In fact, Bias himself lays bare that any consensus he might reach with the audience is not based on factual virtuousness, but on the shared willingness to be *called* a community of the good: "but no one would be so bad a judge as not to attach himself to the side of the good, *whether he is really good or anxious to be so called* (*sive ille vere bonus est, seu dici studet*)" (197-199). So, there might and will actually be people in the audience who are not *boni*, and this together with the all too evident rhetoric of flattering the audience

28 So Green (1991), 604-605.

(and saving Bias from the hatred he himself evokes in l.191) makes the listeners/readers wonder whether the Sage's original saw, "most are bad", might not have a point after all. One could even consider whether Bias is playing a double game here and consciously uses the ploy of ostensible redefinition to covertly uphold his authentic maxim.[29]

In any case, what is going on here is a performance of "(Un-)Verfügbarkeit" that highlights the control the Sages want to exert over their sayings and the limits of any speech acts they use to this end. Uncontrollability manifests itself on the level of the maxims themselves – they are short, often elliptic utterances which neither name contexts nor give any explanations and thus need to be interpreted by their listeners/readers[30] – and also in the scenes performed by the Sages in Ausonius' play: the Seven present their maxims, which means that they repeat the sayings, and they revisit them. Their awareness of their own history, an aspect already mentioned above, becomes important here again. The Sages refer to their saws as past speech acts – *dixi* or *dixisse* ("I said", "I [am believed] to have said"), or related expressions as *docui* ("I taught"), are the standard phrases they use,[31] and it is precisely this harking back that demonstrates the limits

29 Scafoglio (2017), 1054-1056, sees an irony in Bias' words, an interpretation mainly based on the fact that the same Bias who locates all the *mali* among the non-Romans is himself, as a Greek, also a non-Roman.

30 Cf. Asper (2006), 85-86: "Sie alle [*sc.* all the Seven Sages' saws] schreiben ein Verhalten als verbindlich fest. Dabei sind sie überaus einfach und reduziert: sie klären keine Begriffe, differenzieren nicht nach Situationen oder Adressaten, sie geben keine Begründungen oder Argumentationen. Sie bestehen in der Regel nur aus einem imperativischen Verbalbegriff und einer ganz knappen Situationsbeschreibung, die oft genug nur aus einem Partizip besteht. Ihre einfache, apodiktische Form schließt aus, dass hier jemand überzeugt werden soll."

31 Cf. Solon: *quod dixisse Croeso regi existimo* ("that word, which it is thought I spake to Croesus", 83); Cleobulus: *Cleobulus ego sum* […] ἄριστον μέτρον *quem dixisse existimant* ("I am Cleobulus […], he whom they believe to have said ἄριστον μέτρον", 147-9); Bias: *Bias Prieneus <quod> dixi* οἱ πλεῖστοι κακοί ("I am Bias of Priene, and my saying οἱ πλεῖστοι κακοί", 189); Pittacus: *Pittacus sum Lesbius,* γίνωσκε καιρὸν *qui docui sententiam* ("I am Lesbian Pittacus who taught the saying γίγνωσκε καιρόν", 202-203); Periander: *huc Periander prodeo,* μελέτη τὸ πᾶν *qui dixi* ("I come forward on this stage, Periander, who said μελέτη τὸ πᾶν", 214-215). Chilon does not use a verb in a past tense, but still makes sufficiently clear that his maxim is old and famous (*commendo nostrum* γνῶθι σεαυτόν*, nosce te, quod in columna iam tenetur*

of "Verfügbarkeit". Cleobulus' casting of an interpreter, Thales' 'nudging', and Bias' redefinition of his saying all happen when the Sages bring their saws from the Greek past into the present of the late antique Roman stage, a process that proves to be so delicate and indeterminable that Bias is led to the hyperbolic statement: *dixisse nollem*, "I could wish I had never said it [*sc.* my maxim]".

Such a stance towards one's own saying is not repeated after Bias' scene. In the two last sections of the play, Pittacus of Mytilene and Periander of Corinth seem to be perfectly at ease with their maxims, and there is no apparent negotiation with the audience about the interpretation of the saws or potentially conflicting reactions they might provoke. The *communitas* of the listeners is stressed by the use of the words *vester* and *cuncti* (207, 211, 220, 230) and phrases like *Romana vox* (as opposed to Greek, the Sages' native tongue, 206) and *res publica* – the expression the play ends with (*plaudite, | meditando et vestram rem curetis publicam*, "Applaud, and take thought while you manage your state affairs", 229-230).[32]

However, every listener/reader who has followed the openly tension-laden performances of Thales and Bias will not stop asking questions about all the Sages and their speech acts. And in fact, one aspect discussed above as an important element of the text's play with (un-)controllability, the anachronism resulting from the archaic Sages' reference to Terence, is present in the two closing scenes too, and at least in Pittacus' case in an even more marked way (202-213):

Mytilena ego ortus Pittacus sum Lesbius,
γίνωσκε καιρὸν qui docui sententiam.
set iste καιρός, tempus ut noris, monet
et esse καιρόν, tempestivum quod vocant. 205
Romana sic et est vox: veni in tempore.
vester quoque iste comicus Terentius
rerum omnium esse primum tempus autumat,
ad Antiphilam quom venerat servus Dromo

Delphica, "I recommend my γνῶθι σεαυτόν, 'know thyself,' which is still preserved on a column at Delphi", 138-139); with Thales, it is also the context, especially the story of the tripod, which shows that his maxim stems from the past.

32 Cazzuffi (2014), 130, and Dräger (2015), 363, rightly argue against Green's transposition of ll. 229 and 230 (cf. Green [1991], 605-606).

nullo inpeditam, temporis servans vicem. 210
reputate cuncti, quotiens offensam incidat,
spectata cui non fuerit opportunitas.
Tempus monet, ne sim molestus. plaudite.

Born at Mitylene, I am Lesbian Pittacus who taught the saying γίγνωσκε καιρόν. But this καιρός advises you to know the time, and that καιρός is what is called the timely time. Your own word too has the same sense, as: "I am come in time." Your comic poet also, Terence, speaks of time as the most important of all things, when the slave Dromo was come to Antiphila choosing the right time, when she was disengaged. Reflect, all of you, how often a man gets into trouble who has not watched for the right opportunity.
Time warns me not to be wearisome. Give me your applause.

Pittacus not only quotes a specific passage of Terence – he refers to *Hau.* 364-365 –, but also gives an outline of the dramatic context of the cited verses.[33] Beyond the general effects of such an anachronism already described above, Pittacus' quotation specifically invites his listeners/readers to reflect on his saw and the openness of every process of interpreting it: First, his saying is precisely about the 'right time', and in this very context he as the author of this maxim freely transgresses any boundary of temporal logic, which highlights and dramatises the basic hermeneutic – and practical – problem presented by the concept of καιρός: how can we define the 'right time', and can our attempt to seize the right moment ever come to an end? Second, by describing details of the invoked Terentian scene, Pittacus supplies what the maxims themselves are lacking: a context. This reminds the listeners/readers that it is up to them to establish a frame of reference in which the Sages' sayings make sense and can be put to good use – a process of resonance that will inevitably be idiosyncratic and thus hardly "controllable" ("verfügbar").

It is in this light that the play's final 'turn' appears to the audience or readership: Periander's appeal – spoken after yet another reference to Te-

33 A mistaken one, as no modern commentator hesitates to point out: Ausonius/Pittacus here confuses the characters of Terence's scene (the speaker of *Hau.* 364-365 is actually Syrus, and he is speaking of Bacchis). Moreover, it has often been claimed that the interpretation of the quoted lines given by Pittacus is erroneous, cf. Green (1991), 605, and Dräger (2015), 360; but see Scafoglio (2017), 1054 n. 78, for an argument to the contrary.

rence[34] – to take thought while managing the Roman *res publica* (229-230) is certainly a forceful closure, but does not settle the many questions and issues raised by the Sages' multifaceted speech acts. Rather, Periander adds yet another layer to the play's montage: Solon's ball, to quote his powerful image again (cf. 78-81), keeps spinning, even after the end of the Sages' play.

4. Reading the Play: The Introductory Letter

This now brings us to the paratext that accompanies and introduces the *Play of the Seven Sages* in its edited form: a dedicatory poem, a verse letter addressed by Ausonius to Pacatus Drepanius, proconsul in 390 CE,[35] precedes the play and constitutes a model of how to read the text – the 'model reader', it appears, is critical and active, and even capable and willing to intervene in the text, a process Ausonius expressly encourages Drepanius to engage in (1-18):

Ausonius consul Drepanio proconsuli sal.
Ignoscenda istaec an cognoscenda rearis,
adtento, Drepani, perlege iudicio.
aequanimus fiam te iudice, sive legenda,
sive tegenda putes carmina, quae dedimus.
nam primum est meruisse tuum, Pacate, favorem:
proxima defensi cura pudoris erit.
possum ego censuram lectoris ferre severi
et possum modica laude placere mihi:
novit equus plausae sonitum cervicis amare,
novit et intrepidus verbera lenta pati.
Maeonio qualem cultum quaesivit Homero
censor Aristarchus normaque Zenodoti!
pone obelos igitur primorum stigmata vatum:
palmas, non culpas esse putabo meas;
et correcta magis quam condemnata vocabo,
adponet docti quae mihi lima viri.

34 *adversa rerum vel secunda praedicat | meditanda cunctis comicus Terentius* ("Whether things go well or ill – so Terence the comedian declares – everyone should take careful thought", 219-220), cf. Ter. *Ph.* 241-243.

35 On Drepanius, see Cazzuffi (2014), lxxiii-lxxvi. He is also the dedicatee of two other texts of Ausonius, *Praefatio* 4 and the *Technopaegnion*.

interea arbitrii subiturus pondera tanti
optabo, ut placeam; si minus, ut lateam.

Ausonius the Consul to Drepanius the Proconsul sends Greeting
Read through these lines, Drepanius, needfully judging whether you think they should be pardoned or perused. With you as judge I shall be content, whether you think the verse I send worth conning or concealing. For my first aim, Pacatus, is to earn your countenance: to defend my modesty shall be my second thought. I can bear a stern reader's criticism, and I can satisfy myself with a modest meed of praise: a horse learns to love the sound of a patted neck, learns also to endure the pliant lash unterrified. What finish did critic Aristarchus and Zenodotus with his rules demand in Maeonian Homer! Set down your brackets, then – brands which distinguish the chiefest bards: I will consider them marks of fame, not blame; and will call those passages corrected rather than condemned which the polish of a scholar's taste shall mark against me. Meanwhile, ere I face a verdict of such weight, I'll hope to impress you; or else myself suppress.
(Transl. after Evelyn-White)

The letter's central image are the *obeli* ("daggers"), the signs used by critics like the famous Alexandrinians Aristarchus and Zenodotus to athetise spurious verses in the Homeric epics. This is precisely what Ausonius asks Drepanius to do with the *Play of the Seven Sages*: to read it critically and to decide what should be deleted or at least requires the *lima*, the file mentioned in l.16. Athetising lines or marking up passages for revision results, of course, in a materially changed text – by inviting Drepanius to do so, Ausonius lets his model reader become part of what S. McGill has called "plural acts of authorship".[36] In other words, instead of being 'just' a reader, Drepanius is made a co-author of Ausonius' play.

Again, "Resonanz" and "Unverfügbarkeit" are useful terms to describe the dynamic Ausonius sets in motion here: in addition to the highly resonant game the Sages play with the listeners/readers and the many ways (un-)controllability is performed in their speech acts, Ausonius himself consciously surrenders a significant part of his authorial control to the reader. As A. Pelttari has shown, this dynamic is characteristic of Ausonius'

36 McGill (2017), 253.

prefaces in general:[37] similar offers of a share of or even control over the text are made in the prefaces to the *Bissula*, the *Technopaegnion*, the *Parentalia* and the *Cento*. Its widespread use throughout the Ausonian corpus shows that this kind of 'resonance offer' forms an important part of Ausonius' literary aesthetics, and Pelttari is right to interpret the various affordances as appeals to the audience in general: in the communication with his dedicatees, Ausonius expresses principles that are relevant for every act of reading these texts.[38] We all, when we read Ausonius, are invited to follow the model readers addressed in the prefaces. For the *Play of the Seven Sages*, this means that we are supposed to 'join the game' on several levels: to engage with the individual performances of the wise men, and to make use (and sense?) of the openness of the text as a whole.

5. Conclusion

Focussing on the "Resonanzwirkung" ("resonant effects") of the play has proven to be a fruitful way to deal with the text's complexity. The notion of "Unverfügbarkeit" ("uncontrollability") is particularly helpful for describing and interpreting the powerful, yet often uneasy position the play's audience finds itself in. By the same token, this analysis of the *Ludus septem sapientium* corroborates the methodological assumption the present volume is based on, that there is a close link between resonance and performativity. The text's self-conscious play with its dramatic, yet emphatically literary structure and its strongly marked appeal to the audience form and emphasise its structural and functional performativity.[39] And it is precisely this performative dynamic that generates the 'resonance offer' of the *Ludus*

37 Pelttari (2014), 62-72. Since he only analyses the epistolary *prose* prefaces, Pelttari does not treat or mention the dedicatory verse epistle of the *Play of the Seven Sages*, although this paratext corroborates his findings.

38 Cf. e.g. Pelttari (2014), 71: "Ausonius uses the formal apparatus of dedicatee and dedication as a pretext for his evocation of the reader's role in making sense of the text", and 72: "Because late antique poets wrote with powerful readers in mind, they embraced the preface and its potential to dramatize the openness of their texts."

39 On this terminology, see Gärtner, introduction to this volume, 3.4.

and leads to the uncontrollability of the process (the "Resonanzgeschehen") initiated by Solon and the other characters.[40]

To conclude my analysis, I would like to point out one specific implication of the resonance-centred approach adopted here: it shifts the focus away from the much-debated question of the presumable didactic intentions of Ausonius' play.[41] Rather than expecting to find the answer to the many questions raised by the play's peculiarities in a straightforward ethical message or a didactic method, this approach makes visible to what extent the play revolves around contradictory speech acts, paradoxical anachronisms, ambiguous conclusions and self-defying rhetoric. When even the authors of these seemingly simple maxims struggle to control the meaning and impact of their saws and consciously perform this uncontrollability, we as listeners or readers cannot 'get beyond' this uncertainty and openness. But, as the results of this analysis suggest, trying to do so would miss the point of the text anyway: the *Ludus* addresses an audience that is cultured and competent as much as it is fond of – playing.

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40 Cf. Fischer-Lichte (2021), 89-101, 161-173, for "Unvorhersehbarkeit" ("unpredictability") as a key aspect of performativity.

41 For this debate, see Green (1991), 597; Spahlinger (2006), 170-173; Cazzuffi (2014), lxxxi-xci; Lepetit (2016), 181-186; Cazzuffi (2017); Scafoglio (2017), 1032-1036; Venuti (2019), 87-89; Scafoglio (2020), 60-63.

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animum pictura pascit inani: Ancient Texts, Performativity and Resonance. An Offer

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1. Preliminary Remarks

In the introduction[1] I tried to show how concepts from literary theories can be combined with those aspects of performativity that can be established in literature as an act or in reading as an act and how this new approach may help to trace resonance in or of texts or at least an "offer of resonance" – as I like to call the phenomenon. To clarify my point, I will examine performativity and resonance looking at some examples from ancient texts.

2. Examples

2.1. Vergil, *Aeneid* 6,847-853[2]

excudent alii spirantia mollius aera
(credo equidem), uiuos ducent de marmore uultus,
orabunt causas melius, caelique meatus
describent radio et surgentia sidera dicent: 850
tu regere imperio populos, Romane, memento
(hae tibi erunt artes), pacique imponere morem,
parcere subiectis et debellare superbos.
(Verg. *Aen.* 6,847-853)

Others, I believe, will form smoother figures of metal, they will produce lively expressions in marble, they will speak better in legal cases, they will describe the movements of the skies with a compass and predict the rising of the stars: "But you,

1 See Gärtner, introduction to this volume, also for bibliographical references to the theoretical background.

2 Vergil is quoted after Mynors (1969). For an introduction, see Suerbaum (1999). For a first introduction to this scene, see Williams (1972), 513; Binder (2019), 633-636.

> Roman, remember to rule the nations by your command (these are the arts you will have), impose morality on peace, spare the oppressed and strike down the arrogant." (Transl. U.G.)

The passage is generally regarded as an expression of Roman self-understanding. It is assumed that it had a massive impact on the Roman audience, grabbing them emotionally and offering them a new positioning in their self-world-relation. So, one could assume that this text is able to trigger resonance. But why is this so?

Let us briefly contextualise the passage: Vergil (70-19 BCE) describes in his epic *Aeneid* in 12 books the labours of Aeneas from the fall of Troy, his odyssey and his landing on the Italic coast (1-6), as well as his battles in Italy until his victory over his main adversary among the indigenous Latini, Turnus (7-12). Woven into the mythical time by prolepses are glimpses of Roman history up to the poet's present, announcing the greatness of Rome and expressing the hope for a "golden age". At the end of Book 5, the readers learn of Aeneas' existential crisis, as he doubts his divine mission for the first time. His father Anchises, who died on the journey, appears to him in a dream and asks his son to visit him. Book 6 deals with this visit to the underworld. Since the *nekyia*, the visit to the dead, in Homer's *Odyssey* Book 11, a journey to the underworld was a typical component of an epic; the reader of the *Aeneid* was, because of the "Erwartungshorizont" (horizon of expectation)[3], already filled with a certain expectation that Aeneas would receive warnings and hints for a good outcome there. Aeneas learns fundamental facts about the soul's transmigration and contemplates – with the explanations from his father – a show of the future Roman heroes. The lines cited above stand at the end of this passage.

On the narrative level, Aeneas' resonant experience is described and explained: We encounter a man in a fundamental crisis, in a state of existential alienation; through the apparition of his father in a dream he is already placed in a resonant disposition; the outlook on Roman history reveals to him, even if he cannot understand it, that he no longer has to follow fate against his will, that, with the rise of Rome before his eyes, he can feel the significance in his mission. Everything resonates for now and

3 See Gärtner, introduction to this volume, 3.3.

the axes of resonance[4] are stabilised. Even if in the second half of the *Aeneid* there are still many hardships to be endured and not everything always resonates, the existential crisis has been overcome.

But how can/should the text trigger a resonant experience *in the reader*?[5] On the one hand, concerning the *content* of the narration, this could be an incentive to experience a similar resonance experience as the character of the text himself – one could therefore speak of a second-order resonance. On the other hand, concerning the form, structure or strategy of the text, i.e. the *narration* itself, this could be triggered by the internal focalisation with Aeneas as the focaliser, both in his existential crisis and above all on the way through the underworld; the recipient is invited to relive everything through the eyes and feelings of the main character. This is an important factor, through which emotions become comprehensible, and empathy is evoked;[6] furthermore, values are clearly conveyed that agree with those of the reader and lead to a stable evaluation of the main character. Moreover, Anchises addresses Aeneas in the cited passage entrusting him with the mandate to rule; so, in the narrative, Aeneas is the addressee. However, we do not read *Aenea* but *Romane*. This has caused surprise, since Aeneas is not yet a Roman; but it is of course very consciously placed here, because by this strategy the (Roman) recipient is also addressed directly by the text – as an individual in the singular; here, with this metalepsis, the communication between text and reader/recipient is obviously *set on stage* – a clear sign of the performativity of this passage. *memento* underlines the appeal to the vertical axis of resonance: because *memento* is an archaising form, a Roman may feel moved by his ancient Romanity;[7] because archaising language is a particular marker of religious

4 For the axes of resonance, see introduction, 1.; see Rosa (2016); engl. (2019) and in this volume, 3.

5 In the following, 'reader' refers to the implicit reader with a contemporary horizon of expectation ("Erwartungshorizont").

6 This could be shown in detail in a *close reading*. See below.

7 According to Rosa, history can also act as a sphere of resonance, see (2016), 500-514, engl. (2019), 296-304.

practice in the 1st c. BCE, it may invoke cult practice.[8] Finally, a shared feeling is addressed in these lines, namely that of the inferiority complex of the Romans compared to the *alii*, the others, especially to the Greeks;[9] the recipient can thus experience the strengthening of self-esteem on the horizontal axis, feeling himself united with everybody else, who could be addressed *Romane*. But at the same time resonance axes are supplemented, for the text becomes a partner in a resonance process through its aesthetic form, its timeless stability, its resistance and simultaneous changeability in a ritualised reception process – the text itself becomes the diagonal axis/ material resonance.

Thus, combining tools from narratology, performativity and resonance theory we can show how the passage comprehensibly *offers* resonance. Admittedly, it must be recognised that even with relatively strongly marked texts, such an offer of resonance does not – as mentioned before – promise a resonance experience, it even does not necessarily lead to a 'correct' interpretation. Resonance experiences can also arise if the recipient of the work of art clearly misinterprets it for whatever reason. The next example may illustrate this.

2.2. Vergil, *Aeneid* 1,450-495

The questions we are dealing with are negotiated on a meta-level at an earlier point in the *Aeneid*. At the beginning of the epic, we meet Aeneas in the middle of a sea storm, he lands with only a few ships in a bay in North Africa. We meet someone who is in an existentially extreme situation and now hopes for help in a foreign city. Even before he meets the queen of Carthage, Dido, herself, he sees the newly emerging city and there, at

8 According to Rosa, religion can also act as a sphere of resonance, see (2016), 435-453, engl. (2019), 258-267.

9 One might e.g. think of the famous lines from Horace, which emphasise the resonance of the statement (*epist*. 2,1,156-157): *Graecia capta ferum uictorem cepit et artes | intulit agresti Latio*. – Conquered Greece conquered the wild victor and brought the arts to rural Latium (Transl. U.G.).

the temple of Juno,[10] he looks at pictures showing scenes of the Trojan War sequentially (*ex ordine*; *Aen.* 1,456). Obviously resonantly disposed, he contemplates these images.[11]

hoc primum in luco noua res oblata timorem
leniit, hic primum Aeneas sperare salutem
ausus et adflictis melius confidere rebus.
namque sub ingenti lustrat dum singula templo
reginam opperiens, dum quae fortuna sit urbi
artificumque manus inter se operumque laborem
miratur, uidet Iliacas **ex ordine** *pugnas*
bellaque iam fama totum uulgata per orbem,
Atridas Priamumque et saeuum ambobus Achillem.
constitit et lacrimans "quis iam locus," inquit, "Achate,
quae regio in terris nostri non plena laboris?
en Priamus. sunt hic etiam sua praemia laudi,
***sunt lacrimae rerum et mentem mortalia tangunt**.*
solue metus; feret haec aliquam tibi fama salutem."
sic ait atque ***animum pictura pascit inani***
multa gemens, largoque umectat flumine uultum.
namque uidebat uti bellantes Pergama circum
hac fugerent Grai, premeret Troiana iuuentus;
hac Phryges, instaret curru cristatus Achilles.
nec procul hinc Rhesi niueis tentoria uelis
agnoscit lacrimans, primo quae prodita somno
Tydides multa uastabat caede cruentus,
ardentisque auertit equos in castra prius quam
pabula gustassent Troiae Xanthumque bibissent.
parte alia fugiens amissis Troilus armis,
infelix puer atque impar congressus Achilli,
fertur equis curruque haeret resupinus inani,
lora tenens tamen; huic ceruixque comaeque trahuntur
per terram, et uersa puluis inscribitur hasta.
interea ad templum non aequae Palladis ibant
crinibus Iliades passis peplumque ferebant
suppliciter, tristes et tunsae pectora palmis;
diua solo fixos oculos auersa tenebat.

10 The fact that the building is a temple is important in our context, as religious places can promote resonant disposition.

11 For a first introduction to this scene, see Williams (1972), 192-198; Binder (2019), 58-67.

ter circum Iliacos raptauerat Hectora muros
exanimumque auro corpus uendebat Achilles.
tum uero ingentem gemitum dat pectore ab imo, 485
ut spolia, ut currus, utque ipsum corpus amici
tendentemque manus Priamum conspexit inermis.
se quoque principibus permixtum agnouit Achiuis,
Eoasque acies et nigri Memnonis arma.
ducit Amazonidum lunatis agmina peltis 490
Penthesilea furens mediisque in milibus ardet,
aurea subnectens exsertae cingula mammae
bellatrix, audetque uiris concurrere uirgo.
Haec dum Dardanio Aeneae miranda uidentur,
dum stupet obtutuque haeret defixus in uno, […] 495
(Verg. *Aen.* 1,450-495)

Here in the grove, too, Aeneas was first presented with a new sight that allayed his fears. To hope for salvation, he first dared here and to trust in misfortune. For, while he scrutinised every single thing in the mighty temple and, waiting for the queen, marvelled at the happiness of the place and at the skill of the artists among each other and the labour of the work, he sees the battles of Ilion depicted here **in order**, he sees the war which the fame has already carried round the world, Priam and the Atreidae and Achilles, resentful of both. And still he stands and weeps: "Where is, o Achates, on earth", he cries, "the place that is not already full of our battles? Priam, here! Here, too, glory is not without reward. **Here, too, there are tears for what happened and human fate touches the heart**. Abandon your fear: This glory will bring you some salvation." So he says and **feeds the spirit on the empty/vain painting**, often sighing, and wetting with abundant floods the face. For here he saw the Greeks in battle around Pergamon's walls fleeing, beset by the Trojan youth: but there the Phrygians fleeing away, pursued in chariots by Achilles with his crest. Weeping, he recognised Rhesus' tent not far away with the snowy linen, which – just betrayed in the beginning slumber – Tydeus' son, blood-drenched from the terrible slaughter, devastated, then he drove the fiery steeds into the camp before they tasted Troy's fodder and drank from Xanthus' waters. In another part Troïlus flees after he lost his weapons, poor boy, there in an unequal battle with Achilles; he hangs backwards, pulled by the horses, on the empty chariot, but the reins are still firmly in his hand; his neck and head are dragging on the ground; the turned lance marks the dust. And meanwhile the Trojan women go with dishevelled hair to the temple of the rumbling Pallas and carry the robe, humble and contrite, beating their breasts with their hands. Pallas turns away and fixes her eyes on the ground. Achilles had already dragged Hector round Ilion's walls three times and sold the slain corpse for gold. He [= Aeneas] let out a tremendous groan from the depths of his chest, as he saw the harness and armour, as he saw the body itself of his friend, as he saw Priam, defencelessly stretching out his hands. He also recognised himself in close combat

> with the first Greeks, and the Eoian host and the weapons of black Memnon. In the Amazon squadron with crescent-shaped shields, Penthesilea races ahead in the thousands, glowing with battle, under the naked breast strapped by the golden belt: warlike, the maiden dares to compete with the men in battle. While the Dardanian Aeneas gazes in wonder, while he stands absorbed and spellbound by the single sight, […]
> (Transl. U.G.)

Two things should be noted first: 1. This is the narrative of an extreme experience of resonance: The protagonist is in an existential crisis; he has a resonant disposition. The emotional contemplation of the images shakes him, but also gives him hope that salvation for his soul can be found here; the axes of resonance vibrate (to his fellow human beings, whom he sees in the Carthaginians, to Juno, in front of whose temple he is standing, and to the artwork on the temple itself). 2. This narrative is an offer for the *reader* to reproduce this experience (second-order resonance).

This offer of resonance is again underlined by the presentation of the text itself. I cannot demonstrate in detail how strongly the text is shaped regarding structural performativity. I will only mention the emotionalisation and the empathy, which is evoked by the clearly conveyed values. Probably the most striking narratological aspect here is how Aeneas is used as a focaliser.[12] Moreover, visualisation is, as we have seen, one of the possibilities of structural performativity,[13] which also includes ekphrasis, the detailed description. Usually – one thinks of the description of the shield in Homer's *Iliad* as the great model of all epic ekphraseis[14] – one can either read that Hephaistus created something there or that something was depicted etc. Here, however, we read something entirely different. For the images are not just described themselves, but through a noticeable focalisation. We see the images literally through Aeneas' eyes and thus we see only what he sees and how he sees it. The images are obviously depicted on the temple in chronological order (*ex ordine*; *Aen.* 1,456), but we follow Aeneas

12 See Gärtner, introduction to this volume, 3.3.
13 See above Gärtner, introduction to this volume, 3.4.
14 Hom. *Il.* 18,478-613.

back and forth in his wild change of gaze.[15] Furthermore, we are involved in the emotional reaction of the viewer. It is tricky that we do not see the images ourselves, of course, nor are they described in such a way that we could replicate them. Much more important is the impact they have on the viewer. So, we cannot determine which structural aspects trigger emotion and resonance in Aeneas *in the act of looking* at them, we only learn that this obviously happens. The moment, when a resonant self-world-relation seems to appear, is marked by a line that has become famous: *sunt lacrimae rerum et mentem mortalia tangunt* – Here, too, there are tears for what happened and human fate touches the heart (*Aen.* 1,463). The glimps of possible salvation in deepest despair reveals affection, response/emotion and transformation in Aeneas. We can only speculate what effect these lines might have had on a Roman reader/recipient after the civil wars, who could see the mythical prehistory of Rome reflected here.[16] Certainly, one can assume that this performativity of the text is an offer of resonance. Especially the relation between the internal (Aeneas) and external viewer (reader) is crucial here, since the internal viewer gives directions for the external viewer but the external viewers by necessity fill the gaps left by the text with whatever would bring tears to their eyes. So far so good.

But typically for Vergil this is about much more. First of all, reference should be made to the change in mediality: the media picture and text and the reaction to these media are negotiated here. For the knowing reader, the pictures on the temple refer back to the songs of Demodocus – and Odysseus' emotional reaction to them – in Book 8 of the *Odyssey*. There, too, with the dispute about Achilles' weapons (73-90) and the conquest of Troy with the help of the wooden horse (488-535), themes of the Epic Cycle are treated as retrospectives. But while there the epic mirrors itself

15 This is exactly the way we actually look at things as modern research on eye movement has found out. – However, anyone who has already read the *Aeneid* will notice that the events that we get to know through Aeneas' zigzag gaze – i.e. precisely not in order of the depicted events –, nevertheless have their inner order, for they all have correspondences in the later events in the second half of the *Aeneid* when the events around Troy are so to say mirrored in the battle against the *Latini* and *Rutuli*, only now in exactly the order we read here.

16 This could also be an example for what Rosa describes as "diachrone Resonanz" ("diachronic resonance"); Rosa (2016), 500-514; engl. (2019), 296-304.

to a certain extent through the oral recitation in the epic narration, in the *Aeneid* the medium itself – the text – is reflected through the change of medium – Aeneas is looking at pictures.

At the same time, however, it is also about the question of how we can interpret art.[17] It has often been noted that Aeneas misinterprets the scenes, since at a temple of the goddess who is hostile to the Trojans, not the suffering of the Trojans but the victory of the Greeks is depicted, and in particularly cruel scenes. When Aeneas, astonished and moved, concludes from his contemplation that there is compassion and salvation here (*feret haec aliquam tibi fama salutem*; *Aen.* 1,463), he only interprets the pictures in this way to comfort himself – hence the title of the paper (*animum pictura pascit inani*; *Aen.* 1,464) – literally: he feeds his heart on an empty/vain image; the meaning of *inanis* is much disputed; in my opinion, it cannot mean "mute" (Fink), "lifeless" (Williams) or "unsubstantial" (Fairclough), but rather "empty", because it is open to interpretation.[18]

The text becomes proof that not only can a work of art not direct the viewer, but it can obviously lose control and trigger a completely opposite reaction than probably intended, but almost absurdly, here it creates in the protagonist resonance instead of repulsion. At the same time, the structure of the text suggests that we as readers initially follow this misinterpretation. We therefore have here an example of how structural performativity is simultaneously demonstrated in a text and counteracted by the structure of the text itself. The reader is thus invited to *reflect* on the impact of art, i.e. also on that of the book he or she is just reading, and on the interpretability of art in general. The fact that one could also speak of a second- or third-order resonance here is only a footnote to this complex passage.

17 For a discussion and further literature, see e.g. Barchiesi (1997b); (1999); Gärtner (2015).

18 Fink (2009), *ad loc.*; Williams (1972), *ad loc.*; Fairclough (1916), *ad loc.*

2.3. Ovid, *Fasti* 4,179-372[19]

Finally, as a humorous but subtle conclusion, a look at a very long passage in Ovid, an Augustan poet like Vergil, but a generation after him (43 BCE - 19 CE). This last example is intended to show how the strategies described so far, which can deliver an offer of resonance, can also be played with, so that such an offer initially appears almost to be refused, but at the same time can deliver a new, completely different offer on a new level.

The passage comes from the *Fasti*, a didactic poem on Roman religious events. Our passage (4,179-372) is about the bringing of Cybele, the goddess *Magna Mater*, from Asia Minor to Rome, a delightful presentation from which I can unfortunately only highlight three aspects to show the strong structural performativity of the text and its possible influence on resonance.

2.3.1. The Staging

The passage begins with the speaker claiming to be startled by the noise of the music during the procession of the priests – the noise he is just describing in the text. In a sense, the presentation of the cult is thus introduced by its own accessory phenomenon, that is with drumbeat and jingling: *scaena sonat, ludique uocant: spectate, Quirites | et fora Marte suo litigosa uacent* – The stage resounds, and the games call out: "Watch us, you Romans, and the quarrelsome forum shall be free from its battle" (*Fast.* 4,187-188). The structural performativity puts the celebration with all its noise 'on the stage'. In a delightful metalepsis, the Romans are invited to join in the celebration from within the text. This is clearly an offer of the text to get involved.

2.3.2. The Role of the Muse

The 'I' has at once many questions (*quaerere multa libet*; 189) and almost naively turns to the goddess herself with the question of whom he could ask

19 Ovid is quoted after Alton/Wormell/Courtney (1978). For an introduction, see Harzer (2002), for the interpretation, see Gärtner (2017).

about the origins of her own cult. The goddess does not answer herself, but invites her granddaughters, the muses, to answer. One Muse, Erato, answers surprisingly briefly.[20] The reason for this could not be more Ovidian: Cybele has put her granddaughter in a difficult situation.

On the one hand, she is forced to answer and thus loses her normal function in poetry. The muse usually stands for the poet's inspiration at the beginning of a poem.[21] In terms of resonance theory, the muse symbolises the resonance experience of the inspired poet during his act of writing ('the kiss of the muse'). The muse is, of course, always uncontrollable ("unverfügbar").[22] The joke here is therefore that Ovid makes the muse controllable in an (alleged) production process.

On the other hand, she has to tell an embarrassing story of cannibalism, castration and deceit in her own family. It is of no use to her that she narrates it incompletely, because the reader, who, unlike the supposedly ignorant 'I', knows the myth well (because of his or her "Erwartungshorizont"), can supplement everything the muse conceals. The 'I' goes on to ask: Why do the priests of Cybele emasculate themselves? Again, an understandable question, but an even more embarrassing one for Erato. For now, she cannot save herself with a terse explanation, but must explain that her granny loved the boy Attis and made him swear to remain chaste in her service; when he broke his vow with the beautiful nymph Sagaritis, Cybele killed the nymph, the boy went into a frenzy and emasculated himself as punishment; Cybele's priests would take this as their model. The Muse thus tries to play down an aspect of the cult that caused a particular stir in Rome. The joke is that the Muse apparently fears that the reader has read Catullus's poem 68, where Attis was blameless and Cybele cruel. So, it is not the poet's 'I' but the Muse herself who is involved in a literary discourse – and must now clear her grandmother of the accusation of the Catullian version. But she is able to answer the speaker's next question in detail without embarrassment:[23] Where does the goddess come from? In

20 See Murgatroyd (2005), 41-42.
21 See e.g. for Erato Apoll. Rhod. 3,1-5; Verg. *Aen*. 7,37-45.
22 See Gärtner, introduction to this volume, 1.; see Rosa (2016), 472-500: "Die Kraft der Kunst", engl. (2019), 280-296.
23 See Murgatroyd (2005), 43-44.

a kind of second *Aeneid*, she describes how the goddess likes to travel to Rome from Asia Minor. Most extensively (over 50 lines), however, the Muse reports how the ship then gets stuck at the mouth of the Tiber, but young and pretty Claudia Quinta is able to intervene and at the same time free herself from her dubious reputation. Is the muse of love poetry in the end a narrator with her own intention? Does she not have to defend the *puella*, the young girl, who is publicly attacked for her 'elegiac' way of life?[24] Even more obviously, the performativity of the text is referred to by the Muse's assertion: *mira, sed et scaena testificata loquar* – Strange things I will tell, but also witnessed by the stage (4,326). A Muse marks her own narrative as strange and a play is cited by a Muse as evidence as if performance would evoke more credibility. Of course, the joke that the reference to the play alludes to the actual performances given at the *Ludi Megalenses*, the festival in honour of Cybele, is also important here. By the performativity of the text all this itself is put on stage.

This long answer is followed by a few short questions and answers, which once again refer to oddities of the cult of Cybele (donations of money; feasts); why the priests are called *Galli* is explained by the fact that in the homeland of Cybele there is a river Gallus, which makes those who drink from it crazy. And *moretum*, the cheese herb mash, is liked by the goddess because it comes from the land and she knows it from the past. What is remarkable is what is written at the end of the section about the festival of Cybele: madness and cheese.

What can be said so far is that the performative structure makes it particularly clear to the reader that the muse loses her uncontrollability.

2.3.3. The Polyphony

By the performativity of the text, it becomes clear what possibilities for manipulation are inherent in it. For originally – considering the "Erwartungshorizont" of the ancient reader/recipient – in a didactic poem, the narrator was the knowing teacher who conveyed his knowledge in poetic

24 Barchiesi (1997a), 196-197.

form. The 'I' in Ovid's *Fasti* initially presents himself as the teacher. But the subject matter of Roman religion is all too confused, so that the teacher-persona no longer knows his way around. Thus, the perspective is changed, i.e. the 'I' now becomes the questioner, but the answers are given by many different speakers who increasingly contradict each other – also out of personal interests – which is all the more worrying because it is very often the gods themselves who answer the questions. The polyphony of the text is staged here performatively by the plurality of divine informants. The teacher-persona not only evades responsibility, the author Ovid rather sets out to make the recipient increasingly doubt the statements – the discourse on religion shifts to the gods themselves![25] When the gods then increasingly argue about the sovereignty of interpretation,[26] the fathoming of the truth seems impossible for the teacher-persona.[27] Yes, he even gradually loses control over his material and at the beginning of Book 6 lets the readers decide for themselves which of the variants presented by the three goddesses they want to choose because they like it: *quae placeat, positis omnibus ipse leges* – After everything has been set out, you will choose what pleases (6,2). The truth no longer seems to be at stake or the choice is left to the reader.

Through the performative enacting of the text, the constative aspect is counteracted and thus deconstructed. If you took the text seriously, you would have to say that on a basic level the recipients are deliberately deprived of the offer of a resonant world relationship, i.e. those recipients who wanted to feel confirmed in their Roman religious world relations by a didactic poem on Roman gods and their festivals in accordance with their "Erwartungshorizont". However, those readers who saw their world view confirmed in the deconstruction of the prevailing ideology could certainly find an offer of resonance here on a different level.

25 Newlands (1995) saw here an indirect distancing from the mythology and ideology of the early Principate.

26 As again the Muses discuss the derivation of the name May at the beginning of Book 5, or the goddesses Juno, Juventas and Concordia discuss that of June.

27 See Newlands (1992); (1995); Barchiesi (1991).

3. Conclusion

I come to my conclusion. There is of course no formula for texts that produce resonance. By combining approaches of modern literary studies, which, as I have tried to demonstrate here, can also include performativity in the act of reading and literature, it can be shown why some texts offer resonance to a greater extent (text 1), but also how such offers can be negotiated in the text (text 2) and finally how texts can also deconstruct expectations for such offers themselves but thereby in turn create new offers on another level (text 3).

Hopefully, we will be able to continue from here looking for resonance in literature and art. In any case, it was at least an offer on my part.

4. Epilogue

There is no doubt that reading Latin epic poetry, especially Vergil's *Aeneid*, could trigger experiences of resonance. The text itself soon became a particular form of an offer of resonance. This went so far that in times of existential questioning, answers were sought from a quotation found by chance, an approach that was then referred to as *Sortes Vergilianae*. Hadrian, for example, felt confirmed in his role in the future power structure of Rome when he 'drew' *Aen.* 6,808-809: *quis procul ille autem ramis insignis oliuae | sacra ferens?* – But who is the one in the distance who carries sacrificial instruments adorned with olive branches? These are lines from the heroic vision that herald the righteous reign of King Numa Pompilius.

The strange after-effects that an expectation of resonance in the text of the *Aeneid* can have are shown by a quotation from Vergil that can be read in English in the underground *National September 11 Memorial Museum* in New York, in 40 cm letters made from the steel of the ruins and over a length of almost 20 metres: NO DAY SHALL ERASE YOU FROM THE MEMORY OF TIME. It is obvious that it was intended to stage resonance in such a place. And this obviously also included a quote and, by citing the 'source', proof of its significance. VIRGIL – set in barely smaller letters below – confirms this. Today, of course, most of the visitors are no longer familiar with the text of the *Aeneid*, the reception is completely different;

the quotation stands for itself; the reference to an author with whom most people at best associate age and importance is sufficient. However, for a reader who is familiar with the *Aeneid* and the intertextual charge of ancient texts, the quotation may certainly not provoke the intended reaction:

It belongs to Book 9, which tells of a nocturnal (unsanctioned) action by two young Trojans, the close friends Nisus and Euryalus, who invade the camp of the enemy Rutulians, cause a bloodbath there and are finally massacred side by side. Before reporting on the bloody consequences (including the Rutulians taking the spoils and armour and impaling the heads of the boys), the author, who rarely raises his voice 'in person', inserts the following lines: *Fortunati ambo! si quid mea carmina possunt,* | *nulla dies umquam memori uos eximet aeuo* – Happy the two of them! If my songs can do anything, no day will ever erase you from the memory of time (Verg. *Aen*. 9,446-447). The interpretation of this episode is quite controversial. However, since the boys act without authorisation and fall into a bloodlust, they are certainly not portrayed as role models, but in their own way are among the victims of the war as such. The structural performativity of the text, in particular its emotionality and metalepsis, has obviously made an offer of resonance that has led to the restaging of the lines. However, the quotation recontextualised in the museum throws a remarkable light on the perpetrator/victim perspective. But since only classical philologists were outraged by this, the intended new reception of the *Aeneid* quotation was probably achieved in this staging of resonance.

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Asia as the Ultimate Homeland of Wisdom: The Encounter with Religious Texts as Revelatory Experience

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1. The Early Modern Discovery of Asia

The European discovery of Asia is a pivotal aspect in the formation of current concepts of modernity. It provided major challenges to longtime dominant interpretative frames of the way the world, its history and fate is seen and interpreted – all that, until then, being primarily dominated by the Christian tradition.[1] This important encounter with Asia includes a vast array of historical developments and layers: it substantially started in the 16th century with the missionary endeavours of the Catholic Church in South and East Asia, which were initially dominated by the Jesuit order with its highly intellectual and advanced approach towards other regions and cultures as well as the relevant *instrumentarium* and appropriate skills.[2] In addition to the various layers of motivation for this encounter, including economic, political, but also social aspects or mere curiosity, the contact with textual sources (in the wider sense of the word) from Asian religious and cultural traditions was an important material aspect of this process. In its early phase, these endeavours to get access to Asian religious and cultural texts provided quite adventurous stories of the transmission, the (if necessary) decipherment, but also the translation and (naturally closely intertwined with that) interpretation of the material starting particularly

1 For the impact and the consequences of this encounter see Osterhammel (2018) and the extensive study of App (2015); the historical developments in the early phase are portrayed in Lach (1994, 89-147); the crucial developments from the eighteenth century onwards are treated in Maillard (2008); see also Rabault-Feuerhahn (2008); for the importance on the development of French philosophy see Pinot (1971).

2 See Brockey (2007); Mungello (2009).

with early modern Europe.[3] All that is linked to a certain fascination due to the discovery of hitherto unchartered intellectual territories thereby gaining access to new insight and a fresh look at the world, its history and interpretation. As a matter of fact, the discovery of Asia and its vast and impressive cultural and religious heritage was a transformative stage in the formation of major patterns of the way we see the world today.

What has been quite often neglected in academic studies, though, is the fact that these texts make up part of a previous history of interpretation and perception. The European encounter never has been their, so to say, first reading, but the way these texts were interpreted relied on then available modes of access and the intermediary sources or contact persons. A specific history such as this is actually in the centre of the present contribution. It aims at providing a detailed study of the perception of one specific group of texts of Indian religious history by two highly different authors who lived in different social, cultural, and religious contexts but were linked together by a fascinating history of textual transmission. Basically, it is about the first-ever interpretations and translations of the Indian textual corpus commonly referred to as the *Upanishads* in two distinct cultural contexts: I will start with the Latin translation of the *Upanishads*, the famous *Oupnek'hat* by the French orientalist Abraham H. Anquetil-Duperron (1731-1805), which was published in 1801/1802 and shaped the view on India for quite some time due to the immense influence it exerted on figures such as the German philosopher Arthur Schopenhauer. The study continues with the latter's major source, namely a previous translation of the Indian texts provided by the unfortunate Mughal prince Dārā Shukūh (1615-1659) into Persian, a text entitled *Sirr-i akbar* (literally, "the greatest secret"). Both authors are connected through a fascinating history of textual transmission and, as I will try to show, are guided by an intense affection towards their object of discovery that makes encountering the text and its contents a revelatory experience. In accordance with the major topic of this volume the detailed study will not primarily focus on the interpretation and

3 For the importance of early modern Europe as the starting point but also a kind of laboratory of entanglement processes, see Lach (1994), 45-86; see also the recent study by Mulsow (2022) and the information on that below.

the translation technique, but the way the encounter and the discovery of the text was conceptualized intellectually but also on the personal level by the one who discovered and then introduced the text into this respective environment. Consequently, a particular focus will be given to the way the text was perceived and interpreted. As will be shown, the encounter was not understood as a mere intellectual endeavour or a discovery by chance, but – at least in the cases presented here – was guided by the idea that the new text has a crucial, not to say fundamental value: it is introduced as containing something like the ultimate truth surpassing all the then known concepts. All that is linked to an obvious personal affection that connects text and "translator" viz. interpreter who relates the discovery of the text to his own intellectual history. It is exactly this focus on the performativity of textual material which provides the frame for the integration of this particular story in the present volume. In the particular perspective of this paper this is tied to aspects such as a trans-cultural interpreting and diachronic transmission of religious texts. The major argument purported in the following is the idea, that the encounter with Asia was a pivotal process in the intellectual but also personal development of the two interpreters, which is mirrored by the immense affection that is obvious in the reports provided here coming from the importance of the *Upanishads*. Taken from this angle, these examples directly relate to the concept of resonance according to Rosa as both personal deep affection as well as an obvious conviction regarding the overall importance of the *Upanishads* come together.[4]

In this regard, it is important to include as much information as possible on the frame and the motivating factors that guided the discovery which made this specific intellectual encounter possible. Consequently, the following exposition, which is conceptualized as a detailed historical *miniature* portrayal, a vignette, follows the frame as provided in the concept of "overreaches" by renowned historian of the intellectual history of early modern Europe Martin Mulsow in his recently published book *Überreichweiten* (2022). One of its major arguments is that a "global history of ideas" ("globale Ideengeschichte") is only feasible by taking the manifold

4 See Rosa (2016), 229–233.

ramifications and variations of major trajectories under scrutiny and not narrowing down the scope to a mere look on how these texts were received by various authors.[5] This focus on the larger trajectories is also the reason, why the following exposition is not only referring to a "European" author, but shows that his specific interpretation depends on a previous one which originated in a different cultural context. As already stated, in both cases the focus is on the wider interpretative frame and the approach towards the Indian texts which are conceptualised as the outflow of a hidden, hitherto unknown wisdom.

2. Introducing the Major Object of Attention: the Upanishads

What is commonly referred to as the *Upanishads* are beyond doubt the most important sample of religious texts that nowadays is known far beyond the specialists' arena of those dealing with the religious history of India.[6] From a mere historical point of view it is a rather heterogeneous sample that was a kind of laboratory for crucial patterns of thought that became important in the further history of the Indian religion as it is exactly in the *Upanishads* that fundamental religious concepts were formulated, interpreted and debated for the first time in Indian religious history.[7] Taken from this angle, the *Upanishads* are a pool of material and particularly the early *Upanishads* that originated around the middle of the 1st mill. BCE have a very intense history of perception.[8] In their current interpretation they are quite often presented as a separate "book", thereby giving the impression of an isolated group of texts. This is not in accordance with their actual history as they make up part of the immense corpus of the *Veda* and are an integral part of this basic collection of textual material crucial for Indian religious history.[9] The fact, that they are interpreted

5 Mulsow (2022), 17-56.
6 For a history of their perception see the overview in Slaje (2019), 387-397.
7 See, for instance, Bronkhorst (2007), 118-126, 300-308.
8 See Olivelle (1998), 3-28.
9 For their early interpretation in Indian religious history, see the overview in Winter (2018), 30-32.

as a separate category, though, is intrinsically related to their reception history that is in the centre of the following presentation. I will start with the first-ever translation of the *Upanishads* into a European language, the famous *Oupnek'hat* by Abraham H. Anquetil-Duperron (1731-1805), which was published 1801/1802 and shaped the view on India for quite some time due to the immense influence it exerted on figures such as, amongst many others, the German philosopher Arthur Schopenhauer.[10] But the study continues with the latter's basis, namely a previous translation (and interpretation) of the Indian texts provided by a member of the Mughal elite in the 17th century, namely the unfortunate prince Dārā Shukūh (1615-1659), son of emperor Shāh Jahān (1592–1666), and a text entitled *Sirr-i akbar* (literally, "the greatest secret"). Both authors are connected through this fascinating history of textual transmission and, as I will try to show, are guided by an intense affection towards their object of discovery that makes encountering the text and its contents a revelatory experience.[11]

2.1. A European Adventurer and his Fascination with India

Abraham H. Anquetil-Duperron is an eminent figure in the history of the reception of Asian religions. His main heritage is the exploration and description of the Zoroastrian religion, as he was the translator of the so-called *Avesta* into French (and, therefore, practically conceptualized this particular corpus).[12] Furthermore, he published important books on the history of relations between Asia and Europe, criticising the colonialist and arrogant attitude towards Asia of his time.[13] His fierce anticolonial stance earned him lately praise by important scholars such as Edward W. Said, who interpreted his work as one of the first attempts, "to invade the Orient by stripping it of its veils and also by going beyond the comparative shelter

10 See App (2020); Kapani (2011).

11 See Fischer-Lichte (2013), 143, on revelatory experiences and liminality, and the remarks by Gärtner, introduction to this volume, 21, on the interrelation between liminality and transformation (according to H. Rosa).

12 See Kellens (2009).

13 Stausberg (1998), vol. 2, 790-809; Assmann (2018).

of the Biblical Orient".[14] In a recent publication, Jan Assmann, Egyptologist and well-known historian of early European thought, introduces him as the first who laid the foundation for the idea of so-called "axial age" (Achsenzeit), i.e. the concept of a specific time period in the history of humankind where major aspects of a new and totally different worldview were prepared by a couple of important religious and/or philosophical figures.[15]

In this context, the specific focus on India plays a crucial role throughout Anquetil-Duperron's life as its heritage purportedly would enable him "to unravel the archives of the human race" (*pour débroiller les archives du genre humain*).[16] Consequently, the encounter with the *Upanishads* in the form of a Persian translation (that shall be the object of interpretation in this contribution in the second part) at the end of his life, was a kind of culmination of his intellectual development. Anquetil-Duperron saw in it the final proof of a life-long search for the ultimate truth that he always thought to find in India. All that is obvious in the framing he provides for the translation itself: there is a rather lengthy introductory treatise in the *Oupnek'hat* entitled *Dissertatio, in qua e Judaeorum, Ecclesiae Doctorum, et tam Catholicorum, quam Acatholicorum Theologorum scriptis, summa Orientalis Systematis inquiritur* ("a treatise wherein the sum of the oriental religious system is sought for with reference to the scriptures of different traditions, namely the Jews, the Church Fathers, and theologians of Catholic and non-Catholic schools").[17] Anquetil proposes something like a summary of the content of the *Upanishads* according to his approach, which is presented from the background of various commonly known traditions. The *dissertatio* itself is divided into four chapters, the four *articuli*, which are dealing with important features of this *summa orientalis systematis* which Anquetil thought to find in the *Upanishads*, and which are covering all the aspects of the purported universal "oriental system":

14 Said (1979), 76.
15 Assmann (2018); Metzler (1991).
16 Quoted from the biography of Anquetil-Duperron by Schwab (1934), 6.
17 Anquetil-Duperron (1801-1802), vol. 1, xxiii-cxi. All translations of the Latin texts presented here are by the author of this article. The *Oupnek'hat* was only partially translated, namely into German, Mischel (1882), and in an early book on Indian philosophy, Rixner (1808). In both cases the introductory text was not included.

1. The highest being, its nature and its properties (*ens supremum, ejus natura et proprietates*)
2. The question of the "coming into being of the things", either through emanation or through creation (*rerum productio, per emanationem aut creationem*)
3. The existence of a supernatural world which can be grasped by the intellect and which is older than this world which is perceived by the senses (*Existentia mundi supernaturalis, intellegibilis, hoc mundo sensibili longe antiquioris*)
4. The influences of heaven or the stars on earth and the bodies (*Coeli seu astrorum in terram et corpora influxus)*

The most interesting feature of his approach is the way in which he introduces the four topics, on the one hand by referring to and quoting the *Upanishads* themselves, and on the other hand by pointing to various Western, which means European, traditions and using most fascinating examples as parallels to the supposed "Indian" concept. He puts Indian philosophy as he understands it in a very specific frame of references which should help to understand the whole program. His approach is mainly based on the idea of the *prisca theologia*-concept, meaning that India forms part of a stream of ancient wisdom which is the hidden truth now discovered. This idea was initially coined by Marsilio Ficino (1433-1499) in the Renaissance, but became highly influential in early modern Europe as an interpretative tool to integrate different layers of the historical and cultural development of humankind.[18] Taken from this angle, it was an ideal starting point for the integration of India's vast heritage, but Anquetil-Duperron clearly transcends a mere *prisca theologia*-concept by proposing the theory of a more or less hidden stream of knowledge which found its way from Asia to the West, and which ultimately puts Asia in a superior position. As the historian Urs App has shown, the idea that Asian philosophy had a profound influence

18 Hanegraaff (1998), 390-391, also on the differences to the parallel expression *philosophia perennis*, which became prominent in the 16th century through the book with the same title of the librarian Agostino Steucho published 1540 and is to be interpreted as a reconceptualization of the *prisca theologia*. See also Schmitt (1966); Schmidt-Biggemann (1998).

on the development of important Western concepts probably goes back to the early days of Christian missionary activity in Asia.[19]

An important impulse came from a Portuguese missionary in East Asia, João Rodrigues (1560/1561-1633/1634), who was a fierce and prominent opponent of the irenic and ecumenic missiological approach of the much better-known Jesuit Matteo Ricci (1552-1610). He advocated a history of a pure atheistic philosophy which originated from the Biblical figure Ham and later spread into various regions of the world.[20] What is most striking about his concept is the idea of a monistic principle which is the cause of everything through the process of emanation – and here presented, of course, as a heresy and abomination. With the first two characteristics of the *ens supremum*, namely its "unity" and the importance of "emanation", Anquetil-Duperron is clearly a direct heir to this tradition. The interpretation of an Asian philosophy centred on the principle of the "one" was also popular with Matteo Ricci and another important Jesuit missionary, Alessandro Valignano (1539-1606), but in their interpretation this concept was influenced and imported (to Asia) by various Greek philosophers. As Urs App puts it: "Whereas Valignano and Ricci had argued that Indian and Chinese philosophers had inherited this belief from the Greeks, Rodrigues reversed this genealogy".[21]

An important mediator for the concept of a Pan-Asian religion in Anquetil-Duperron's *Oupnek'hat* must have been the French physician and traveller François Bernier (1620-1688), who was briefly personal physician of the originator of the Persian translation used by Anquetil-Duperron and remained attached to the court of the Mughal emperor Aurangzeb for around twelve years during his stay in India.[22] Bernier was a predecessor of Anquetil-Duperron as a traveller to the East with a particular focus

19 App (2010); App (2012).
20 App (2012), 103.
21 App (2012), 108. Rodrigues' view was developed and expanded by the Jesuit Niccolò Longobardi (1565-1655) and plays a major role in the historiographical model proposed by Athanasius Kircher (1602-1680), who was a key figure in the further promotion of a Pan-Asian religion.
22 Tinguely (2008), 7-34.

on the various religious traditions they found there.[23] His knowledge, not only of the actual religious landscape of India but also of the learned discussion on Asia in Europe, allowed him to speculate on a Pan-Asian tradition which included India, East Asia and the Muslim Sufi tradition. Interestingly, Bernier proposes a common "quietist" ground for all of this, viz: "the outlines of a mysticism that transcends East and West", which he equates with atheism according to the model described above.[24]

All that provided a frame for Anquetil-Duperron, but he interpreted it differently and this reading is closely linked to another important aspect of his approach. In addition to the idea of a Pan-Asian religion whose influence is substantial not only in Asia but also in the West, a significant driving force behind Anquetil-Duperron's quest was the search for a "book" which might be interpreted as containing the first and primeval revelation transcending the classical biblical scheme.

In this regard it is important to know that the search for a book such as this in India and the equation with the Vedic material is the result of a convoluted interpretation of biblical sources and speculations on the fate of antediluvian books which were destroyed or got lost in the course of history.[25] The great encounter with Asia starting with early modern Europe offered a new opportunity to search for this eminent scripture. Several candidates were cited by early Christian missionaries, such as for example the Chinese *Yijing*, particularly after the identification of its presupposed originator, the mythical Fuxi, with the biblical figure of Enoch.[26] The corpus of the Indian Veda, though, was another ideal object of interest and the fascinating tradition of the forged *Ezour Vedam* which was promoted by the famous French philosopher Voltaire as the ultimate expression of

23 van Damme (2016), 112-114.

24 App (2010), 158. Bernier's approach and theory was substantial for entries in Diderot's widespread and famous *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers* on "Asiatiques. Philosophie des Asiatiques en general" and on the (Indian) "BRAMINES *ou* BRAMENES, *ou* BRAMINS *ou* BRAMENS", which are important examples for the popularity of the idea of a general and all-encompassing philosophical and religious grounding of Asia in 18th century France.

25 App (2010), 363-439.

26 Winter (2024), 58-61.

Indian wisdom in the 18th century, can also be interpreted as an attempt to insert the recently detected religious and philosophical tradition into the European intellectual frame.[27] Anquetil-Duperron's initial interest in the Zoroastrian religious texts whose first translations into "Western" languages he provided was a kind of detour, deeply motivated by the search for the original and genuine expression of the ultimate religion. When encountering the Persian *Sirr-i akbar*, and particularly reading the introductory remarks of Dārā Shukūh about the identity of "Brahma" as the originator of the Veda with Adam, the first man in the biblical tradition, his search found its end.[28] The personal affection that accompanies the whole encounter is obvious in the emotional exclamatory statement he gives at the end of the *dissertatio* and as the actual opener for the translation portion itself. He speaks of the "highest light itself, the eternal word, the fountain of all light" that "we shall see", namely when reading the *Upanishads*.[29] The *Upanishads* are not only the gateway to Indian religious and cultural history but provide full access to the truth itself, which Anquetil-Duperron was able to achieve at the end of his life.[30]

27 Killingley (2008), 40-41.

28 See the relevant section in the Latin translation of Dārā Shukūh's preamble in Anquetil-Duperron (1801-1802), vol. 1, 3-4.

29 Anquetil-Duperron (1801-1802), vol. 1, cix: *supremum Lumen ipsum, Verbum aeternum, omnis luminis fontem, sapientem informans videamus.*

30 In this regard the concept of "diachronic resonance" viz. "connectedness" in Rosa (2016), 504, in his chapter on the "mantle of history", is worth mentioning. Therein Rosa mainly refers to so-called "sites of historic *successes*" and "places where one encounters material evidence of entirely different forms of life", such as the pyramids of Giza or the temple complex at Angkor Wat, but it seems fruitful to widen this concept and include textual material as well. In the case of the *Upanishads* and the way Anquetil-Duperron was confronted with them, namely in the form of an intermediary manuscript written by a Persian prince and in a language different from the original which arrived to him on convoluted adventurous ways, the actual encounter itself is highly exceptional. Obviously, this discovery viz. this confrontation is limited because of the temporal restraints. However, Anquetil-Duperron is a liminal personality himself as he actively engaged with India (even travelled to the country), but, in his interpretation, had to follow the patterns relevant for his time, which meant trying to find a place for this *corpus* within a biblically inspired story of transmission of a text. This makes it also comparable to the way his predecessor

2.2. A Persian Prince in Search of True Monotheism in India

Interestingly, this specific take on the *Upanishads* and their interpretation as the culmination of a life-long search for the truth has already a previous episode: As noted already, Anquetil-Duperron was using a Persian translation of the *Upanishads* as the starting point for his own translation and interestingly, this text also provides an interesting story of affection and fascination with the Indian religious and cultural context which eventually led him to the *Upanishads*, but in a totally different setting. It is about a major text entitled *Sirr-i akbar* by the Mughal prince Dārā Shukūh (1615-1659). This peculiar work makes up part of a longer literary production of the prince, who was the first-born son of the Mughal emperor Shah Jahān (1592-1666), but became defeated by his younger brother Aurangzeb (1618-1707) in the struggle for power (and eventually even executed by his own brother).[31] His publications include works on Sufi theology, as well as interesting treatises on the comparability of Hindu- and Islamic teachings with the famous *Majma al-baḥrayn* ("The Co-Mingling of the Oceans") [32] as the peak of these interests.[33]

The translation of the *Upanishads* may probably be regarded as the most eminent achievement and, in his own interpretation, the culmination of a life-long search. Before he focussed on the *Upanishads*, Dārā Shukūh had already initiated the translation of over fifty important Indian texts, amongst whom the *Bhagavadgītā* or the *Yogavāsiṣṭha* are the most eminent ones.[34] In addition, it is worth noting that he is the first to take notice of this specific Indian corpus. In the epilogue to the *Sirr-i akbar* he alludes to the Indian myth according to which the God Brahmā had discovered the once-lost memory of the sacred books (of the Veda) while taking a

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in the fascination with the *Upanishads*, Dārā Shukūh, dealt with it as will be shown below in this contribution.

31 For the historical background, see Eaton (2019), 244-287; Faruqui (2012), 38-45.

32 For a critical evaluation and contextualization of this text, see Ernst (2003), 186. A recent translation would be D'Onofrio/Speziale (2011).

33 See the summary of the prince's literary and cultural interests in Eaton (2019), 302-305.

34 Ernst (2003), 185-186.

bath in the Yamunā right next to Nigambodh Ghat where Dārā Shukūh had his residence and actually finished this important work. In his interpretation, God brought – through Dārā Shukūh – the corpus to "the outside" (*ẓāhir*).[35]

In order to get insight into his motivations and the general idea of how to interpret the *Upanishads*, the introductory essay shall be in the centre of the presentation as it gives the unique opportunity to follow his general view.[36] This text is conceptualised as a kind of religious autobiography of the prince's journey from the study of the Quran to the in-depth meaning of it as signifying "unity" (*tauḥīd*, namely of God) and his following search for this particular essence of theological teachings in other religious traditions. It is important to keep in mind that the *tauḥīd* in Dārā Shukūh's text explicitly refers to the concept of an esoteric "unity", as expressed in Sufi concepts, and is mainly shaped by the theological concept of *waḥdat al-wujūd* ("the unity of all being"), coined by the Andalusian theologian Ibn ʿArabī (1165-1240) which became important for Dārā Shukūh through the Sufi tradition relevant for him founded by ʿAbd al-Qādir al-Jīlānī (1077 or 1078-1166).[37] The formula "he (namely God) is all" (*huwa al-kull*) at the beginning of the introductory essay, and its Persian equivalent *hama ū-st*, which is used multiple times in his interpretation of the *Upanishads* is the *nucleus* of this program and the understanding of the Upanishadic texts.

What is the most remarkable aspect of Dārā Shukūh's approach is that he treats the Indian text as "sacred scripture" in the same category as the texts commonly referred to as textual sources of the so-called "people of the book" (*ahl al-kitāb*), that is, the Jewish Tora, the Psalms, the Christian Gospel, and even, as will be shown, the Islamic Quran. As he states in his

35 Chand/Riḍā Jalālī-Nāʾīnī (1961), 490. Here in the following, this edition of the *Sirr-i akbar* is quoted, published in Tehran in 1961.

36 The Persian text of this preamble can be found in the aforementioned edition of the Chand/Riḍā Jalālī-Nāʾīnī (1961) on three unnumbered pages after p. 345 with critical apparatus; translations of phrases. Translations of the entire preamble into European languages are provided in D'Onofrio (2006), 296-299, into Italian, in Göbel-Gross (1962), 13-18, into German, and also in Anquetil-Duperron (1801-1802), vol. 1, 1-6, into Latin, although the latter should be used with caution.

37 On the indebtedness of ʿAbd al-Qādir al-Jīlānī to the Andalusian Sufi teacher see Geoffroy (2010), 186, describing him as a "worthy emulator of Ibn ʿArabī."

introduction, this search for a new text was primarily motivated by the fact that the interpretation of the Quran—albeit being the "decisive criterion" (*furqān-i ʿazīm*), i.e. the final and ultimate expression of the *tauḥīd*—is difficult because of its "allegorical" (viz. "expressed by signs"; *marmūz*) nature. Therefore, he began to make use of other expressions of the ultimate truth in the "heavenly books" (*kutub-i samāwī*) he had at hand thereby guided by the idea of finding a kind of cross-referential system of commentaries which might help him in his search. He explicitly refers to the already mentioned scriptures of the "people of the book" (*ahl-i kitāb*), that is, the Tora (*taurīt*), the Gospels (*anjīl*), and the Psalms (*zabūr*), wherein he found the *tauḥīd* limited and only "expressed by signs" (*marmūz*) as well. Once again, the prince was confronted with the same problem. This was the reason why he began to search among the Indians, asserting that the "debate on the unity" (*guftugū-yi tauḥīd*) is "frequent" (*bisyār*) and many of its "old theologians and mystics" (*ʿulamā-yi ẓāhirī u bāṭinī-i qadīm-i*) did not "deny the unity" (*bar waḥdat inkārī*) or object to the "monotheists" (*muwaḥḥidān*). Luckily, he found "among that old people" (*dar miyān-i īn qaum-i qadīm*), i.e. the Indians, another sample of "heavenly books" (*kutub-i samāwī*), which are identified with the four parts of the Veda by name. As was the case with all the other revelations, they were also given to the "prophets of that time" (*anbiyā-yi ān waqt*) and the most important of them, namely "Brahma", is linked directly to the Muslim tradition by identifying him with Adam. This lineage of transmission is legitimized in a very general way by quotations from the Quran about divine revelations that were given to the various peoples (particularly Sura 17,15; 35,24, and 57,25) without giving any further proof for the link with India.

The idea that Hindu sacred texts have a divine origin was also expanded by other Muslim teachers and writers, particularly amongst Sufi teachers, such as the famous poet Jalāl ad-Dīn Muḥammad Rūmī (1207-1273) as a prominent example. However, when taking into consideration the enormous differences to the Islamic tradition, most of them, though, show a certain "hesitation and ambiguity in the appraisal of other religions" since

the superiority of the Islam and Quran could never be challenged.[38] The problem was particularly relevant for those Sufis who had an interest in India and its religious lore since they were in danger of placing the Quran in an inferior position.[39] In this context, Dārā Shukūh obviously transgresses these boundaries and it is beyond doubt that his approach may be perceived as outside the common religious framework, as "heterodox".[40]

This is even more evident in the final culmination of his approach in the introductory essay which clearly shows his deep affection for the text: He identifies the Indian corpus with the enigmatic "hidden book" (*kitāb maknūn*) or the "mother of the book" (*umm al-kitāb*) thereby assigning it a position as "divine word" (*kalām-i ilāhī*). With this terminology Dārā Shukūh draws on a specific Islamic theological discussion which originated in the Quran, where the aforementioned expressions (*umm al-kitāb*, Sura 43,4; *kitāb maknūn*, Sura 56,78, or alternatively also *lauḥ mahfūẓ*, "guarded tablet", in Sura 85,22) collectively refer to a summary of all events past, present and future, contained in a heavenly book. In a more restricted sense, it is the origin of all stages of revelation, the source and totality of all revealed materials which were sent down by God in the history of mankind (including the Quran) through his prophets.[41] Obviously, Dārā Shukūh thought to have found in the *Upanishads* the definite origin of the revelation. As far as can be judged from the introductory text, Dārā Shukūh was shaken by the realization of this fact and ends his preamble with an emphatic outcry: those confronted with "the translation of the divine word" (*tarjuma-yi kalām-i ilāhī*) will become "immortal, fearless, without grief" (*bī-zawāl wa bī-khauf wa bī-andūh*). Obviously, encountering the *Upanishads* was a kind of final revelation for the young Mughal prince because he gained insight into the "old book of God" (*kitāb-allāh-i qadīm*)

38 Keller (1999), 185. This goes even for those Sufi teachers with an openness and obvious positive leanings towards other religious traditions, such as the already mentioned Ibn ʿArabī.

39 See the overview in Friedmann (1975), 217-220; Keller (1999), 193-194.

40 Geoffroy (2010), 191. It is worth mentioning, that one of the accusations in the trial which eventually led to his execution, was his status as "heretic" (*mulḥid*); see Schimmel (1994).

41 For a summary of this concept, see Wisnowsky (2002), 312.

and even the "mother of the book" (*umm al-kitāb*).[42] Consequently, the *Upanishads* are not only introduced as the "essence of the Veda" (*khulāṣa-yi bīd*), but more than that, the "essence of the tauḥīd" (*khulāṣa-yi tauḥīd*) and the "sea of the tauḥīd" (*baḥr-i tauḥīd*).[43]

It is important to note, that aspects of this approach to India and its religious and cultural legacy had their history in the Islamic tradition. The most important figure in the early phase was the Muslim scholar al-Bīrūnī (973-1048), who studied Sanskrit, translated the *Yogasūtra* of Patañjali into Arabic[44] and published a book on India,[45] which became the most important encyclopaedia on Indian religions and philosophy over the following centuries. Al-Bīrūnī's book is generally considered "avowedly informative, descriptive and non-polemical"[46] but his approach is best understood when keeping in mind that he was adhering to a distinction between the "common", the "uneducated people" (*al-ʿāmmī, al-awāmm*), and the intellectual, cultural and religious *élite*.[47] It is exactly within that layer of the Indian society, where he assumed a certain monotheistic view,[48] while the major portion was addicted to polytheism and – therefore – wrong.[49] The idea, though, that there is a layer of "monotheists" (*muwaḥḥidūn*) opened the path for further attempts to insert the Indian religious heritage into the framework of Muslim historiography by transgressing the traditional descriptions of India. It is exactly in this vein that Dārā Shukūh finds his own access towards the vast heritage of India, and interestingly it gives the impression of the final achievement in a life-long search that is crowned by the discovery of the *Upanishads*.

42 Quoted from the epilogue of the *Sirr-i akbar* as provided in D'Onofrio (2006), 125.
43 One could refer to the notion of "transformation" according to Rosa (2019), 101-102.
44 See Kozah (2020).
45 Kozah (2016), 23-31.
46 Friedmann (1975), 215.
47 See, for instance, in the translation of the book, Sachau (1888), vol. 1, 112-113.
48 Kozah (2016), 41-45; Friedmann (1975), 215; Wink (1997), 307-309, and a typical passage in Sachau (1888), vol. 1, 27-28.
49 Wink (1997), 319, with a general statement: "Islamic tradition almost equates Indian culture with idolatry."

3. Concluding Remarks

What I wanted to show with these studies of two important interpreters of the Indian *Upanishads*, who both introduced these texts into their respective cultural and religious context for the first time with pioneering works, is the obvious affection that guided them in their search, but also in their interpretation. Due to their special standing and the way they perceived and integrated the textual material, the resonance concept is a suitable model to grasp and locate their specific approach. The strong affection and deep emotion are obvious in their extensive self-presentation which not only describes the actual, so to say, technical process of encounter (and the accompanying challenges such as the difficult translation process), but the transformative importance of this encounter in their respective biographies. In both cases translating and reading the Upanishads has a revelatory dimension: the encounter with the *Upanishads* is described as the culmination of an intellectual memoire that was always under the tension to find the ultimate answer for a life-long quest thereby encircling topics such as the nature of god or the final source of knowledge. Both authors purport to have found exactly that in the *Upanishads* and consequently frame them within specific trajectories which are both guided by their respective cultural and religious contexts, but which are also comparable to a certain extent. Major common concepts would be the idea of a "one" God who expresses himself through a "book" that is an object of a convoluted transmission throughout a purported history of humankind: the *Upanishads* are nothing other than the final and culminating outcome of this process that through their detection deeply affect the one who discovers them. Consequently, their take on them is not just a curious interest in something "other" or exotic but becomes an integral part of their respective interpretation. Taken from this angle, they are literally struck by this encounter on many levels. It is worth noting that in both cases this encounter is a rather late achievement in their lives (although out of rather tragic reasons in the case of the Mughal prince) which gives the whole endeavour an additional flavour: it is the culmination of a life-long search for the truth.

In addition, and in accordance with the major conceptual frame as presented in the introduction of this article, the idea of "overreaches" (Überreichweiten) as introduced by Martin Mulsow shall be referred to once again. Evidently, it is not only used in the present contribution as an interpreting tool of the obvious interrelation and transcultural bond between two early interpreters of an important textual source of Indian religious history, but it can also be applied in regard to the performativity of the texts themselves as evident in the way the two intellectuals were affected by them. In addition to the idea of a "global(ised) history of ideas" (as purported in Mulsow's book) the affective and emotional, even revelatory and transformative, dimension of this encounter is worth being mentioned. Therefore, aligning all of the above with the resonance concept as introduced by H. Rosa seems to be an ideal combination, as it includes many dimensions in the interpretation of processes, including ones which are usually neglected in scholarly evaluations.

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Of Musical Moods and Noisy Backdrops. Approaches to a Heuristic of Resonant Experiences in the Context of Music History

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"Music plays upon a clavichord within us, which is our innermost nature."[1] This quotation from Johann Gottfried Herder's *Kalligone* is remarkable for several reasons: On the one hand, it picks up some of what is also a characteristic of resonant experiences in Hartmut Rosa's sense.[2] There is a kind of trigger, in this case 'music', that makes something in us 'sound'; and this 'sounding' depends not only on this trigger, but also on us and our 'inner instrument', which "reacts as a kind of 'resonating body' developing its own natural vibrations and frequencies."[3] On the other hand, the citation also refers to a historically remarkable period of time – namely the 18th century –, in which the examination of 'resonance' reached one of its high points.[4]

Beginning with Galileo Galilei, who explained the greater pleasure in hearing consonant intervals by the fact that the "cartilage of the eardrum" is then "not constantly tortured […] to correspond and follow the repeated inharmonious impulses"[5], one can trace a development here at least up to the 20th century. Important impulses came in particular from Joseph Guichard Duverney's resonance theory of hearing,[6] which was echoed e.g. by the doctor and philosopher Johann Gottlob Krüger, the aestheticians Johann Georg Sulzer and Herder or the composer and book author Carl Philipp

1 Herder (1800/1955), 40 (Transl. after Patteson [2008], 5).
2 Rosa (2019).
3 Rosa (2019), 86.
4 Herzfeld-Schild (2017); Stollberg (2021).
5 Galilei (1638/2015), 128, cited in Stollberg (2021), 20.
6 Duverney (1683); see Stollberg (2021), 21.

Emanuel Bach.[7] It was later transferred to Hermann von Helmholtz' prominent doctrine of the perception of sound (*Lehre von den Tonempfindungen*) and to psychological aesthetics by Theodor Lipps and only refuted by Georg von Békésy in 1928.[8]

A field of discourse had thus developed beyond aesthetics that also encompassed fields such as medicine and anthropology. Music became the paradigm for the emerging neuronal image of the body and a model of the relationship between body and soul linked to it. Conversely, this in turn had an impact on the contemporary history of composition.[9]

Despite this early and intensive engagement, resonance hardly plays a role in contemporary historical musicology. There are several resonance related examinations of the thinking and composing of certain periods, especially the 18th century, partly combined with an attempt to update the concept of resonance,[10] and a recent article which addresses the role music plays as a resonance sphere, following the conceptualisation of Rosa.[11] Furthermore, there are interdisciplinary studies which focus on resonance (in different conceptual forms), rhythm and synchronisation in everyday life, therapy and art or on historical variable aspects of resonance in Christian musicking,[12] as well as approaches from music education that connect to Rosa and focus on partial aspects of resonant musical experience.[13] However, a comprehensive examination of the concept within the context of music, or a broader reception, which could help to ensure that different aspects and facets of music related experiences of resonance are addressed, are lacking.

That this is not only due to the methodological vagueness of the concept with regard to its various terminological uses or its operationalisability, becomes clear when one considers the at least selective engagement of

7 Krüger (1748[2]); Sulzer (1751/52/73); Herder (1769), Bach (1753); see Stollberg (2021), 21 respectively 64, or Herzfeld-Schild (2017), 134.
8 Helmholtz (1863/1870); Lipps (1903); Békésy (1928); see Stollberg (2021), 21-22.
9 See Stollberg (2021), 10; Herzfeld-Schild (2017), 131-132.
10 Lichau/Taczyk/Wolf (2009); Herzfeld-Schild (2017), Stollberg (2021).
11 Pfleiderer/Rosa (2020).
12 Breyer et al. (2017); Porter (2020).
13 Richter (2019); Biegholdt/Krause-Benz/Oberschmidt (2023); White (2025).

musicology with concepts such as 'aesthetic experience' or 'immersion'.[14] Although both are considered similarly vague,[15] traditional, score oriented musicological approaches do not lead anywhere with these concepts and their empirical research has so far mainly relied on explorative approaches, their discussion seems to experience an upswing in recent times. One aim of those contributions is often to elaborate a heuristic of the respective concept so that it can serve as a methodological basis for empirically oriented music historical research.[16]

The present contribution[17] builds on this spadework. It explores to what extent music research interested in resonances can tie in with the existing heuristics, and what changes have to be made, if it is not to be about immersive or aesthetic experiences or about experiences of resonance as they were described in earlier centuries, but about resonant experiences in Rosa's sense. The following considerations argue on the one hand, that the differences in the concepts have important effects on their heuristic embedding and must therefore not be ignored. On the other hand, they claim that more similarities can be identified than one might think at first glance, which is why a corresponding research heuristic can also have similarities. The aim of this contribution is to provide an overview of how the examination of experiential concepts is taking shape in the context of music history, how further heuristic considerations can be made on this basis and where perhaps points of contact exist for research requests from other disciplines.

The original occasion for this article was a conference within the framework of the International Graduate School "Resonant Self-World Relations in Ancient and Modern Socio-Religious Practices",[18] which took place in

14 E.g. Wald-Fuhrmann et al. (2021); Fuhrmann/Holzmüller (2020).

15 Wald-Fuhrmann et al. (2021), 3; Holzmüller (2020), 5; La Motte-Haber (2020), 23.

16 Holzmüller (2020), 5; Wald-Fuhrmann et al. (2021), 9-10.

17 I would like to thank Dr. Anna Bredenbach for her valuable advice on a first version of this text.

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Graz in October 2021.[19] Its aim was to identify methodological accesses that can be used to explore how textual, pictorial, or musical works of art and their recipients enter resonant relationships with each other in historically different contexts. The basis for this was Erika Fischer-Lichte's performative view of art and culture that focusses on performative acts and processes as fundamental constituents of reality.[20] Due to the explorative setting of this conference also the present contribution is far from a final answer and only captures intermediate considerations.

I am personally interested in this topic for several reasons. Partly with a view to the second phase of the graduate school, which places a focus on musical-acoustic aspects of resonant experiences. Partly, however, also with regard to the field of music education. Music education is currently dealing with the resonance concept according to Rosa quite vividly, both in first theoretical discussions and with regard to teacher training. The national congress on school music in Germany in 2022, for example, carried 'resonance' in its main title and referred to Rosa, which means that hundreds of music teachers have in some way dealt with what it means to teach resonance-oriented music lessons in schools.[21] Against this background the question of historically oriented heuristics of resonant experiences is also of interest with regard to its conditions and possibilities of their updating: How is music of different historical origins to be staged in order to make resonant music-related experiences as likely as possible in current music lessons?

In the following I will first give a brief overview of the musicological approaches, that exist in the narrower or broader context of historical experiences of resonance (1.), before I make some methodological considerations that become important in comparing the approaches and deriving heuristically relevant aspects (2.). Then I go into more detail about two of these aspects (3.): first, the identification of 'tune' or 'mood' ("Stimmung") as a sensitizing concept for cultural-historically specific music-related resonant experiences (3.1.), and second, the decision for a situational analysis approach (3.2.). Finally, I will draw a brief conclusion, combined with a

19 See preface of this volume, 5.
20 Fischer-Lichte (2004); (2013); cf. Gärtner, in this volume, esp. 12-24 or see below, 2.1.
21 See https://www.bk-mu.de.

discussion on further research suggestions and possible implications for other disciplines (4.).

1. Musicological Approaches to Experience-Related Concepts

If one begins the examination of experience-related and historically informed approaches to music with those where resonance in Rosa's use of the term is in focus, then first of all Mark Porter's dissertation on *Ecologies of Resonance in Christian Musicking* (2020) is to be mentioned. Based on his own experiences, he takes a look at various Christian worshipping environments and traditions in order to find out something about the sound experiences that are significant in them. Particularly interesting for the question at hand are his historically oriented comments on the importance of different soundscapes for respective music making. Therein he emphasizes the importance of 'noise' as a condition for resonant experiences when listening to the church music of Johann Sebastian Bach in his time. So instead of assuming that adequate listening to music always requires silence, as had been repeatedly demanded since the 18th century and finally established in the 1950s at the latest,[22] he assumes that in certain situations noisy backdrops are not a disturbance but a condition for specific qualities of experience.[23]

In addition, there are approaches that deal with the 18th century and its historical models of resonance in the musical environment of the so-called sensibility aesthetics.[24] Of interest here, for example, are the works of Marie-Luise Herzfeld-Schild (2017) and Arne Stollberg (2021), who update 'resonance' and 'tune'/'mood' ("Stimmung") as musical metaphors or figures of thought ("Denkfiguren").[25] In doing so, they advocate, for examp-

22 See Fischer-Lichte (2004), 214-215.
23 See below, 3.2.
24 Lichau/Tkaczyk/Wolf (2009); Stollberg (2021).
25 Cf. also the line of discourse since the 17th century described above, 125-126. On the relationship between the categorisation as 'metaphor' and/or 'figure of thought' and the implications for the corresponding concept of resonance, see Stollberg (2021), 15-16 and cf. fn. 32.

le, (re-)accentuating "the importance of music and listening for questions to anthropological, phenomenological, emotional, atmospheric, and empathetic-intersubjective phenomena"[26] and, conversely, to trace the effects of these anthropological-philosophical assumptions on the practice of composition.[27]

The extent to which these historical ideas of resonance correspond to Rosa's concept cannot be answered conclusively at this point.[28] In section 2, however, I will point out some similarities and differences which are crucial for the following heuristic considerations.

In the context of aesthetic experiences, it is a contribution from the Max Planck Institute for Empirical Aesthetics in Frankfurt that seems to be relevant for the topic at hand.[29] For the purpose of this study ten authors from four countries and six institutions have joined forces to develop a research program that makes it possible to empirically investigate aesthetic experiences on a broad data basis. Although the authors intended to investigate contemporary experiences of classical concerts and not historical ones, their considerations are of interest for the present endeavour, as they aim to develop a methodological framework against which musical experiences can be researched.

To this end, Wald-Fuhrmann and colleagues propose a "provisional comprehensive concept of an aesthetic experience of music that combines facets of existing philosophical, aesthetic, and psychological concepts".[30] Unlike Fischer-Lichte, who places the concept in the service of her performative aesthetics and therefore emphasises its liminality ('threshold experience') and transformative power,[31] they define aesthetic experience

26 Herzfeld-Schild (2017), 142 (Transl. V.W.).
27 Stollberg (2021), 10, or Herzfeld-Schild (2017), 134-135.
28 Rosa himself distances himself from the "overly simplistic and harmonistic […] 'utopia of resonance'" (2019), 366, of the sentimentalism (see ibid., 364-366). What is decisive here is the distinction between mere "sentimental affection" and the encounter with "*the inaccessible Other*" (Rosa [2019], 371, emphasis in the original); see also below, section 2. But cf. also Stollberg, who recognises strong similarities between the ideas of resonance from the 18th century and Rosa's conceptualisation ([2021], 26-29).
29 Wald-Fuhrmann et al. (2021).
30 Ibid., 3.
31 Fischer-Lichte (2004), 332.

primarily as "a person's phenomenal state", in which the "perceptual and formal properties and their possible meaning"[32] is in the foreground. Only after this is a transformational moment addressed in the mention of the "state(s) into which [the music] puts the listener – all of them mutually influencing each other".[33] In addition, a relational aspect becomes obvious here, which gets even clearer in connection with their approach to the concept of frame:[34] "aesthetic experience of music" is then understood "as the result of the encounter of a person with a sound sequence in a specific frame".[35] Even though it is not yet possible to determine exactly how this 'encounter' is to be understood, it suggests a comparison with Rosa's resonant relationships.[36]

Besides that, recent musicological works in the context of immersion experiences should be mentioned.[37] In contrast to technology-deterministic or apparatus-based approaches to immersion, they attribute the term not primarily to a certain, most often digital, media technology[38] or a more or less passive subject that is "transported to an elaborately simulated place".[39] Instead, they adopt a phenomenological concept of immersion, according to which immersion can occur in a wide variety of media and historical contexts and presupposes not only an adequate musical environment but also a subject that engages in the experience.[40] This results in links to resonance relationships characterised by affection and self-efficacy,[41] as well as to an aesthetics that identifies perception as a central element in performative processes.[42]

32 Wald-Fuhrmann et al. (2021), 3.
33 Ibid.
34 See below, 3.2.
35 Wald-Fuhrmann et al. (2021), 2.
36 See below, 2.
37 Fuhrmann/Holzmüller (2020a).
38 E.g. Grau (2003), 14, cited in Holzmüller (2020), 6.
39 Murray (1997), 98, cited in Holzmüller (2020), 6.
40 Holzmüller (2020), 6; Fuhrmann/Holzmüller (2020b), 3; La Motte-Haber (2020), 22.
41 See Rosa, in this volume 32-35 or Gärtner, introduction to this volume, esp. 9-10.
42 See Fischer-Lichte (2013), 101-112, or (2004), 187-219. For her use of the immersion concept, see (2013), 118 or 127-128.

Particularly interesting for the issue at hand is an essay by Anne Holzmüller (2020), in which she sketches an immersion-related space heuristics, that shows strong similarities to Fischer-Lichte's concept of performative space.[43] In doing so, Holzmüller distinguishes between three spatial levels: the acoustic space, which includes the architectural and acoustic conditions of the performance space as well as specific audio technologies or the spatial sound that may be captured in compositions,[44] the musical perceptual space, in which, for example, a certain harmonic progression, the pitch or an ambitus is cognitively translated into spatial categories, and the metaphorical space as an experiential space that is transformed as a result of the immersive experience. The latter is the case, for example, when one experiences closeness to God by listening to liturgical music.[45] Also noteworthy is, that Holzmüller, at least in this contribution, exemplifies her immersion concept by means of the music of Carl Philipp Emanuel Bach, a composer who lived in the 18th century and is one of the most famous representatives of the sensibility aesthetics.[46] So, although immersion as a phenomenological concept itself is not assigned to a specific time, the author chooses exactly the time span in which not only the above-mentioned historical resonance theories were developed, but also contemporary notions of immersion.[47] This points to a certain relatedness of the concepts, but also to the assumption that the compositions of this period could represent an interesting starting point for research interested in experience-related phenomena.[48]

43 However, while Holzmüller, in line with the immersion image, only speaks of being surrounded, enveloped or drawn in by music, sounds, etc., Fischer-Lichte goes one step further by emphasising its penetration into the human body (see Fischer-Lichte [2004], 209-210); cf. also 3.1.

44 This includes, for example, a double chorale tuned to specific spatial conditions in certain churches, as is characteristic of C.P.E. Bach's *Heilig*, see Holzmüller (2020) 15.

45 Holzmüller (2020), 11-17; see also below, 3.1.

46 Cf. also fn. 9.

47 Cf. e.g. Holzmüller (2020), 16, or Fischer-Lichte (2013), 125-127.

48 Cf. Holzmüller (2020), 13-14, or Stollberg (2021), 120. This line of argumentation shows parallels to Fischer-Lichte's reasoning that the development of a performative aesthetic has become necessary due to a performative turn in the arts (Fischer-Lichte [2004], 29-30, or [2013], 9-14); but also compare her thesis "that culture can generally

2. Methodological Considerations

If these approaches are now put into perspective with the intention of deriving initial findings from them with regard to a historically oriented heuristic of musical experiences of resonance, it will be relevant to clarify how this derivation relationship is to be imagined. It will be necessary, for example, to clarify, to what extent aspects can be taken over directly from the existing approaches, or to what extent such derivations are more obvious in the form of analogies or even clear demarcations. Above all, a comparison of the concepts used in the approaches will be informative here. Important is, then, first of all the clarification of Rosa's resonance concept and Fischer-Lichte's performative aesthetics linked to it, which are both decisive for the reflections in this volume (2.1.), before we take a look at similarities and differences to concepts mentioned in the preceding section (2.2.). Although the following considerations will go beyond the brief annotations that I have already made in section 1., many of the aspects relevant to systematic comparative work can only be touched upon for the time being.

2.1. Rosa's Sociology of Resonance against the Background of Fischer-Lichte's Performative Aesthetics[49]

To define Rosa's understanding of resonant experiences, which represent a counter-concept to mute self-world relations,[50] the already mentioned characteristics of affection – 'being moved' by something – and the emotional response to it on the part of the subject must be considered here. This double movement goes hand in hand with the idea of response resonance, from which synchronous resonance can follow, but does not have to.[51] In a performative aesthetic this appears in the double figure "perception

be viewed and analysed from the perspective of the performative" ([2013], 134, Transl. V.W.).

49 See also Gärtner, introduction to this volume, esp. 20-24.

50 Rosa (2019), 29.

51 Rosa (2019), 279-283.

of performative processes" and "perception *as* a performative process"[52], in the complementarity of 'staging' and 'aesthetic experience'[53] or in the distinction between structural and functional performativity.[54] Another definition criterion is a certain transformative moment that fundamentally changes both the self and the world, however short-term or sustainable the transformation is to be thought of.[55] Finally, resonance is characterized by aspects of unavailability and uncontrollability, which is reflected in the characterisation of the performative as unpredictable and ambivalent:[56] although certain dispositions make a resonant relationship as well as a performative aesthetic process more likely than others, since an irreducible other is always constitutive for resonance/performativity as a relational process, the resonant experience or the performative act itself is not controllable or feasible.

2.2. A Comparison between the Concepts and its Implications for Further Heuristic Considerations

If we now look again at the further concepts mentioned above – the historical models of resonance, aesthetic experience and immersion – the first thing that stands out are similarities between them and the perspective, that results from linking Rosa's sociology of resonance back to Fischer-Lichte's performative aesthetics.

Firstly, the respective experience is also neither located only in the 'object' nor only in the 'receiver'. This applies both to the resonance concepts of the 17th and 18th century described above, which assume, for example, a more or less suitable relationship between 'external' and 'internal' vibration mechanisms,[57] as well as to the aesthetic experiences located at the

52 Fischer-Lichte (2013), 101, (emphasis and transl. V.W.).
53 Fischer-Lichte (2004), 315-350.
54 Fischer-Lichte (2013), 139.
55 Rosa (2019), 318, respectively Fischer-Lichte (2013), 113-129.
56 Rosa (2019), 317-318, respectively Fischer-Lichte (2013), 75-99.
57 Cf. Herder's interpretation of the clavichord respectively the resonance theory of hearing that goes back to Galileo, above, 125-126.

intersection between sound and person in Wald-Fuhrmann et al.[58] or the understanding of immersion described by Fuhrmann and Holzmüller.[59]

Secondly, in all cases one is dealing with potentially transformative acts. This becomes explicit in the context of aesthetic experience[60] and a phenomenological conceptualisation of immersion, which literally speaks of "threshold situations"[61], of turning something into a performative experience ("performativ erlebbar [...] machen")[62] or of a (metaphorical) "experiential space [...] that is transformed as a result of the immersive experience"[63]. But the moment of transformativity resonates implicitly also in the implications focussing on the affective effects of performances as is in the historical models of resonance.[64]

In contrast, the results are less clear-cut in connection with the characteristics of unavailability and uncontrollability. While the phenomenological concept of immersion refers to them indirectly in mentioning a "moment of 'otherness'" and a "quality of difference",[65] these aspects seem to be getting lost in the approach of Wald-Fuhrmann and colleagues. Since they focus on (quantitative) empirical research into the precise conditions of aesthetic experiences, the emphasis is more on a research setting that is at least potentially controllable than on the unavailability of the experiences in question.[66] The aspect of unavailability recedes into the background even

58 Wald-Fuhrmann et al. (2021), 3.
59 Fuhrmann/Holzmüller (2020b), 3; see also Holzmüller (2020), 9.
60 Wald-Fuhrmann et al. (2021), 3.
61 Holzmüller (2020), 11; transl. V.W.
62 Ibid., 14.
63 Ibid., 12. See also ibid., 9 or 13.
64 Cf. e.g. Herzfeld-Schild (2017), 134-136, or even more clearly Fischer-Lichte (2013), 122-129. However, the differences discussed next with regard to the aspect of unavailability suggest that we are dealing here with either stronger (in Rosa and the theories of aesthetic experience) or weaker (especially in the context of the aesthetics of sensibility respectively Fischer-Lichte's interpretation of it) concepts of transformation.
65 Holzmüller (2020), 9-10, referring to Griffith (2008).
66 Regardless of this, the concept of aesthetic experience itself is often used in connection with unavailability. In education, for example, this has led to ongoing discussions about whether aesthetic experiences, respectively aesthetic education ('Ästhetische Bildung'), has a legitimate place in school education (negating e.g. Mollenhauer (1988); affirmative e.g. Rolle (1999), in particular 13-36; Liebau/Zirfas (2009).

more clearly when one is dealing with either naturalistic understandings of resonance, in which, for example, certain sound combinations are automatically perceived as pleasant or painful,[67] or when ideas of "symbiotic connection"[68] or "fusion" in the sense of "complete identification"[69] are expressed, as it is both the case in the context of 18th century theorising. Instead of a potentially irritating "contact with the inaccessible other", it remains merely "an impulse to be emotionally affected or an echo effect produced by commodified stimulation".[70]

This difference in conceptualisation has an impact on our heuristic considerations. As these are based on Rosa's concept of resonance, it will be relevant to assume the entry "into a responsive relationship"[71] as a prerequisite for experiences of resonance.[72] Despite the partial recourse to older uses of the term resonance (and related terms such as 'tuning'/'mood'[73]), the analyses to be expected following the heuristic considerations in section 3 will sometimes result in mute self-world relations (or "ideological resonance" respectively "the *simulation of resonance*"[74]), even if in the 18th (and 19th) century resonant conditions had been diagnosed.

3. *Aspects Relevant for a Heuristic of Resonant Experiences in the Context of Music History*

If one orients the elaboration of a heuristic for music-historically contextualized resonant experiences to what is usual in empirical research, then there are primarily three aspects to be considered: first, the theoretical background relevant for the respective research (3.1), second, the underly-

67 Cf. above, 129-131.
68 Stollberg (2021), 111 (Transl. V.W.).
69 Ibid., 116 (Transl. V.W.); see also ibid., 113.
70 Rosa (2019), 371 (emphasis in the original), who draws parallels here between the search for resonance in late modernism and the 18th century; cf. also n. 32.
71 Rosa (2019), 371.
72 Stollberg (2021), 235-236, makes a similar suggestion when it comes to the future use of 18th century categories for music analysis.
73 Cf. below, 3.1.
74 Rosa (2019), 186 (emphasis in the original).

ing methodological approach (3.2), and third, the concrete research design including the used methods. The latter aspect is left out of the present paper. On the one hand, this is because the approaches listed above do not make their concrete design or methods explicit or do not have elaborated them yet,[75] so that it is hardly possible to derive general statements from it. On the other hand, I do not refer to these aspects because the methodological design of a particular study will depend even more than the other two aspects on the chosen e.g. musical subject area and the specific questions guiding the investigation.

3.1. "Stimmung" ('Tuning'/'Mood') as a Sensitizing Concept

Relevant for a resonance heuristic interested in music history will be, firstly, the identification and elaboration of suitable sensitizing concepts. While the attention so far has been on musicological concepts which could generally be linked to Rosa's sociology of resonance and Fischer-Lichte's performative aesthetics, the focus is now on concepts suitable more accurate for a historically specific musical practice.[76] The aim of such an endeavour within the framework of empirical research projects is to guide the data analysis and to sharpen the view on aspects relevant to the specific research question.[77]

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75 See Holzmüller (2020); Porter (2020); Wald-Fuhrmann et al. (2021).

76 This approach shows parallels e.g. to Fischer-Lichte's introduction of 'embodiment' as an aesthetic concept with regard to aesthetic changes towards the end of the 18th century. Cf. also above, 1., ## respectively fn. 53.

77 From the perspective of theory of science, it is decisive to resolve the impending tautological circular reasoning via, on the one hand, including data from the environment (here: empirically acquired knowledge about the music of the 18th century) and, on the other hand, a constant willingness to revise the theoretical assumptions (here: the assumptions of resonance and performativity theory as well as the subsequent elaborations on the 'tune'/'mood'-concept), which are then always provisional, cf. e.g. Luhmann 1990, 71-72 or 1984, 648-649. The term 'sensitizing concept' itself is taken from qualitative empirical (social) research, e.g. Blumer (1954); Charmaz (2014); also Zaidi (2022). The quantitative research team around Wald-Fuhrmann (see Wald-Fuhrmann et al. [2021], 2) speaks instead, of 'theoretical core concepts',

Following, for example, Herzfeld-Schild's (2017) recourse to historical resonance models, a cultural-historically specific variant of the 'tuning' or 'mood' concept – the German concept "Stimmung"[78] – could be an option for analysing musical practices of the 18th century.[79] In Rosa's terminology, the concept (used in the sense of 'mood') symbolises a kind of basic prerequisite for resonance:

> "If feelings can be ascribed primarily to subjects, and atmospheres to (social or physical) space, then moods can be understood as that which exists or stretches *between* the two. Moods are the most basic components of relatedness. Thy precede the division between subject and object or subject and world and therefore encompass both poles of a given relationship. One might even say that moods form the primary axis of resonance between subject and object, feelings and atmospheres."[80]

Analogous to Holzmüller's systematization of 'space',[81] for analysing music-related experiences and the 'Stimmungen' involved both concrete acoustic meanings and more metaphorical or performative levels of meaning have to be considered. These levels can be illustrated particularly clearly with reference to the clavichord, the 18th century keyboard instrument mentioned in the quote at the beginning. Apart from its position as a 'utility thing' ("Gebrauchsding"[82]), the clavichord at this time was charged with meaning in ways that suggest a connection to Fischer-Lichte's performative concept of thing.[83] As the "heart's sounding board"[84], the chlavichord thus can be seen as an 'actant' that decisively co-determines the relationship between human and thing.[85]

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among others. For the present considerations this distinction is negligible, since the discussion of concrete research designs will be dispensed with anyway.

78 Cf. David (2004), cited in Previšić (2016), 351.

79 Cf. also Rosa (2019), 383.

80 Ibid., emphasis in the original.

81 Holzmüller (2020), 11-13; cf. above, section 1.

82 Fischer-Lichte (2013), 165.

83 Ibid., 161-178. She draws on Bruno Latour, whose actor-network theory (Latour 2005) also plays a central role in the situational analysis-approach by Adele E. Clarke, Carrie Friese and Rachel S. Washburn discussed in section 3.2.

84 Schubart (1786), s.p., cited in Stollberg (2021), 112.

85 Cf. Fischer-Lichte (2013), 166 respectively the remarks on Latour's Actor-Network-Theory below, 3.2.

Based on this, "Stimmung" in the sense of 'tuning', i.e. as an acoustic phenomenon, must first be considered. This is especially true, because not only one, but several tunings were common in the period mentioned. While today's pianos are generally tuned in such a way that the same distance exists between the semitones, historically there were various variations. One consequence of these tuning-variations was, among other things, a much more drastic effect of dissonances and consonances. These effects, of course affected the aesthetic quality of the music and thus the "Stimmung" or 'mood' conveyed by music in performative terms.[86] In addition, the clavichord is particularly linked to the expressive and sensibility aesthetics of the period, as it is in a special way suited to express the "Stimmung" of the composition or the player. Unlike other instruments of this time span, for example, the organ, or the cembalo, dynamic variations are possible by a harder or softer touch. And unlike even the current piano, the sound of the clavichord is not only modifiable at the moment of the stroke, but also afterwards the strings are movable. Thus, similar to the violin or in singing, vibrato effects are possible, which can be used for further expression variations.[87]

All in all, following Herzfeld-Schild, four dimensions can be identified in which the clavichord is embedded in aspects of "Stimmung" and correspondingly in possible music-related experiences of resonance: in addition to the acoustic dimension of 'tuning' (1), there is the "Stimmung" of the player when he reads the score[88] and receives the sounds and thus becomes a sensitive resonating body himself (2). Besides that, the "Stimmung" that the player wants to convey by playing in this or that way and accompanying this playing with appropriate gestures has to be taken into account. Since the "Empfindsamkeitsästhetik" is particularly characterized by rapid changes of mood, the player's intentions related thereto are a very central aspect of both the composing and the performance practice of this time span (3).[89]

86 See. e.g. Herzfeld-Schild (2017), 130-132.

87 Ibid., 134-135 or Stollberg (2021), 116-117.

88 Cf. also n. 105.

89 Stollberg reads Bach's instructions for the gestural accompaniment of the play (Bach 1753, 122-123, cited in Stollberg, 2021, 120) as "forced inclusion of the body in the musical communication process" which give important indications for the analysis

And then, of course, the "Stimmungen" of the listeners are important, when they themselves become resonating bodies for the sounding music (4).[90]

These dimensions are related, on the one hand, to certain aesthetic strategies and thus to structural performativity in the sense of Fischer-Lichte. On the other hand, they are linked to certain dispositions of the recipients (be it the players or the listeners, depending on the perspective) or the cultural context and thus to functional performativity in the sense of Fischer-Lichte or to dispositional resonance in Rosa's use of language.[91] However, if one sticks to the definition that "Stimmungen" "precede the division between subject and object or subject and world",[92] then it is neither possible nor sensible to distinguish clearly between the two in every case.[93]

The decision is clearer if – in addition to this dimensioning of the performance situation[94] – reference is made to the "Stimmungen" suggested by aesthetic strategies within the score and therefore to aspects of structural performativity.[95] Then certain compositional strategies of the aesthetics of sensibility come more to the fore. As a performative element, for example, a title such as *C. P. E. Bachs Empfindungen* (C. P. E. Bach's sensations) which the composer gave to an arrangement of one of his 'Free Fantasies for Piano' (Wq. 67, s. fig. 1) indicates whose emotional world is to be perceived

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of the "(performative) interpretation of music" (Stollberg 2021, 120, Transl. V.W.) and symbolise once again the "resonating contagion" typical of the time through the coincidence of "body, soul and music" (ibid., 121, Transl. V.W.).

90 Ibid., 135.

91 Fischer-Lichte (2013), 139. Rosa (2019), 190.

92 Rosa (2019), 383; cf. the more comprehensive citation at the beginning of this section.

93 This does not change the fact that "*relatedness*" and not "*unity*" is the prerequisite for resonant experiences (ibid., emphasis in the original). Cf. the comments on the aspect of unavailability in section 2. and its implications for the present heuristical considerations (see above, respectively below).

94 For the distinction between performance and performativity, see Fischer-Lichte (2013), 53-54.

95 The focus then shifts to the pianist's practice of working on the piece, which could perhaps best be compared with the practice of the solitary reader, as Fischer-Lichte describes it in contrast to performed literature (Fischer-Lichte [2013], 135-145); cf. also Gärtner, introduction to this volume, 20-24.

here.[96] In a similar way playing instructions such as the 'Very sad and very slow' ("Sehr traurig u. ganz langsam") (s. fig. 1, bar 1) could be categorised, as well as rapidly changing dynamic indications (s. fig. 1, line 2) that imply rapidly changing affects, the partial omission on bar lines (s. ibid.) to indicate immediacy or to suggest that the player is improvising off the cuff (and thereby directly expressing his own affects)[97] or a "seemingly" disorganised and irregular harmony which appears "labyrinthine"[98], but is "founded on the logic of the 'science of the basso continuo' in a way that should give the 'connoisseur' not only 'sensual' but also 'intellectual pleasure'."[99]

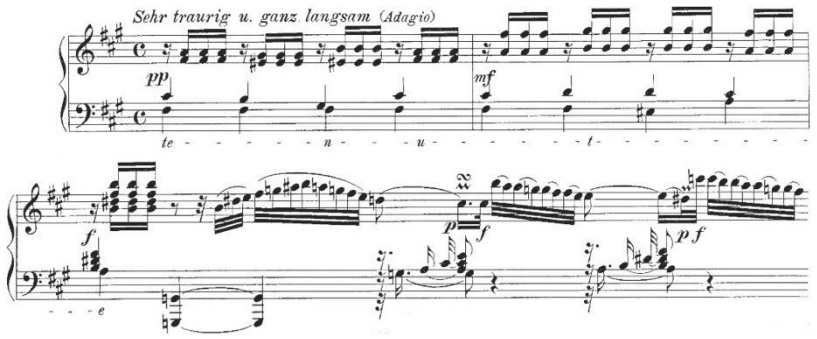

Fig. 1: Beginning of C. P. E. Bachs Empfindungen. Freye Fantasie *Wq. 67. Kreutz (1986), n.p.*

Once a differentiated approach to the aspect of "Stimmung" has been gained in this way, the next step would be to consider how other performative categories relate to it. One could, for example, take up Holzmüller's immersion-related dimensioning of spatiality, which she has further elaborated on

96 See Stollberg (2021), 126, fn. 72.
97 See Stollberg (2021), 122 or Keil (2018), 170.
98 Stollberg (2021), 122-123, transl. V.W.
99 Ibid., 122 in reference to Cramer (1783), 1250, transl. V.W. On the contrast of improvisatory character and regular rational harmony in C.P.E. Bach's 'Free Fantasies' see also Bernardy (2020).

the basis of the distinction between 'theatrical' and 'absorptive' spatiality.[100] Using the double-choir *Heilig*-Cantata by C.P.E. Bach (Wq.217), she shows how a contrast between 'near' this-worldliness (*Choir of Peoples*) and 'distant' other-worldliness (*Choir of Angels*) is created which corresponds to either a more 'overwhelming' or a more 'drawing in' experience of immersion. Compositionally this is achieved by considering the specific ambient sound of the church[101] and choosing appropriate dynamic (louder vs. softer), instrumentation (protruding trumpets and timpani vs. strings playing only *colla parte*), and harmony (regarding parallelism and connections between the choirs as well as more static respectively more modulatory internal structures). As an effect of this arrangement, Holzmüller identifies – as a musical immersion offer – the transport to the kingdom of God, which she links with an empathic and elevating or subliming listening experience.[102] At the latest in this connection to the 'sublime', she establishes a link not only to a vertical axis of resonance,[103] but also between spatiality and the emotional world of the listening subjects. If one now understands "moods […] as that which exists or stretches *between*"[104] feeling subjects and atmospheric spaces, then she also addresses – indirectly and without thematising this level separately – also "Stimmungen" as an aesthetic-performative category.

All in all, 'tune'/'mood'-related criteria for analysis have been obtained that could be used as a starting point for analyses of resonant experiences related to the age of sensibility. However, if we return from here to Rosa's (and also Fischer-Lichte's) conceptualisation, we should bear in mind the question of the extent to which, in the context of a particular composition

100 Holzmüller (2020), 8-9. In doing so, she refers to a conceptualisation by Michael Fried (1980) as interpreted by Hochscherf et al. (2011). The term 'theatrical' has a different connotation here than in Fischer-Lichte, who uses 'theatrical' as an opposite term to 'performative' (Fischer-Lichte [2013], 27-29).

101 The Cantata was composed for the Michaelis-Church in Hamburg.

102 See Holzmüller (2020), 14-17. Addressed is the holy-sublime, whereby 'elevating' ('erhebend') and 'sublime' ('erhaben') have a similar etymological origin and word formation in German. In Rosa's terms this refers to a vertical axis of resonance (in this volume, 41-42).

103 See Rosa, in this volume, 41-42.

104 Rosa (2019), 383 (emphasis in the original).

or performance context, we are actually dealing with resonance offers, corresponding dispositions and appropriate experiences, or rather with enhancement effects and the associated mere simulation of resonance.[105]

3.2. Situational Analysis as a Methodological Approach

If we now take a look at the general methodological approach that is suitable for resonance-related research projects, it is clear that the choice of this overall approach has to be linked to the respective research interest and the overall theoretical background. In our case the search "for traces and effects of [...] experiences of resonance and [...] elements of those artefacts and practices which were designed or intended [...] to elicit such effects"[106] in a certain time span as well as the performative aesthetic foundations indicate that a form of analysis will be required that takes into account not only one musical aspect, but a whole bundle of aspects related to the musical experience situation. While traditional music analysis is often mainly focussed on harmonic or contrapuntal connections,[107] a resonance analysis requires to consider – at least potentially – the whole experience situation.[108]

This becomes obvious, for example, with regard to Porter's analyses of the performance practice of Johann Sebastian Bach's church music.[109] Of particular importance for Porter is the distinction between 'hi-fi' and 'lo-fi'-listening.[110] While today in the classical field we are still in the concert hall

105 Cf. above, 2.2.
106 See Rosa, in this volume, 32.
107 Many of the most influential approaches to music theory, such as functional theory (Riemann [1893]) or Schenker's reduction analysis (Schenker [1935]), are based primarily on the analysis of harmonic and/or melodic-contrapuntal aspects.
108 This does not imply, of course, that resonance analyses must always take into account 'all' aspects of a situation – an impossible undertaking anyway – or that such an analysis cannot focus on selected aspects. What is meant is merely that the respective focus would have to be identified as such and methodologically justified as belonging to a whole situation.
109 Porter (2020), 49-69; Cf. section 1.
110 Ibid., 49-50.

tradition of the 19th and 20th century and listen to music in contemplative silence, in the church music practice of Bach's time social interactions and the associated 'noise' are discussed to be an essential prerequisite for resonant experiences in music reception. According to Porter's analyses, lo-fi listening and a noisy backdrop thus become part of the conditions of a reception appropriate to Bach's music as well as appropriate to a resonance-oriented reception.[111]

However, a situational approach can also be helpful in a setting that is not genuinely performance-based. With regard to music, this is the case, for example, in the dialogue between a musician (e.g. the composer themselves, an instrumentalist, a singer or a conductor) and a score. Here, too, it would be worth considering which situational elements (e.g. the respective edition of a piece of music, the instrument that may be available including its condition,[112] or discourses regarding the appropriate interpretation or performance) are relevant for the experiences of resonance that may take place.

In one way or another such an approach can be found in most of the contributions on which I base the argument here. While Porter refers to the ecological approach to distributed creativity by Eric Clarke, Mark Doffman and Liza Lim, and Wald-Fuhrmann and colleagues to Erving Goffman's Frame Analysis,[113] Holzmüller generally identifies "an analysis of musical situations […] which argues neither purely formalistically nor in terms of cultural history, but is dedicated to the complex interplay of many factors"[114] as a desideratum of historical music research.

111 Cf. also Fischer-Lichte's comments on the development of a 'noise-free' listening space up to the middle of the 20th century, including her interpretation of Cage's *4`33``* as a play with this idea and the noise that nevertheless exists (Fischer-Lichte [2004], 214-216).

112 Considering that music can be imagined – e.g. on the basis of a musical text or a memory – an instrument or the actual sound perception is not absolutely necessary in order to have resonant experiences with music.

113 Clarke/Doffman/Lim (2013) in Porter (2020), 4-5, respectively Goffman (1974) in Wald-Fuhrmann et al. (2021), 2.

114 Holzmüller (2020), 18.

For the present considerations the Situational Analysis of Adele Clarke et al.[115] would also be an option, as it makes aspects of both Rosa's resonance theory and Fischer-Lichte's aesthetics fruitful for empirical analysis. On the one hand, one can think of the inclusion of discourses in the empirical analysis, which ensures, among others, a historical embedding of a current situation[116] as well as the consideration of experience-related statements in historically oriented research contexts, where other methods for collecting verbal data (e.g. via interviews or videography) are not possible.[117] On the other hand, this includes the consideration of 'things' as situational elements, which goes back, among others, to Latour's actor-network theory.[118] Such a perspective, in which things are seen as actants that interact with human actors in network-like connections, is currently being increasingly received both in Musicology and in Music Education[119] and links to Fischer-Lichte's considerations on "power of things"[120] as well as to Rosa's formulation of a material axis of resonance.[121]

4. Final Thoughts

The preceding article focussed on aspects that are important for a heuristic of resonant experiences in a music-historical context. Based on an inventory of musicological approaches to experiential and historically orientated questions (1.), the theoretical background of the present remarks – Rosa's resonance theory and Fischer-Lichte's performative aesthetics – was explained and compared with the experience-related concepts discussed under section 1. (historical resonance models, aesthetic experience and immersion) (2.). Subsequently, "Stimmung" was elaborated as a potentially fruitful sensitising concept for the analysis of resonant experiences in the context of

115 Clarke/Friese/Washburn (2018[2]).
116 Ibid., 50-51.
117 Cf. e.g. Holzmüller (2020), 11; Rosa, in this volume, esp. 32; Gärtner, introduction to this volume, esp. 10-11.
118 See Latour (2005); respectively Clarke/Friese/Washburn (2018[2]), 95-91.
119 Cf. e.g. Ahlers et al. (2022); Godau et al. (2019); Hennion/Levaux (2021).
120 Fischer-Lichte (2013), 161-178 respectively cf. n. 95.
121 Rosa, in this volume, 40-41.

the 18th century (3.1.) and an argument was made for a situational analytical approach as a suitable methodological basis (3.2.).

Overall, these first observations have shown that the question of resonant experiences in music-historical contexts does not necessarily require completely new contents or methods, but can tie in with existing approaches and procedures, which are to be specified for the question under discussion or the respective historical context and with regard to the theoretical background in the form of Rosa's sociology of resonance linked to performative aesthetic considerations.

This results in different implications for possible follow-up research:

First, of course, the further elaboration of the considerations I have made in the previous sections. In addition to a theoretical conceptualisation following to the concept of "Stimmung" and the choice of a suitable situational approach, it will have to be clarified, for example, how concrete methodical procedures and research designs can be developed. Depending on the subject matter and the historical time, various analysis methods and data types can be considered, as well as a combination of these. For example, musical text or audio/video analysis (on the basis of scores, tape recordings, or concert recordings), artefact analysis (in the study of musical instruments, players, or performance spaces), and/or document analysis (photographs, letters, newspaper articles, etc.) as well as several forms of interviews come into question here.

Secondly, transferring the considerations made here to other historical contexts is obvious. Taking Fischer-Lichte's observation of a performative turn in the arts of the 1960s as a starting point, for example, this suggests that many musical developments in the 20th century are open to perspectives similar to those presented in this article. This points to the observation that authors who deal with the concepts mentioned above also frequently refer to artists of this time span. Mirjam Schaub, for instance, who updates historical resonance theories, is referring to sound installations by Janet Cardiff (* 1957) and George Bures Miller (* 1960), and authors who explore immersion, deal with orchestral works from György Ligeti (1923-2006) or John Luther Adams (* 1953).[122] Such a historical transfer goes hand in

122 Schaub (2009); Bernet (2020); Lendle (2020).

hand with the further embedding of the present considerations in existing research contexts. For example, there are numerous overlaps between the above explanations and musicological studies on performance contexts, on the history of the concert or on the history of music listening,[123] which make it clear that the research landscape, that at first glance appears to be sparse, offers numerous points of departure for resonance research in music-historical contexts.

And *thirdly*, the present contribution wants to suggest the connection of this music-related research to different disciplinary contexts. This includes musicology and music education, but also disciplines such as anthropology, art history or archaeology, as soon as they deal with resonant experiences in certain historical contexts. Such connections are, on the one hand, conceivable via overlaps in the phenomena investigated. This applies, for example, to forms of expression that involve the human voice. Similar to "Stimmung", 'Voice' as a concept also offers the possibility to differentiate more acoustic and more metaphorical levels of meaning, which can be relevant for the research of resonant experiences. In addition to the melodic-rhythmic shaping of the individual voice, for example, the narrative-textual level including the resonance offers associated with it, should be mentioned here. Furthermore, the socio-philosophical view linked to the vocal design plays a central role. In addition to Fischer-Lichte's comments on the development of the voice since the 18th century,[124] the transition from the Renaissance to Humanism including the change of perspective towards a stronger emphasis on the human being could be mentioned here. This becomes clear, when one considers, for instance, the development from the so-called *prima pratica* to the so-called *seconda pratica* at the end of the 16th or beginning of the 17th century.[125] While the former is characterized by complex polyphony, in which harmony and rhythm have priority over text comprehensibility, the latter stands out by the fact that the emphasis is on the text and a corresponding melodic design. These

123 E.g. Rink (1995); Tröndle/Dorset (2021); Barlow/Rowland (2019); cf. also Wald-Fuhrmann et al. (2021), 4-9.

124 Fischer-Lichte (2004), 219-227.

125 Cf. Hafner, in this volume, 48.

developments are linked to changes in the understanding of church music and what was allowed for it as well as the development of monodic forms and opera as a musical genre, where the singer comes to the fore as a dramatic person.[126]

On the other hand, interdisciplinary connections are obvious where the same concepts play a role, as it is the case with "Stimmung", which has been incorporated, for example, from musical into literary reflection,[127] or if similar issues are negotiated. A situational analysis approach according to Adele Clarke et al., for instance, suggests questions about power phenomena or overarching socio-political contexts, which as such are important not only for music-related experiences and musicological approaches, but in a whole range of disciplines.

Although many of the mentioned aspects could only be hinted at here, at least a part of the spectrum of possible research projects and directions potentially relevant in the context of research that deals with experiences of resonance in (music-)historical contexts could be indicated and hopefully invites further connections.

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126 See Palisca (2016).
127 Previšić (2016).

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Picturing the Dionysiac *Phallophoria*. Performance, Laughter, and Resonance

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1. Introduction

In Antiquity, religious practices shaped the relationships of individuals to the social, material, and intangible world. 'Works of art', such as a statue or a hymn were often used to represent and actualise a divine presence.[1] I will exemplify how performances (i.e. social practices that produce specific meaning) influenced such perceptions and enabled a responsive relationship with the divine by employing the combined approaches of resonance and performativity.[2] The focus will be on the procession of the so-called Dionysia in the Classical period, celebrated annually in many Greek cities.[3] Signalling the arrival of Dionysus and the beginning of the festival, it involved a large representation of an erect phallus carved out of wood and is thus known as *phallophoria* ('bearing-a-phallus').

To describe and explain its materiality, its layers of meaning, and effects, I relate to the aesthetical framework of performativity developed by Erika Fischer-Lichte.[4] As she has pointed out, the actions and reactions of actors and audience are interwoven with the materiality and create a unique

1 The literature on this topic is immense. I cite only a few, that concern the bodies and life of the gods and the importance of images to enable social participation. Sissa/Detienne (2000); Bielfeldt (2014); Hölscher (2017); Chaniotis (2017).

2 In the introduction to this volume, 9-30, Gärtner draws attention to the concepts while exploring the dynamics of perception and the effects of 'works of art'.

3 Dionysia were annual festivals of Dionysus and included theatre competitions. The most famous are the Athenian festivals, the 'Rural Dionysia' of the demes and the 'Great Dionysia' of the city, which have been studied intensively. See: Cole (1993); Sissa/Detienne (2000), 230-241; Sourvinou-Inwood (2003), 67-123, 177-184; Wilson (2018); Csapo/Wilson (2020), esp. 3-19.

4 Fischer-Lichte (2008).

experienceable event. Also, interactive processes (corporeality, spatiality, tonality, and temporality) generate and shape the experience. An analysis based on these parameters can help understand the dynamics of the *phallophoria* and the expected actions and reactions of the participants.

By considering resonant self-world relations, I aim to focus on the anticipated relationships enabled by the *phallophoria*. As posed by Hartmut Rosa, the central questions concern the issue of resonance as an aimed effect of acts of worship and as a quality of 'works of art'.[5] To lay out the concept very briefly, resonance is manifested in immediate actions and reactions (affection, self-efficacy, transformation), which establish an intensive experience in the subject and are happening in response to a perceived object. Since the term characterises a responsive relationship between any subject and object, it is possible to exemplify a range of relationships by changing viewpoints. While resonance can be the desired outcome, it cannot be forced (uncontrollability). Still, amplifying contexts of perception, especially religious ones, can allude to such experiences and are encompassed by the term dispositional resonance. Therefore, by exemplifying the performative materiality of the *phallophoria* I aim to approach the circumstances and elements that would very likely amplify specific self-world relations and contribute to a resonant experience.

Whereas both resonance and a performance are individually experienceable and exist only in the presence, they can also be the subject matter of a longer lasting 'work of art' such as a song, a play, or an image. The experiences of the *phallophoria* were portrayed by Athenian painters and the playwright Aristophanes. All of them likely attended the Dionysia but produced varied viewpoints. Each highlighted other aspects and portrayed the elements differently. I will reflect on the narratives by identifying the participants, the phallus, and their specific actions. The painters and the playwright surprised their audiences with comical distortions of the procession's elements and effects. Based on the given narratives, I aim to point to factors relevant to a depiction of resonance: affection, self-efficacy and transformation.

5 He expands on them in his contribution to this volume, 31-43. For a detailed definition of the concept and the terms, see Rosa (2019).

2. Reconstructing the Performance of the phallophoria

I first consider the participants and basic elements to hypothetically approach the materiality of a typical Dionysiac *phallophoria*.[6] Since the festivities and theatre competitions held in honour of Dionysus were major public events, the heralding procession included the priesthood and various religious personnel as well as the competing citizen choirs, satyr players, and actors. In addition, honoured guests participated in the parade to the theatre, where the festivities took place, such as benefactors of the city, or in Athens the war orphans. Especially, during the 'Great Dionysia', whole communities were on display. When Athens had moved the treasury of the 'Delian League' to the Athena sanctuary at the Acropolis in 454 BCE, the members had to send delegates to pay and display their annual tribute at the *phallophoria*.[7] Certainly, for all participants, the procession was an opportunity to show off and to be seen and had the potential to be a profound social and religious experience.

Most importantly, the procession included the cult image of the community, which represented Dionysus, and actualised his presence.[8] Contrary to the statue of the god, which once established, was the same throughout the years, the wooden phallus was made specifically for each occasion.[9] It

6 The elements of a *phallophoria* have been discussed based on historical sources. Scholars have highlighted the development in different places and focused on the religious, social, and political implications. I have drawn on their reconstructions in my analysis. See Herter (1983b); Cole (1993); Csapo (1997); Bierl (2001); Sourvinou-Inwood (2003), 72-73; Csapo/Wilson (2020), 13; 21-22.

7 See Krentz (1993); Sourvinou-Inwood (2003), 72.

8 At the 'Great Dionysia' the statue of Dionysus Eleuthereus was first brought to a shrine outside the city. To then celebrate the mythical arrival of the cult in Athens, the procession accompanied it to the theatre. Sourvinou-Inwood (2003), 72-73, 99.

9 Although none of them survived, there are references in inscriptions. Decrees set up at the Athenian Acropolis suggest, that more than one phallus was part of the procession since it was old custom for the colonies to send not only a sacrificial victim but a phallus to the 'Great Dionysia' (IG I^3 46, 440-432 BCE; SEG 31.67, 372/71 BCE). Also, a wagon for it is attested (IG II^3 1 889, 278/77 BCE). More is known of the phallus in Hellenistic Delos, where several inscriptions attest to the production. It was annually carved, painted, equipped with wings, and positioned on a wagon for the procession. See Vallois (1922); Cole (1993), 26, 30-31; Csapo/Wilson (2020), 655-658.

was presented as an *agalma*, a gift to Dionysus, that was skilfully carved and painted. Intertwined with and related to the display of the Dionysiac phallus and the staged arrival of Dionysus were obscene songs (*phallika*).[10] They were performed by groups of drunken revellers (*kōmastai*).[11] Their songs and routines (i.e. their performance or *kōmos*) were not composed and directed by famous playwrights but were improvised and derived from loose traditions. The Greeks characterised those as *aischrological* – a broad term that referred to sexual and obscene content, unsuited for young eyes and ears.[12]

2.1 The Transformation of Space and Time

An initial sacrifice and the procession transformed the city into a divine space, apt for holding theatre competitions to honour Dionysus. As the lively parade, with all its participants, moved towards the theatre it gathered a crowd. In the case of Athens, the procession passed the Agora and performed at the Altar of the Twelve Gods before they took the Street of the Tripods to the theatre. For the community, these places were important social and political hubs throughout the year. To honour

the victorious *choregos* (i.e. the sponsor of a choir) lavish monuments were erected alongside the street, which displayed their price (a tripod). These reminded the participants of the procession of past performers and plays and some, eager to win, would have hoped that the new monument would relate to them. The *phallophoria* transformed not only the commu-

10 The genre is attested via the text fragment of Semus and a comedy by Aristophanes, discussed below. Cf. Bierl (2001); Sourvinou-Inwood (2003), 174-177.

11 As Cristine Sourvinou-Inwood emphasised the *kōmos* started well before the procession, when they gathered to drink and 'prepare' for their march to the theatre. Regarding Athens, the different male clubs (or gangs) which performed at various festivals are mentioned in Demosthenes' speech against Konon (Demosth. 54). See Bierl (2001), 313-314, 316; Sourvinou-Inwood (2003), esp. 78-89; Cohen (2011), 474-477.

12 This was not an exclusive feature of Dionysia but played a role in many rituals. Cf. Rösler (1993); Halliwell (2008); Rosen (2015). Increasingly, imagery has also been connected to this phenomenon. See Kreilinger (2010); Cohen (2011); Wöhner/Hertzer (2019).

nities' space but also time. The city celebrated the end of the profane and the beginning of the sacred. In Classical Athens, the festivities would last for days, interfering with everyday life and inverting social norms. Certainly, the improvised *kōmos* went on, as drunken revellers celebrated in the following nights. The Athenian youth bonded, shared cups of wine, and the experience of performing together.[13]

A short description of the content and dynamics of such songs was recorded by the Delian antiquarian Semus (2nd c. BCE).[14] From the audience's perspective, Semus describes two groups of arriving *kōmastai* and their costumes. First on stage are the *ithyphalloi* ('stiffpricks'), who announce the appearance of Dionysus, whereas the later appearing *phallophoroi* ('phallus-bearer') signal the divine presence with phallus and song. Anton Bierl analysed Semus's text to examine the structural connections between religious rituals and theatre performances.[15] He convincingly showed that the lyrics of the *phallikon* direct and reflect the actions and reactions of performers and the audience. The *kōmastai* had a functional role similar to the choir in a theatre play; commenting, explaining, and thus mediating what was happening on stage, i.e. the arrival of Dionysus.

2.2. The Embodiment of Dionysiac Power and the Divine

During their performance, the *kōmastai* wore costumes to visualise and embody Dionysiac personas or characters. I would presume that their bodily appearances, like their performances, were also influenced by loose

13 To the topography of the Athenian procession route see Sourvinou-Inwood (2003), 89-99, 107, 118-120.

14 Since only a few lines of his work on *Paeans* ('hymns') are preserved, it is unclear to which 'Dionysia' he was referring. He surely attended the Delian Dionysia but possibly also the Athenian ones. His account was passed down by Athenaeus, who in 200 CE cited the passage (FGrH 396 F 24 = Ath. 14, 622a-d). Cf. Cole (1993), 32 f.; Csapo/Wilson (2020), 23. For a detailed analysis of the ritual performance see Bierl (2001). I paraphrased the account and cited only the *phallikon*.

15 Bierl (2001), esp. 325-346.

local traditions. In his account, Semus described two sets of attires.[16] The *ithyphalloi* wear masks of drunken men and crowns and are dressed in embroidered chitons, covered by a long mantle. The *phallophoroi* are dressed in heavy cloaks and wear a chaplet of herbs concealed by a thick crown of violets and ivy. Certainly, also other participants of the procession, such as the satyr players, priestesses and priests, basket-bearers, the *choregoi*, and their choirs have dressed for the occasion. Their special attire and the carried attributes or *paraphernalia* often characterised their social and religious status. Wearing floral chaplets and beautifully embroidered clothes, the participants are likely to feel special and somewhat transformed.

In addition to the participants, also the statue of Dionysus and the wooden phallus were adorned with chaplets. Especially during the procession these artificially made images provided bodies to encounter (to see, touch, and move) the immaterial divine. At the *phallophoria*, the presence and close proximity of such divine 'embodiments' affected the self-world relations. In Athens, the honour of carrying the statue of Dionysus to the theatre was reserved for the ephebes. Most likely they felt self-efficacy as their participation was viewed as an important step in becoming grown members of the Athenian community. Regarding the appearance of his statues in the different cities, it is important to mention that, unlike most of his fantastical entourage, Dionysus is never depicted as ithyphallic (i.e. having an erect penis).[17] Thus, for Dionysus, the phallus is a separate embodied power, which is closely connected to his gift to mankind: wine. Especially in an erect state, the phallus visualises the main transformative effects of heavy wine consumption: A heightened feeling of one's bodily urges, sexual desires, and a loss of self-control. These features were displayed by the drunken *kōmastai*.[18]

16 The costumes often inverted gender norms and had religious subtones. See Csapo (1997), 261-264; Bierl (2001), 319-322; Sourvinou-Inwood (2003), 79-80.

17 While Eric Csapo mentioned this, based on attested phallic names for Dionysus, he argued that the phallus is not only a gift for Dionysus but the god appearing in yet another form. Csapo (1997), 259-261. I follow his conclusion insofar, that the confusion and inversion of the god, his effective powers, and his offerings are inherently Dionysiac characteristics.

18 For similar arguments see Csapo (1997), 260; Sissa/Detienne (2000), 239-241.

2.3. The Transformative Effects of Songs and Laughter

Semus provides only a short example of the much longer performance of obscene songs and improvised mockery addressed to the audience. He cites the starting lines of a *phallikon* as follows:

> σοί, Βάκχε, τάνδε μοῦσαν ἀγλαίζομεν,
> ἁπλοῦν ῥυθμὸν χέοντες αἰόλῳ μέλει,
> καινάν, ἀπαρθένευτον, οὔ τι ταῖς πάρος
>
> κεχρημέναν ᾠδαῖσιν, ἀλλ᾽ ἀκήρατον
> κατάρχομεν τὸν ὕμνον.
>
> For you, O Bacchus, do we now set forth, this tuneful song, uttering in various melody, this simple rhythm. It is a song unsuited to a virgin, nor are we now addressing you with hymns made long ago, but this our offering is fresh unutter'd praise.[19]

The lyrics remind everyone that everything about to happen (including the later performed plays) is meant to be an offering to the powerful god. The obscene songs and the performing *kōmastai* introduce the divine time of the festival but are also meant to entertain Dionysus and the audience. As the lyrics state, their songs, utterances, and dances were new and improvised. By nature, none of those left a record for us to analyse in detail. Certainly, the lyrics made humorous and ambiguous references to social, political, and sexual life and mocked persons based on stereotypes. Semus states, that the *kōmastai* singled out individuals to mimic and make fun of them, thus the audience was not only watching but also the subject matter of the performed jokes and parodies. Their performance directly addressed the gathered audience and created strong emotional responses, that in turn affected the performers.

A certain effect of the obscene and loud *phallophoria* was the shared laughter of all those involved, including ideally Dionysus.[20] The presence of the huge phallus amidst costumed *kōmastai* amplified the tendentious

19 PMG 851b. Translation by J.D. Yong. See also Bierl (2001), 325-346.

20 In Antiquity shared laughter had a vital role in different socio-religious venues, especially at the symposium, the comic theatre or specific religious festivals. The subsequent literature is immense, I name only a few. Cf. Halliwell (2008), esp. 1-50; Kreilinger (2010); Cohen (2011). Methodologically still a key work is Sigmund Freud's

punchlines of the songs and effects of the performance. Together these 'works of art' should provoke sudden outbursts of loud laughter and generate new pleasure by violating social interdictions.[21] Shared laughter is vital for constructing groups and a common identity. Generated by sexual obscenities, it has a cathartic effect and provides the release of pent-up tensions, worries, and impulses.[22] While Semus' descriptive account was a fruitful source to reflect on the materiality of the performance and the disposition of *resonance*, certain 'works of art' provide narratives of a *phallophoria* and further insight into the conceivable elements of a *resonant* experience.

3. The Performance as a Subject Matter of 'Works of Art'

The 'artworks' discussed in this chapter represent two different visual media: theatre and decorated pottery. Yet, both the play in question and the fine ware were produced and perceived in Athens. All are thus products of the lifestyle and needs of their society. Not unlike theatre plays, the pottery was created to be part of a performative act, aimed at an engagement with an audience: the drinker.[23] The drinker could spin a cup, setting the depicted figures on its outside walls *in motion*. Given a full cup, the tondo images inside were hidden. They emerge only if one has consumed

Witz in which he analysed contemporary humour and jokes to determine the precise elements that provoked laughter and (more speculatively) why, see Freud (1905).

21 Freud (1905), 73-97.

22 Some illustrations of these claims can be met with in ancient literature: a sudden outburst of laughter in reaction to an obscene joke releases the grief of Demeter after the abduction of her daughter (Hom. *Hym.* 2,200-204); all the gods on Olympus burst out laughing ridiculing Hephaistos as he had trapped in his net his naked wife Aphrodite and Ares in flagrante (Hom. *Od.* 8,325-345).

23 The performative quality of pottery was highlighted by François Lissarrague, Ada Cohen and Corrina Reinhardt. In Athens, the performative act of sharing wine is best exemplified by the privately hosted *symposia*. Their social relevance should not be underestimated, for this was where the elite negotiated values and formed opinions. The men bonded, drank, laughed, made music, discussed philosophical and political matters, and admired beauty, and the host's tableware. See Lissarrague (1990); Cohen (2011), esp. 482-483; Reinhardt (2019).

the wine. Especially cups had the potential to connect and transform a gathered group. Not only did they contain an intoxicating drink, which could potentially change the mood of the drinkers, but they were meant to be passed around and therefore helped to form a social bond. The same could be said of a play. The shared theatre experience provided a platform for social bonding. The plays' content had the potential to change and interfere with the audience, thus reflecting and transforming social realities and viewpoints.

In his comedies, Aristophanes constantly referred to rituals as points of orientation and connection. But more than once he comically distorts the widely known elements, thus creating a theatrical persiflage that surprises and sometimes disturbs the audience. As did the *kōmastai*, he mocked politics, public persons and stereotypes, using tendentious and obscene language and sexual puns to provoke shared laughter.[24] In his comedy *Acharnians* he stages and distorts a *phallophoria*.[25] The play was originally performed at the Athenian theatre in 425 BCE at another Dionysiac festival, the *Lenaea*. At that time Athens was involved in the Peloponnesian war against Sparta and her allies. Against the backdrop of a war, Aristophanes confronted his audience with a persiflage of a *phallophoria*, designed to create laughter and signal the desire for a 'divine time' of celebration and peace. But well before playwrights, Athenian painters produced images on this subject. [26]

The imagery (i.e. the world represented by images) of Athenian fine ware demonstrates a shared system of systematic representational conventions or visual language, which regulated not only which subject was portrayed but also how. Analogous to poets, the artisans used features of identification and different strategies of narration. The resulting images reflected Athenian realities and worldviews. Rituals were a common subject but only a few images show the Dionysiac *phallophoria*, identifiable via the depiction of the phallus and the actions of the surrounding figures. Produced primarily

24 For an English translation of the play, as well as a short commentary and a summary of Aristophanes' life and impact in Classical Athens, see Sommerstein (2002).

25 Ar. *Ach*. 237-301.

26 For examples see Boardman (1991); Kreilinger (2010); Wöhner/Hertzer (2019).

in Late Archaic and Early Classical times, they were designed to handle and serve wine. Such drinking ware was part of various festivities and in the different contexts of use, gained various levels of significance. While the find spots mark the end of the active use of the pottery and their transformation into artefacts, we often know nothing about their journeys or purposes and by whom they were once used.[27] Nonetheless, complementary to literature, the imagery allows us to approach narratives of the *phallophoria* and potential resonant experiences.

3.1. Phales as a Comical Counterpart of a *Resonant* Experience

The stereotypical farmer Dikaiopolis (*Just City*) is the central character of the play *Acharnians* set in contemporary Athens.[28] For the audience in 425 BCE, he represents a familiar face driven by a desire, most likely shared by many. His story expresses a longing for peace and an end to the war. In the opening scene (1-42), Dikaiopolis waits alone at the assembly site on the Pnyx, thinks of his country home and his fields, resents the town life and longs for peacetime. As the assembly begins, none of the speakers talks about peace, but he meets Amphitheus, an immortal descendant of Demeter and Triptolemus. Dikaiopolis sends him away to buy a private treaty with the Spartans (130-133).

Through the lens of self-world relations, the basic components of an experience of *resonance* are the turning points of Dikaiopolis' story. He is driven and affected by a 'thing' outside of his experienceable world. His desire for peace moves him to act and surprisingly, his new divine friend manages to swiftly bring a variety of peace treaties to choose from. He settles for long peace and promises to hold *Dionysia* celebrating this

27 Sometimes via the archaeological record, we can identify the last occasion for staging them. For example, a jug depicting a *kōmastēs* wearing a phallus crest was found scattered in the debris of the Athenian Acropolis. It may have been used in celebrations or was once dedicated to the gods. Others found whole were most likely deposited in graves of Etruscan cities such as Orvieto.

28 The procession scene was extensively studied, cf. Habash (1995), 562-567; Bierl (2001), 350-361; Csapo/Wilson (2020), 19-24. For my analysis, I paraphrase the plot and quote only the phallus song performed by the main character.

achievement (174-203). Moreover, he experiences and expresses self-efficacy through the hastily improvised procession at his home (237-279). His daughter acts as basket-bearer and performs the bloodless sacrifice at the beginning, two slaves are carrying the phallus, and his wife is sent up to the roof as audience, while he takes the central role of a *kōmastēs*. He intones the following *phallikon* as the procession starts to move (263-278).

Φαλῆς ἑταῖρε Βακχίου
ξύγκωμε νυκτοπεριπλάνητε
μοιχὲ παιδεραστά,
ἕκτῳ σ᾽ ἔτει προσεῖπον ἐς
τὸν δῆμον ἐλθὼν ἄσμενος,
σπονδὰς ποιησάμενος ἐμαυτῷ,
πραγμάτων τε καὶ μαχῶν
καὶ Λαμάχων ἀπαλλαγείς.
πολλῷ γάρ ἐσθ᾽ ἥδιον, ὦ Φαλῆς Φαλῆς,
κλέπτουσαν εὐρόνθ᾽ ὡρικὴν ὑληφόρον
τὴν Στρυμοδώρου Θρᾷτταν ἐκ τοῦ Φελλέως
μέσην λαβόντ᾽ ἄραντα καταβαλόντα
καταγιγαρτίσ᾽ ὦ
Φαλῆς Φαλῆς.
ἐὰν μεθ᾽ ἡμῶν ξυμπίῃς, ἐκ κραιπάλης
ἕωθεν εἰρήνης ῥοφήσει τρύβλιον:

Phales, companion of Bacchus, fellow reveller, night-wanderer, seducer, boy lover, after six years, I greet you as I gladly come to my deme, with a truce made for myself, freed from troubles and battles and Lamachuses. Yes, it's much more pleasant Phales, Phales. To catch a budding girl wood-carrier as she's thieving – Strymodoros' Thracian slave from the rocky land – grab her waist, lift her up, throw her down and take her cherry. Phales, Phales, if you drink with us, after the bout at dawn you will drain a cup of peace; and my shield will be hung by the hearth.[29]

The song is addressed to Phales, whose specific name is a hapax but could refer to a Dionysiac character or entity.[30] In my opinion, Phales may as well be a skilfully invented mock-god, since his name is a clear reference to the phallus carried in the procession. Hence, the amusing Athenian

29 Translation by Csapo/Wilson (2020), 20-21.

30 Hans Herter identified Phales (and the image of the phallus) as an old god of the 'Rural *Dionysia*'. He argued that the god cannot be an invention of Aristophanes because in that case, the audience would not have understood it as a parody of the phallus songs. Herter (1983a), 1667.

dedicated his song not to Dionysus but to the material offering (*agalma*). Consequently, the lyrics may distort the audience's perspective: via the song, the *agalma* for Dionysus is transformed and enlivened and becomes Phales, a companion of the god and reveller of the night.[31]

The *phallikon* also signals the transformation of Dikaiopolis' world relations, from being a soldier in war into being a farmer, who merely conquers the neighbour's slave. For Dikaiopolis, who rather prefers the lustrous country life to the raging war, Phales (the enlivened phallus) acts as the divine guarantor and mediator of that wish. Furthermore, Phales is invited to the celebrations, and by sharing a cup to seal the desired peace. But Dikaiopolis' *phallophoria* is unexpectedly disrupted and ends prematurely (280-301). An angry mob of farmers and charcoal burners from Acharnae arrives, who oppose his plan. He is not able to maintain peaceful self-world relations but is faced with shared anger. With this outcome, Aristophanes highlighted the uncontrollability of the desired peace, the Athenian people, and subsequently, the ritual designed to establish a sacred time and divine presence. In his humorous narration of the *phallophoria*, Aristophanes employed distortions, and surprises. He vividly pictures a relationship between the *kōmastēs* (Dikaiopolis) and the phallus (Phales). On stage, the offering to Dionysus is transformed into his companion, with whom one can share a cup of peace. The connection between *kōmastai* and phallus and the transformative power of the *phallophoria* was expressed and narrated in different ways by the Athenian painters a few generations before.

3.2. Questions of Size and Effects of the Phallus

The earliest images of a *phallophoria* can be found on a drinking cup (Fig. 1) made around 560 BCE.[32] Eric Csapo has discussed the imagery in great

31 Also, Eric Csapo and Peter Wilson interpret Phales as the personified phallus. Csapo/Wilson (2020), 23.

32 BAPD 547; https://www.beazley.ox.ac.uk/record/2D2A3E6F-E695-4F7E-9977-FEE5A52E7C49.

detail and linked one side to the procession of the 'Rural *Dionysia*' and the other to the 'Great *Dionysia*'.[33]

Fig. 1. A phallephoria. *Museo Archeologico, Nazionale, Florence Inv. 3897. With permission of the Museo Archeologico Nazionale di Firenze (Direzione regionale Musei della Toscana).*

The painter depicted the same scene in two juxtaposing versions. The linking elements are the long phallus poles and the group of men carrying them on their shoulders. The heavy objects are each decorated with woollen tufts and supported by a wooden frame. The men carrying them can be identified as groups of *kōmastai* or *phallophoroi*. However, there are differences in the appearance and actions of the two groups. On one side six ithyphallic men are carrying the frame, with a man at each end

33 Cf. Csapo (1997), 265-279; Kreilinger (2010), 79, 81; Wöhner/Hertzer (2019), 130-131, 149 fig. Kat. 8.

holding on and rocking it. Astride the frame, a huge, hairy satyr is stooping forward to hold on to the phallus with both hands. He is ridden by a smaller figure like a jockey. The *kōmastai* on the other side are missing the erect penises and the additional performers. A huge pot-bellied man with a beard takes the place of the satyr. He holds the phallus like a rudder. Although the painter proverbially depicted a *phallophoria*, i.e. the phallus and its bearers, the resulting images are enriched with the fantastic. The central phallus is staged as a huge object, but each has a fantastic element, blurring the boundaries of artificial and actual: a painted eye to gaze back at the viewer. The larger-than-life figures on top have been addressed by Csapo as puppets.[34] However, nothing in the image suggests that they are inanimate, or artificially made. In the narrative of the image, they are as alive as the other depicted figures and their size can be seen as a reference to their importance.

Conventionally, the satyr and the pot-bellied dancer are figures used in scenes depicting the Dionysiac realm and Dionysiac festivities. But in this instance, the painter chose to blow them out of proportion and stage them as phallus riders. The satyr (being a wild mount himself) is used to exemplify the obscene ambience of the procession and affects the actions and bodies of the *kōmastai*, who accompany the satyr. They are depicted in a state of sexual arousal and three are 'out of line'. Two men show counterproductive behaviour by interfering with the movement of the group. Another one has climbed the satyr. Contrary to the obscene behaviour displayed on one side, the performance depicted on the other side seems tame. All *kōmastai* are in order, and nobody blocks their way. The huge dancer, a reference to the various dancing performers and actors of the *Dionysia*, steers the phallus and its bearers forward. I argue that the images on both sides seen back-to-back, exemplify the transformative power of the *phallophoria*. Via turning the cup, the *kōmos* moves and for the drinker, the ambience changes from tame to obscene and back again.

34 Csapo (1997), 269-277.

3.3. On Costumes and Roles of the *Kōmastai*

Years later, a few painters depicted costumed male figures who engage in a performance, which includes staff-like *phalloi*, often equipped with an eye on top. Such a performer is shown on fragments of an *oinochoe* (wine-jug) found at the Athenian Acropolis.[35] An adolescent man draped in a long garment is wearing a phallus crest on his head and carrying a phallus staff. Since he is depicted moving, he probably was part of a processional *kōmos*.[36] A similar group of bearded performers dressed in long robes was depicted on a cup (Fig. 2) made in the mid-5th century BCE.[37]

35 National Museum, Athens 2.702 (490-480 BCE); BAPD 202154; https://www.beazley.ox.ac.uk/record/0E5D430A-6254-4B42-B7D7-BAA696004B86, see Padgett (2017), 110-111 fig. 5.

36 Herbert Hoffmann illustrates the fragment in his chapter devoted to another Dionysiac festival, the *Anthesteria*, though he does not clarify why he draws this particular connection. Hoffmann (1997), 55-60. Similar figures can be found on another cup found in Orvieto (Museo Civico, Orvieto 45; BAPD 211338; https://www.beazley.ox.ac.uk/record/902D09FF-0177-4A80-8631-7F4C502CE937). The images show bearded men in long, ornate robes dancing and holding onto phallus staffs. In addition, the painter pictured a divine audience for their *kōmos*. Dionysus is prominently staged among his brothers Heracles, Hermes and probably Apollon. The group of male gods is almost statue-like lined up to be present at the performance and take no action of their own.

37 BAPD 212189; https://www.beazley.ox.ac.uk/record/68CBE65C-7B80-41EE-98B3-2332BD3E4FF9.

Fig. 2. Kōmastai *and the advent of Dionysus. J.P. Getty Villa Museum, Malibu 86.AE.296. Digital image courtesy of Getty's Open Content Program.*

A decorated phallus staff decorated with an eye is propped up in the background, while the *kōmastai* are talking and moving.[38] Their performance signals the arrival of Dionysus, which is shown inside the cup.[39] After the drinker has emptied the wine, the image of a bearded god appears. Striding along he wears a short chiton and cloak. In his right hand, he carries a *thyrsus*. At his feet, one can read an inscription, ΕΣΑΤΙΚ. As Erika Simon has suggested, the Athenian viewer could well have interpreted the letters as ἐς Ἀτ[τ]ικ[ήν] ('to Attica'), which would fit the advent or epiphany of Dionysus in Athens.[40] In both examples, the painters have decided to depict the phallus as a relatively small attribute, which glances at the *kōmastai*. Their costumes conveyed social status and their religious role. A youth proudly wearing a phallus crest and others who are performing in female clothes, emphasise self-efficacy and the social value of the *kōmastai*.

I would like to point out another type of performer, who also participated in the *Dionysia* and the heralding processions. The figures depicted on a fragmentary amphora (Fig. 3) painted around 480 BCE can by their costume be understood as satyr players, but they are equipped with unusual accoutrements.[41] The larger fragment shows an ithyphallic youth holding a shield with a suspended panther's skin. A winged phallus is flying from behind the shield. The smaller fragments display similar figures. Unlike the one-eyed phallus staff, able only to watch, the winged phallus is pictured as an enlivened creature, which moves in tune with the satyr player. The painter depicted the phallus not as an object of a procession or an attribute of a performance, but as a fantastic companion of the Dionysiac mock warriors.[42] Through their ithyphallic costume and armament, they are ex-

38 Karl Kachler identified them as a choir of a comedy. Kachler (1991), 55 fig. 34b.

39 John Beazley addressed him as Zeus, but, in light of the phallus on the outside, one could just as well interpret the god as Dionysus. Beazley (1963), 837.10. Contra Erika Simon in: Münzen und Medaillen AG (1980), 50 pl. 45, 103.

40 Münzen und Medaillen AG (1980), 50.

41 BAPD 43663; https://www.beazley.ox.ac.uk/record/724633F8-EB62-4BF2-B74C-794F73CB4261. See Boardman (1992), 233 no. 25; Hölscher (2014), 174-175; Wöhner/Hertzer (2019), 148 Kat. 7.

42 Similarly, some vase painters depicted satyrs who hold a long spear-like phallus as an element of surprise and fantastic weapon rather than a ritual object. In the Dionysiac

emplifying the transformative power of *Dionysia*. A young man is changed into a satyr warrior and an obscene object into a swiftly flying escort.

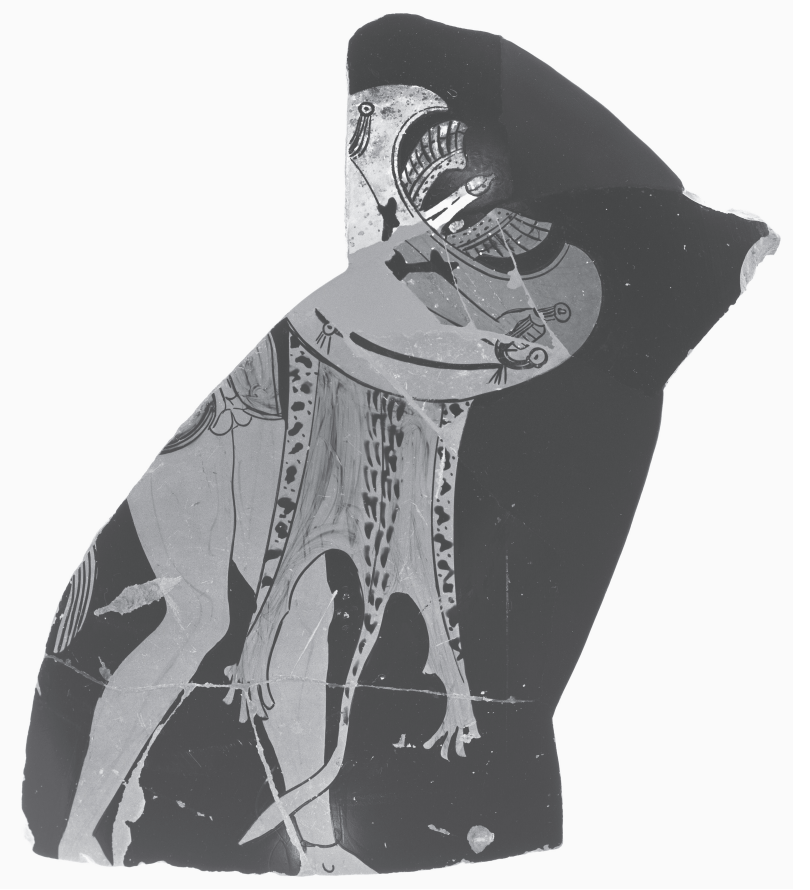

Fig. 3. Satyr-players and the winged phallus. J.P. Getty Villa Museum, Malibu 86.AE.190.6. Digital image courtesy of Getty's Open Content Program.

realm, the phallus was again transformed into an appropriate attire for the fighting satyr. Wöhner/Hertzer (2019), 129.

3.4. Fantastical Transformations: The Phallus Bird and the Satyrs

Around 500 BCE the painter of a cup (Fig. 4) combined the phallus with the body of a huge bird.[43] Thus, showing the transformation of the phallus into a truly enlivened participant of the *phallophoria*.[44] Not only has the phallus an eye and wings but strong claws and a back to ride on. The companions of the pictured procession are equally fantastic. The ithyphallic satyrs roll and revel and instead of being carried, the phallus bird acts as a mount. Complementing the procession, the other side shows a festive scene likewise connected to the celebrations of Athenian *Dionysia*. A group of young males are shown drinking and dancing, thus evoking the ephebic choirs and *kōmoi*. The painter did not depict their obscene performances or costumes but focused on their status as young citizens and their state of drunken celebration. As the late François Lissarrague pointed out, in the tondo the painter reminds of another ritual of the *Dionysia*, namely the competitive *askōliasmos* (wineskin-riding), that was performed by the drunken youth. But in the image inside the cup, a bearded satyr takes on the game and manages to keep his cup from spilling over while balancing on a greasy wineskin.[45]

43 BAPD 203253 https://www.beazley.ox.ac.uk/record/8DA95530-9601-4554-8206-343F3A1227DA. See Lissarrague (1990), 39 f., 67-76; Boardman (1992), 231 Nr. 14; Wöhner/Hertzer (2019), 164-165 Kat. 37.

44 To the phenomenon of enlivenment, see: Hölscher (2014); Wöhner/Hertzer (2019).

45 Lissarrague (1990), 67-76.

Fig. 4. The phallus bird amid satyrs. Musées Royaux, Brussels A 723. CC BY-RMAH. © ImageStudio Royal Museums of Art and History, Brussels.

The images on the cup highlight lively moments of *Dionysia* by combining dramatic movement with absurd and comic bodies. Dionysos may not be depicted, but his transformative power is manifested by the enlivenment of the phallus into a huge bird able to carry a satyr. The conventional Dionysiac *thiasos*, pictured on many vessels, is distorted and transformed into a specific event: the *phallophoria*. Instead of mocking, the painter decided to stage other performances of the *kōmastai* on the cup: drinking, dancing and wineskin-riding. They refer to the divine time of the festival, which was an important occasion for the youth to show off and celebrate together.

3.5. A Different View on the Phallus and the Mocked Audience

So far, the painters focused on male performers and used the phallus as a 'sign' to specify the occasion and convey the *phallophoria*. Yet, the painters created different narratives by transforming the body and 'roles' of the phallus.

Fig. 5. An absurd distortion of the phallephoria*. Antikensammlungen, Munich NI 8934. © Staatliche Antikensammlungen und Glyptothek München, photo by Renate Kühling.*

A late 5th c. BCE miniature skyphos (Fig. 5) was noticeably designed to express comic absurdity by changing up the 'role' of the phallus.[46] The image is only a few centimetres in height but shows two images in great detail. On one side, a winged phallus is depicted as statue-like in front of a sacrificial table with a mixing vessel. The scene is reminiscent of the numerous vase paintings that stage a herm as a cult recipient through an altar.[47] However,

46 BAPD 4691; https://www.beazley.ox.ac.uk/record/E91D0E0B-0B51-488E-92F0-2F2E8E5319A8. See Boardman (1992), 229 Nr. 8; Wöhner/Hertzer (2019), 151 Kat. 10. Because of the miniature format, the beaker is not made for regular (human) wine consumption. These vessels are intended for a religious consecration or as a funerary gift. Still, they are reminiscent of the act of drinking through their design.

47 Such a scene is shown on a lekythos, Badisches Landesmuseum, Karlsruhe 85.1; BAPD 208122; https://www.beazley.ox.ac.uk/record/8494F4D1-E5AD-4C3D-871A-D43077EA0467.

on its 'head' the phallus balances an offering basket. Hence, the painter staged the *agalma* of Dionysus as an absurd basket-bearer. The large eye and the subtle action of the phallus blur the boundaries between a perceived object (the phallus) and a subject (the basket-bearer) of a *phallohoria*. The opposite side shows a caricature of a naked, female dwarf.[48] She is adorned with a wreath of branches and holds a *skyphos* in her hands. Instead of male performers or ephebes, the painter decided to stage a small ridiculous woman. With her oversized cup, she is simply depicted facing the wine vessel and the phallus and can be viewed as reminiscent of the stereotypical audience. Moreover, while she is not a performer, her deformed body can be understood as a 'visual joke'. She is therefore an implicit reference to the obscene mockery of the *phallophoria*. As part of the audience, she watches and as a subject of laughter, she is affected and becomes part of the obscene performance.

4. Conclusion

A hypothetical reconstruction of a *phallophoria* within the framework of performativity required focusing on two interactive groups, one acting and the other observing. The *kōmastai*, who enforced and accompanied the arrival of Dionysus can be identified as the central actors. Since it was a public event, the whole gathered community must be pictured as their audience. The main purpose of a *phallophoria* was to enable the participation of Dionysus in the following festivities. In essence, the community aimed for a responsive relationship with the god and staged 'works of art' (the statue of Dionysus, the phallus, and the *phallika*) to establish that communication. Based on the categories suggested by Fischer-Lichte I have briefly reflected on the main elements (space, time, bodies, and voices), which shaped the individual and collective experiences and could act as

48 Leonie Huf recently discussed the distortion of the female body that can be linked with stereotypes. Huf (2021), 205-207. While Nadja Wöhner and Julia Hertzer argue for a Dionysiac reading, intriguingly, the reduced scene is also reminiscent of the 'Lenaia vases' and can equally be picturing women festivals in honour of Demeter, which also featured aischrological mockery. Wöhner/Hertzer (2019), 131, 133-135.

stimuli to provoke strong affection and emotions during the event. With the evidence of Semus' account and the detailed analysis made by Anton Bierl, I have pictured the *phallophoria* as a profound experience, that ideally enabled *resonant* relationships not only between the participants, but also between them and the god. The lively parade, laughter, and cheers from the audience created a powerful and amplifying ambience. Since Aristophanes and Athenian vase painters recounted these experiences, an analysis of their 'works of art' allowed me to focus on the pictured dynamics and effects and to explore the expressed self-world relations.

In his comedy, Aristophanes portrayed a quest for resonance, which concerns not only the main character Dikaiopolis but likely also the contemporary audience. On stage, the stereotypical Athenian miraculously managed to obtain a truce with the Spartans. Feeling self-empowered, he arranged a *phallophoria* to publicly show his responsive relationship with 'peace'. Here, the phallus and the obscene song play a vital role. They mark the end of the war and actualize peacetime. Phales provides a 'body' to interact with and to mediate Dikaiopolis' desire. His *kōmos* is an expression of his state of *resonance* with peace and country life. For the Athenian audience of the comedy, the experiences of the comical character certainly offered many points of connection, shared laughter, and immersion.

Similarly entertaining for an Athenian was the fine ware. The elaborate imagery stimulated conversations and surprised with clever pictorial jokes and distortions. For drinkers and especially for *kōmastai*, the images of the *phallophoria* could potentially trigger memories of past experiences and attached emotions. Along with the cups, they passed anecdotes and shared laughter. The Athenian painters referred to the profound experience in different ways, highlighting elements of affection, self-efficacy, and transformation. Some have focused on the co-presence of the phallus and various groups of *kōmastai*, picturing their transformed and costumed bodies and their actions. One painter also staged the arrival of Dionysus as an effect of the *kōmos* (depicted on the walls) and the act of emptying the cup, as the image only appears when the wine is fully consumed. However, as a miniature beaker shows, also the role of the audience and the subject matter of the *kōmastēs*' crude jokes were of interest. Naturally, in all the images of a *phallophoria*, the phallus is needed to specify the event. However, the pain-

ters produced different viewpoints on this vital element. The depictions of the phallus vary in size and also its 'role' changes in the images. The phallus can be carried by the *kōmastai*, watch their performance, act as a fantastic mount, or as a basket-bearer in the procession. Similar to Aristophanes the painters emphasised the transformative and mediating aspect of the phallus and blurred the boundaries between an artificial object and an enlivened participant. Song and object, unsuited to a virgin, not only facilitate the arrival of Dionysus but also enable potential *resonant* relationships between all the participants: the *kōmastai*, in our case the Athenian community, and the immaterial divine.

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Index nominum