

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

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1. Preliminary Remarks

In the introduction¹ 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 6,847-853²

*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 resonance⁴ 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 *Aeneas* 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 450
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 455
miratur, uidet Iliacas ex ordine pugnās
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?” 460
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 gemit, largoque umectat flumine uultum. 465
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 470
Tydidēs 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, 475
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 480
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.

<i>ter circum Iliacos raptauerat Hectora muros exanimumque auro corpus uendebat Achilles. tum uero ingentem gemitum dat pectore ab imo, 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.</i>	485
<i>ducit Amazonidum lunatis agmina peltis 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, [...]</i>	490
(Verg. Aen. 1,450-495)	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 Troilus 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 ekphraseis¹⁴ – 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 *inani* 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* 4,179-372¹⁹

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 aevo* – 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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