

THEATRICAL REENACTMENT IN PINDAR AND AESCHYLUS

What would Pindar and Aeschylus have talked about had they met at some point during their overlapping poetic careers? How do we map the space shared by these two fifth-century choral poets? In the first book-length comparative study of Pindar and Aeschylus in over six decades, Anna Uhlig pushes back against the prevailing tendency to privilege interpretive frames that highlight the differences in their works. Instead, she adopts a more inclusive category of choral performance, one in which both poets are shown to be grappling to understand how the vivid *here* and *now* of their compositions is in fact a reenactment of voices and bodies from elsewhere. Pairing close readings of the ancient texts with insights from modern performance studies, Uhlig offers a novel perspective on the “song culture” of early fifth-century Greece.

ANNA UHLIG is Assistant Professor of Classics at the University of California, Davis, where she is also a member of the Graduate Group in Performance Studies. Her research focuses on the performance culture of Greek lyric and dramatic poetry in the archaic and classical periods. She has published on a wide range of topics related to ancient Greek song and is co-editor (with Richard Hunter) of *Imagining Reperformance in Ancient Culture: Studies in the Traditions of Drama and Lyric* (Cambridge, 2017).

Cambridge University Press

978-1-108-48183-0 — Theatrical Reenactment in Pindar and Aeschylus

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University Printing House, Cambridge CB2 8BS, United Kingdom
 One Liberty Plaza, 20th Floor, New York, NY 10006, USA
 477 Williamstown Road, Port Melbourne, VIC 3207, Australia
 314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,
 New Delhi – 110025, India
 79 Anson Road, #06-04/06, Singapore 079906

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www.cambridge.org

Information on this title: www.cambridge.org/9781108481830

DOI: 10.1017/9781108693820

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First published 2019

Printed and bound in Great Britain by Clays Ltd, Elcograf S.p.A.

A catalogue record for this publication is available from the British Library.

Library of Congress Cataloging-in-Publication Data

Names: Uhlig, Anna, 1978– author.

Title: Theatrical reenactment in Pindar and Aeschylus / Anna Uhlig.

Other titles: Cambridge classical studies.

Description: Cambridge: Cambridge University Press, 2019. |

Series: Cambridge classical studies

Identifiers: LCCN 2019000705 | ISBN 9781108481830 (hardback) |

ISBN 9781108741484 (paperback)

Subjects: LCSH: Pindar – Criticism and interpretation. |

Aeschylus – Criticism and interpretation.

Classification: LCC PA4276.U35 2019 | DDC 882/.01–dc 3

LC record available at <https://lccn.loc.gov/2019000705>

ISBN 978-1-108-48183-0 Hardback

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ACKNOWLEDGMENTS

Like the theatrical spectacles that it seeks to describe, this book would be unimaginable without the many voices that have helped to give it shape over the years. First and foremost, Froma Zeitlin, Andrew Ford, Constanze Güthenke, and Marco Fantuzzi, who offered wisdom and guidance as I struggled to come to grips with the very different version of this project that formed my PhD dissertation at Princeton University. All have continued to challenge my thinking in the years since and their influence is as strongly felt in this iteration as it was in the last. At King's College, Cambridge, I benefitted from the insight and camaraderie of John Henderson, Simon Goldhill, Robin Osborne, and Rosanna Omitowoju. At Sidney Sussex College, Cambridge, where I was the fortunate beneficiary of a Junior Research Fellowship, I owe a particular debt of gratitude to Andrew Wallace-Hadrill. I am grateful also to the Classics Faculty at the University of Cambridge for the opportunity to organize a Lawrence Seminar in 2014 on topics related to this book, and to my co-organizer, Richard Hunter, who made the experience far more enjoyable and enlightening than I could have imagined. Since moving to California, I have been buoyed by the warmth and learning all of my Classics colleagues at UC Davis, and am especially grateful for many stimulating conversations with Emily Albu, C. M. Chin, Carey Seal, Alexandra Sofroniew, and Colin Webster. Since this is a first book, it also seems fitting to celebrate my ongoing gratitude to my wonderful undergraduate teachers at NYU, John Marincola, David Sider, Valentina DiNardis, and the late Seth Benardete, who first fostered my love of the ancient world and

Acknowledgments

whose generosity towards me I hope one day to match in my own teaching.

Along the way, I have been both informed and inspired by the conversation and counsel of a wealth of friends and colleagues, in particular I would like to thank Yelena Baraz, Karen Bassi, Joshua Billings, Felix Budelmann, Lyndsay Coe, David Fearn, Adam Gitner, Mark Griffith, Barbara Kowalzig, Rebecca Lämmle, Pauline LeVen, Jake Mackey, Kathryn Morgan, Seth Schein, Mario Telò, Leah Whittington, Gabriel Wick, and Donna Zuckerberg. In Davis, my thinking about this project has been enriched in countless ways from the intellectual community of Seeta Chaganti, Meaghan O’Keefe, Ana Peluffo, and Claire Waters, and above all Claire Goldstein, who read a draft of this book at a critical moment and helped me to see my way through to its completion. Amongst the most pleasant reperformances that have attended the creation of this book has been my ongoing conversation with Johanna Hanink, without whose encouragement and intellect this project would never have developed as it has. I am also grateful to Renaud Gagné and Deborah Steiner for sharing unpublished work, and to Matt Wellenbach, whose keen eye and sharp mind improved nearly every page of this book.

Jenny Kaminer and Christoph Gumb offered a much-needed quiet work space at a critical point. Alan Jones has, as always, been an unfailing voice of encouragement. This book could never have come into being without the love and support of my entire wonderful family. My greatest debts are owed to Stefan and Solomon Uhlig, who have filled all of my *heres* and *theres* with love and joy.

Finally, I extend my warm thanks to those who have seen this book through the process of publication: Michael Sharp, Sophie Taylor, and Mary Bongiovi at Cambridge University Press; Gail Welsh and Jane Robson at Newgen Publishing UK; and the two anonymous readers whose comments helped to sharpen my arguments at many points.