

*Edited by*  
Erich Segal

*Oxford Readings in*  
Menander, Plautus,  
and Terence



# Oxford Readings In Menander Plautus And Terence

**V. Sophie Klein**



## **Oxford Readings In Menander Plautus And Terence:**

*Oxford Readings in Menander, Plautus, and Terence* Erich Segal, 2001      *The Oxford History of Classical Reception in English Literature* Patrick Cheney, Philip Hardie, 2015-10-29 The Oxford History of Classical Reception OHCREL is designed to offer a comprehensive investigation of the numerous and diverse ways in which literary texts of the classical world have stimulated responses and refashioning by English writers Covering the full range of English literature from the early Middle Ages to the present day OHCREL both synthesizes existing scholarship and presents cutting edge new research employing an international team of expert contributors for each of the five volumes OHCREL endeavours to interrogate rather than inertly reiterate conventional assumptions about literary periods the processes of canon formation and the relations between literary and non literary discourse It conceives of reception as a complex process of dialogic exchange and rather than offering large cultural generalizations it engages in close critical analysis of literary texts It explores in detail the ways in which English writers engagement with classical literature casts as much light on the classical originals as it does on the English writers own cultural context This second volume covers the years 1558 1660 and explores the reception of the ancient genres and authors in English Renaissance literature engaging with the major and many of the minor writers of the period including Shakespeare Marlowe Spenser and Jonson Separate chapters examine the Renaissance institutions and contexts which shape the reception of antiquity and an annotated bibliography provides substantial material for further reading      **The Oxford History of Classical Reception in English Literature** David Hopkins, Charles Martindale, Norman Vance, Rita Copeland, Patrick Cheney, Philip R. Hardie, Jennifer Wallace, 2012 The Oxford History of Classical Reception OHCREL is designed to offer a comprehensive investigation of the numerous and diverse ways in which literary texts of the classical world have stimulated responses and refashioning by English writers Covering the full range of English literature from the early Middle Ages to the present day OHCREL both synthesizes existing scholarship and presents cutting edge new research employing an international team of expert contributors for each of the five volumes OHCREL endeavours to interrogate rather than inertly reiterate conventional assumptions about literary periods the processes of canon formation and the relations between literary and non literary discourse It conceives of reception as a complex process of dialogic exchange and rather than offering large cultural generalizations it engages in close critical analysis of literary texts It explores in detail the ways in which English writers engagement with classical literature casts as much light on the classical originals as it does on the English writers own cultural context This second volume and third to appear in the series covers the years 1558 1660 and explores the reception of the ancient genres and authors in English Renaissance literature engaging with the major and many of the minor writers of the period including Shakespeare Marlowe Spenser and Jonson Separate chapters examine the Renaissance institutions and contexts which shape the reception of antiquity and an annotated bibliography provides substantial material for further reading      *Disorienting Empire* Basil Dufallo, 2021-06-25 *Disorienting Empire* is the first

book to examine Republican Latin poetry's recurring interest in characters who become lost Basil Dufallo explains the prevalence of this theme with reference to the rapid expansion of Rome's empire in the Middle and Late Republic It was both a threatening and an enticing prospect Dufallo argues to imagine the ever widening spaces of Roman power as a place where one could become disoriented both in terms of geographical wandering and in a more abstract sense connected with identity and identification especially as it concerned gender and sexuality Plautus Terence Lucretius and Catullus as well as the triumphal Horace of Satires book 1 all reveal an interest in such experiences particularly in relation to journeys into the Greek world from which these writers drew their source material Fragmentary authors such as Naevius Ennius and Lucilius as well as prose historians including Polybius and Livy add depth and context to the discussion Setting the Republican poets in dialogue with queer theory and postcolonial theory Dufallo brings to light both anxieties latent in the theme and the exuberance it suggests over new creative possibilities opened up by reorienting oneself toward new horizons new identifications by discovering with pleasure that one could be other than one thought Further in showing that the Republican poets had been experimenting with such techniques for generations before the Augustan Age *Disorienting Empire* offers its close readings as a means of interpreting afresh Aeneas' wandering journey in Vergil's *Aeneid*

Performing Gods in Classical Antiquity and the Age of Shakespeare Dustin W. Dixon, John S. Garrison, 2021-05-20 The gods have much to tell us about performance When human actors portray deities onstage such divine epiphanies reveal not only the complexities of mortals playing gods but also the nature of theatrical spectacle itself The very impossibility of rendering the gods in all their divine splendor in a truly convincing way lies at the intersection of divine power and the power of the theater This book pursues these dynamics on the stages of ancient Athens and Rome as well as those of Renaissance England to shed new light on theatrical performance The authors reveal how gods appear onstage both to astound and to dramatize the very machinations by which theatrical performance operates Offering an array of case studies featuring both canonical and lesser studied texts this volume discusses work of Aeschylus Sophocles Euripides Aristophanes and Plautus as well as Beaumont Heywood Jonson Marlowe and Shakespeare This book uniquely brings together the joint perspectives of two experts on classical and Renaissance drama This volume will appeal to students and enthusiasts of literature classics theater and performance studies

Plautine Trends Ioannis N. Perysinakis, Evangelos Karakasis, 2014-10-29 *Plautine Trends* Studies in Plautine Comedy and its Reception a collective volume published as a Festschrift in honour of Prof D Raio University of Ioannina aims to contribute to the current intense discussion on Plautine drama and engage with most of the topics which lie at the forefront of recent scholarship on literary Plautus 13 papers by experts on Roman Comedy address issues concerning a the structure of Plautine plot in its social historical and philosophical contexts b the interfaces between language and comic plot and c plot and language as signs of reception Participants include in alphabetical order A Augoustakis R R Caston D M Christenson M Fontaine S Frangoulidis M Hanses E Karakasis D Konstan K Kounaki Philippides S Papaioannou A Sharrock N

W Slater and J T Welsh The papers of the volume are preceded by an introduction offering a review of the extensive literature on the subject in recent years and setting the volume in its critical context The preface to the volume is written by R L Hunter The book is intended for students or scholars working on or interested in Plautine Comedy and its reception

Ancient Memory Katharine Mawford,Eleni Ntanou,2021-07-05 Although the recent memory boom has led to increasing interdisciplinary interest there is a significant gap relating to the examination of this topic in Classics In particular there is need for a systematic exploration of ancient memory and its use as a critical and methodological tool for delving into ancient literature The present volume provides just such an approach theorising the use and role of memory in Graeco Roman thought and literature and building on the background of memory studies The volume s contributors apply theoretical models such as memoryscapes civic and cultural memory and memory loss to a range of authors from Homeric epic to Senecan drama and from historiography to Cicero s recollections of performances The chapters are divided into four sections according to the main perspective taken These are 1 the Mechanics of Memory 2 Collective memory 3 Female Memory and 4 Oblivion This modern approach to ancient memory will be useful for scholars working across the range of Greek and Roman literature as well as for students and a broader interdisciplinary audience interested in the intersection of memory studies and Classics

**New Perspectives on Postclassical Comedy** Antonis Petrides,2020-05-15 PIERIDES II Series Editors Philip Hardie and Stratis Kyriakidis The re emergence of Menander from the landfills of Egypt in the late 19th century and the subsequent discovery of the Bodmer Codex in the 1950s caused a sensation among scholars After a period in which the primary editing and reconstruction of the substantially preserved plays and fragments was the main line of criticism scholars were finally in a position to take a deep breath and look at Menander and New Comedy both Greek and Roman in wider contexts of interpretation and with fresh perspectives drawn from innovative work both in Classical and more modern studies This book aims to showcase these new approaches to postclassical comedy The individual contributions six in total approach New Comedy as theatrical performance but also as a dynamic player in the socio political discourses of the polis culture that gave birth to it The chapters highlight continuities as well as discontinuities with the cultural and literary past of Athens and the Greek world but mostly emphasise the progressiveness of New Comedy as a genre and its importance for the nascent culture of Hellenism and Rome thereafter Blume s introductory chapter tells the story of Menander s re emergence from the tenebrae in full detail The other five chapters are dual in nature expositional of a method but also practical examples of it They are arranged in a fashion which underlines the major theoretical underpinnings of New Comedy studies as they are being developed in the present Cultural Studies David Konstan and Susan Lape Intertextuality and Performance Antonis K Petrides and Rosanna Omitowaju and Reception in Rome Sophia Papaioannou

Reproducing Athens Susan Lape,2009-01-10 Reproducing Athens examines the role of romantic comedy particularly the plays of Menander in defending democratic culture and transnational polis culture against various threats during the initial and most fraught period of the

Hellenistic Era Menander's romantic comedies which focus on ordinary citizens who marry for love are most often thought of as entertainments devoid of political content. Against the view Susan Lape argues that Menander's comedies are explicitly political. His nationalistic comedies regularly conclude by performing the laws of democratic citizen marriage thereby promising the generation of new citizens. His transnational comedies on the other hand defend polis life against the impinging Hellenistic kingdoms either by transforming their representatives into proper citizen husbands or by rendering them ridiculous romantic losers who pose no real threat to citizen or city. In elaborating the political work of romantic comedy this book also demonstrates the importance of gender kinship and sexuality to the making of democratic civic ideology. Paradoxically by championing democratic culture against various Hellenistic outsiders comedy often resists the internal status and gender boundaries on which democratic culture was based. Comedy's ability to reproduce democratic culture in scandalous fashion exposes the logic of civic inclusion produced by the contradictions in Athens's desperately politicized gender system. Combining careful textual analysis with an understanding of the context in which Menander wrote *Reproducing Athens* profoundly changes the way we read his plays and deepens our understanding of Athenian democratic culture.

**Plautus: Menaechmi** V. Sophie Klein, 2022-01-13 This new volume in the Bloomsbury Ancient Comedy Companions series is perfect for students coming to one of Plautus' most whimsical provocative and influential plays for the first time and a useful first point of reference for scholars less familiar with Roman comedy. *Menaechmi* is a tale of identical twin brothers who are separated as young children and reconnect as adults following a series of misadventures due to mistaken identity. A gluttonous parasite manipulative courtesan shrewish wife crotchety father in law bumbling cook saucy handmaid quack doctor and band of thugs comprise the colourful cast of characters. Each encounter with a misidentified twin destabilizes the status quo and provides valuable insight into Roman domestic and social relationships. The book analyzes the power dynamics at play in the various relationships especially between master and slave and husband and wife in order to explore the meaning of freedom and the status of slaves and women in Roman culture and Roman comedy. These fundamental societal concerns gave Plautus' *Menaechmi* an enduring role in the classical tradition which is also examined here including notable adaptations by William Shakespeare Jean-François Regnard Carlo Goldoni and Rodgers and Hart.

**Theophrastus' Characters** Sonia Pertsinidis, 2018-05-03 This book presents an introduction to the *Characters*, a collection of thirty amusing descriptions of character types who lived in Athens in the fourth century BCE. The author of the work Theophrastus was Aristotle's colleague his immediate successor and head of his philosophical school for thirty-five years. Pertsinidis' lively original and scholarly monograph introduces Theophrastus as a Greek philosopher. It also outlines the remarkable influence of the *Characters* as a literary work and provides a detailed discussion of the work's purpose and its connection with comedy ethics and rhetoric.

**FrC 16.3 Ephippos** Athina Papachrysostomou, 2020-12-14 Ephippus is an outstanding playwright of Greek Middle Comedy. He won a single Lenaean victory ca. 378-376 BC and continued being productive until the late 340s. His

twenty eight surviving fragments reveal a wide thematic range myth burlesque with a special fondness for Heracles political allegory sympotic themes personal mockery satire of philosophy Plato hetairai His corpus features seven hapax terms as well as the highest percentage of anapaestic dimeter lines of all poets of Middle Comedy     Artifacts from Ancient Rome James B. Tschen-Emmons,2014-09-30 When Roman objects and artifacts are properly analyzed they serve as valuable primary sources for learning about ancient history This book provides the guidance and relevant historical context students need to see relics as evidence of long past events and society Artifacts from Ancient Rome is a unique social history that explores major aspects of daily life in a long ago era via images of physical objects and historical information about these items This book also affords hands on training on how to approach primary sources The author a historian also trained as an archaeologist begins by explaining the concept of using artifacts to understand and see the past and providing a primer for effectively analyzing artifacts Entries on the artifacts follow with each containing an introduction a description of the artifact an explanation of its significance and a list of further sources of information Readers of the book will not only gain a composite impression of daily life in ancient Rome through the study of artifacts from domestic life religion war transportation entertainment and more but will also learn how to best understand and analyze primary sources for learning

**The Cambridge Introduction to Comedy** Eric Weitz,2009-04-16 Laughter says Eric Weitz may be considered one of the most extravagant physical effects one person can have on another without touching them But how do we identify something which is meant to be comic what defines something as comedy and what does this mean for the way we enter the world of a comic text Addressing these issues and many more this is a how to guide to reading comedy from the pages of a dramatic text with relevance to anything from novels and newspaper columns to billboards and emails The book enables you to enhance your grasp of the comic through familiarity with characteristic structures and patterns referring to comedy in literature film and television throughout Perfect for drama and literature students this Introduction explores a genre which affects the everyday lives of us all and will therefore also capture the interest of anyone who loves to laugh     **Performing Interpersonal Violence** Werner Riess,2012-01-27 This book offers the first attempt at understanding interpersonal violence in ancient Athens While the archaic desire for revenge persisted into the classical period it was channeled by the civil discourse of the democracy Forensic speeches curse tablets and comedy display a remarkable openness regarding the definition of violence But in daily life Athenians had to draw the line between acceptable and unacceptable behavior They did so by enacting a discourse on violence in the performance of these genres during which complex negotiations about the legitimacy of violence took place Performances such as the staging of trials and comedies ritually defined the meaning of violence and its appropriate application Speeches and curse tablets not only spoke about violence but also exacted it in a mediated form deriving its legitimate use from a democratic principle the communal decision of the human jurors in the first case and the underworld gods in the second Since discourse and reality were intertwined and the discourse was ritualized

actual violence might also have been partly ritualized By still respecting the on going desire to harm one s enemy this partial ritualization of violence helped restrain violence and thus contributed to Athens relative stability

**A Companion to Plautus** Dorota Dutsch, George Fredric Franko, 2020-03-24 An important addition to contemporary scholarship on Plautus and Plautine comedy provides new essays and fresh insights from leading scholars A Companion to Plautus is a collection of original essays on the celebrated Old Latin period playwright A brilliant comic poet Plautus moved beyond writing Latin versions of Greek plays to create a uniquely Roman cultural experience worthy of contemporary scholarship Contributions by a team of international scholars explore the theatrical background of Roman comedy the theory and practice of Plautus dramatic composition the relation of Plautus works to Roman social history and his influence on later dramatists through the centuries Responding to renewed modern interest in Plautine studies the Companion reassesses Plautus works plays that are meant to be viewed and experienced to reveal new meaning and contemporary relevance Chapters organized thematically offer multiple perspectives on individual plays and enable readers to gain a deeper understanding of Plautus reflection of and influence on Roman society Topics include metatheater and improvisation in Plautus the textual tradition of Plautus trends in Plautus Translation and modern reception in theater and movies Exploring the place of Plautus and Plautine comedy in the Western comic tradition the Companion Addresses the most recent trends in the study of Roman comedy Features discussions on religion imperialism slavery war class gender and sexuality in Plautus work Highlights recent scholarship on representation of socially vulnerable characters Discusses Plautus work in relation to Roman stages actors audience and culture Examines the plot construction characterization and comic techniques in Plautus scripts Part of the acclaimed Blackwell Companions to the Ancient World series A Companion to Plautus is an important resource for scholars instructors and students of both ancient and modern drama comparative literature classics and history particularly Roman history

**Slaves and Slavery in Ancient Greek Comic Drama** Ben Akrigg, Rob Tordoff, 2013-01-31 How did audiences of ancient Greek comedy react to the spectacle of masters and slaves If they were expected to laugh at a slave threatened with a beating by his master at one moment but laugh with him when they bantered familiarly at the next what does this tell us about ancient Greek slavery This volume presents ten essays by leading specialists in ancient Greek literature culture and history exploring the changing roles and representations of slaves in comic drama from Aristophanes at the height of the Athenian Empire to the New Comedy of Menander and the Hellenistic World The contributors focus variously on individual comic dramas or on particular historical periods analysing a wide range of textual material culture and comparative data for the practices of slavery and their representation on the ancient Greek comic stage

**The Facts on File Companion to Classical Drama** John E. Thorburn, 2005 Surveys important Greek and Roman authors plays characters genres historical figures and more

*Joannes Burmeister* Michael Fontaine, 2015-07-13 First critical edition of Burmeister s newly discovered *Aulularia* Joannes Burmeister of L neburg 1576 1638 was among the greatest Neo Latin poets of the German Baroque His



masterpieces now mostly lost are Christian inversions of the Classical Roman comedies of Plautus. With only minimal changes in language and none in meter, each transforms Plautus's pagan plays into comedies based on biblical themes. Fascinating in their own right, they also bring back to attention forgotten genres of Renaissance literature. This volume offers the first critical edition of the newly discovered *Aulularia* 1629, which exists in a sole copy, and the fragments of *Mater Virgo* 1621, which adapts Plautus's *Amphitryo* to show the Nativity of Jesus. The introduction offers reconstructions of *Susanna* based on *Casina* and *Asinaria* 1625. Burmeister's two lost or unpublished inversions of Plautus. Fontaine also provides the only biography of Burmeister based on archival sources, along with discussions of his inimitable Latin and the perilous context of war and witch burning in which Burmeister wrote. Burmeister's inversions bear witness to the special talent of his age for the creative reworking of Classical literature, such as Monteverdi's *Poppea* or Purcell's *Dido and Aeneas*, as well as to his tumultuous times with his views on military abuses in the Thirty Years War prefiguring those of Grimmelshausen's *Simplicius Simplicissimus*.

Slave Theater in the Roman Republic Amy Richlin, 2017-12-28 Roman comedy evolved early in the war-torn 200s BCE. Troupes of lower class and slave actors traveled through a militarized landscape full of displaced persons and the newly enslaved. Together, the actors made comedy to address mixed class, hybrid multilingual audiences. Surveying the whole of the Plautine corpus, where slaves are central figures, and the extant fragments of early comedy, this book is grounded in the history of slavery and integrates theories of resistant speech, humor, and performance. Part I shows how actors joked about what people feared: natal alienation, beatings, sexual abuse, hard labor, hunger, poverty, and how street theater forms confronted debt, violence, and war loss. Part II catalogues the onstage expression of what people desired: revenge, honor, free will, legal personhood, family, marriage, sex, food, free speech, a way home, through memory, and manumission, or escape, all complicated by the actors' maleness. Comedy starts with anger.

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