

ROMAN
LAUGHTER
The Comedy of
Plautus

Translated by E. V. Rieu

Erich Segal

Roman Laughter The Comedy Of Plautus

Karl Galinsky



Roman Laughter The Comedy Of Plautus:

Roman Laughter Erich Segal, 1987-05-21 We certainly need in English a book devoted to Plautus alone and here we have it Phoenix This reissue of virtually the only book in English devoted to the work of the Roman comedy writer Plautus c 254 184 BC includes a new preface and additional appendices covering the plays *Amphitryon* and *Captivi* **Roman**

Laughter Erich Segal, 1968 Mr Segal has performed the by no means trifling task of making Plautus's achievement credible and understandable Times Literary Supplement It is refreshing to find Plautus examined for what he undeniably was a theatrical phenomenon Classical World We certainly need in English a book devoted to Plautus alone and here we have it Phoenix Many readers will do as I have done read *Roman Laughter* with enjoyment and profit Classical Philology Of all the Greek and Roman playwrights Erich Segal writes Titus Maccius Plautus is the least admired and the most imitated In *Roman Laughter* the first book length study of Plautus Segal argues that this neglected writer often denounced by scholars for such crimes as barbarous clownery merits our serious attention precisely because he was the most successful poet of the ancient world He analyzes the reasons behind this success placing the author in his social and historical context and observing that Plautus's wildly comedic flouting of Roman law and custom had a cathartic effect upon a people bound by rule in every aspect of their lives This expanded edition contains a new preface that reconsiders the work of Plautus in light of recent scholarship and also contains essays on the *Amphitryon* and the *Captivi* *Roman Laughter; the Comedy of Plautus [by]*

Erich Segal Erich Segal, *Laughter in Ancient Rome* Mary Beard, 2024-03-05 What made the Romans laugh Was ancient Rome a carnival filled with practical jokes and hearty chuckles Or was it a carefully regulated culture in which the uncontrollable excess of laughter was a force to fear a world of wit irony and knowing smiles How did Romans make sense of laughter What role did it play in the world of the law courts the imperial palace or the spectacles of the arena *Laughter in Ancient Rome* explores one of the most intriguing but also trickiest of historical subjects Drawing on a wide range of Roman writing from essays on rhetoric to a surviving Roman joke book Mary Beard tracks down the giggles smirks and guffaws of the ancient Romans themselves From ancient monkey business to the role of a chuckle in a culture of tyranny she explores Roman humor from the hilarious to the momentous to the surprising But she also reflects on even bigger historical questions What kind of history of laughter can we possibly tell Can we ever really get the Romans jokes **The Mind of the Master**

Class Elizabeth Fox-Genovese, Eugene D. Genovese, 2005-10-17 *The Mind of the Master Class* tells of America's greatest historical tragedy It presents the slaveholders as men and women a great many of whom were intelligent honorable and pious It asks how people who were admirable in so many ways could have presided over a social system that proved itself an enormity and inflicted horrors on their slaves The South had formidable proslavery intellectuals who participated fully in transatlantic debates and boldly challenged an ascendant capitalist free labor society Blending classical and Christian traditions they forged a moral and political philosophy designed to sustain conservative principles in history political

economy social theory and theology while translating them into political action Even those who judge their way of life most harshly have much to learn from their probing moral and political reflections on their times and ours beginning with the virtues and failings of their own society and culture

Paul's Declaration of Freedom from a Freed Slave's Perspective Robin G. Thompson,2023-03-27 This project attempts to listen to voices that have seldom been heard While others have explored Paul s theology of Christian freedom they have not considered how Paul s declaration of freedom would have been received by those who most desired and valued freedom the slaves and freedpersons in the Galatian churches In this study Robin Thompson explores both Greek and Roman manumission considers how the ancient Mediterranean world conceived of freedom and then examines the freedom declared in Galatians from a freed slaves s perspective She proposes that these freedpersons would likely have perceived this freedom to be not only spiritual freedom but at least in the Christian communities individual freedom as well

Comedy, an Annotated Bibliography of Theory and Criticism James E. Evans,1987 No descriptive material is available for this title

Slaves, Masters, and the Art of Authority in Plautine Comedy Kathleen McCarthy,2009-01-10 What pleasures did Plautus heroic tricksters provide their original audience How should we understand the compelling mix of rebellion and social conservatism that Plautus offers Through a close reading of four plays representing the full range of his work Menaechmi Casina Persa and Captivi Kathleen McCarthy develops an innovative model of Plautine comedy and its social effects She concentrates on how the plays are shaped by the interaction of two comic modes the socially conservative mode of naturalism and the potentially subversive mode of farce It is precisely this balance of the naturalistic and the farcical that allows everyone in the audience especially those well placed in the social hierarchy to identify both with and against the rebel to feel both the thrill of being a clever underdog and the complacency of being a securely ensconced authority figure Basing her interpretation on the workings of farce and naturalism in Plautine comedy McCarthy finds a way to understand the plays patchwork literary style as well as their protean social effects Beyond this she raises important questions about popular literature and performance not only on ancient Roman stages but in cultures far from Plautus Rome How and why do people identify with the fictional figures of social subordinates How do stock characters happy endings and other conventions operate How does comedy simultaneously upset and uphold social hierarchies Scholars interested in Plautine theater will be rewarded by the detailed analyses of the plays while those more broadly interested in social and cultural history will find much that is useful in McCarthy s new way of grasping the elusive ideological effects of comedy

Perspectives of Roman Poetry Karl Galinsky,2014-07-03 Written by leading specialists the essays in Perspectives of Roman Poetry seek to provide a broad range of readers with a good understanding of some essential aspects of major Roman poets and poetic genres The value of the essays is enhanced for comparative purposes by their extensive reference to modern authors such as Shakespeare and Tolkien For the modern reader Latin quotations are accompanied by effective English translations The essays and their authors are as follows The Woman s Role in Latin Love Poetry by Georg Luck

Autobiography and Art in Horace by William S Anderson Some Trees in Virgil and Tolkien by Kenneth J Reckford The Business of Roman Comedy by Erich Segal Ovid's Metamorphosis of Myth by G Karl Galinsky The preface and concluding panel discussion illumine the situation of literary criticism in the classics and point out the need for diversity Perspectives of Roman Poetry resulted from a symposium held at the University of Texas at Austin in 1972 These essays offer different and in some cases heterodox interpretations that will serve as a basis for future discussions A Cultural History of Comedy in Antiquity Michael Ewans, 2021-12-30 Drawing together contributions from scholars in a wide range of fields inside Classics and Drama this volume traces the development of comedic performance and examines the different characteristics of Greek and Roman comedy Although the origins of comedy are obscure this study argues that comedic performances were at the heart of Graeco Roman culture from around 486 BCE to the mid first century BCE It explores the range of comedies during this period which were fictional dramas that engaged with the political and social concerns of ancient society and also at times with mythology and tragedy The volume centres largely around the surviving work of Aristophanes and Menander in Athens and Plautus and Terence in Rome but authors whose plays survive only in fragments are also discussed Performances and plays drew on a range of forms including satire and fantasy and were designed to entertain and amuse their audiences while also asking them to question issues of morality privilege and class Each chapter takes a different theme as its focus form theory praxis identities the body politics and power laughter and ethics These eight different approaches to ancient comedy add up to an extensive synoptic coverage of the subject The Grotesque Body in Early Christian Discourse Istvan Czachesz, 2014-10-14 Early Christian apocryphal and conical documents present us with grotesque images of the human body often combining the playful and humorous with the repulsive and fearful First to third century Christian literature was shaped by the discourse around and imagery of the human body This study analyses how the iconography of bodily cruelty and visceral morality was produced and refined from the very start of Christian history The sources range across Greek comedy Roman and Jewish demonology and metamorphosis traditions The study reveals how these images originated were adopted and were shaped to the service of a doctrinally and psychologically persuasive Christian message *Recognizing Miracles in Antiquity and Beyond* Maria Gerolemou, 2018-04-23 In recent years scholars have extensively explored the function of the miraculous and wondrous in ancient narratives mostly pondering on how ancient authors view wondrous accounts i.e the treatment of the descriptions of wondrous occurrences as true events or their use More precisely these narratives investigate whether the wondrous pursues a display of erudition or merely provides stylistic variety sometimes such narratives even represent the wish of the author to grant a rational explanation to extraordinary actions At present however two aspects of the topic have not been fully examined a the ability of the wondrous miraculous to set cognitive mechanisms in motion and b the power of the wondrous miraculous to contribute to the construction of an authorial identity that of kings gods or narrators To this extent the volume approaches miracles and wonders as counter intuitive phenomena

beyond cognitive grasp which challenge the authenticity of human experience and knowledge and push forward the frontiers of intellectual and aesthetic experience Some of the articles of the volume examine miracles on the basis of bewilderment that could lead to new factual knowledge the supernatural is here registered as something natural although strange the rest of the articles treat miracles as an endpoint where human knowledge stops and the unknown divine begins here the supernatural is confirmed Thence questions like whether the experience of a miracle or wonder as a counter intuitive phenomenon could be part of long term memory i e if miracles could be transformed into solid knowledge and what mental functions are encompassed in this process are central in the discussion , **The Eternal City** Ferdinand

Addis,2018-11-06 The magnificent and definitive history of the Eternal City narrated by a master historian Why does Rome continue to exert a hold on our imagination How did the Caput mundi come to play such a critical role in the development of Western civilization Ferdinand Addis addresses these questions by tracing the history of the Eternal City told through the dramatic key moments in its history from the mythic founding of Rome in 753 BC via such landmarks as the murder of Caesar in 44 BC the coronation of Charlemagne in AD 800 and the reinvention of the imperial ideal the painting of the Sistine chapel the trial of Galileo Mussolini s March on Rome of 1922 the release of Fellini s *La Dolce Vita* in 1960 and the Occupy riots of 2011 City of the Seven Hills spiritual home of Catholic Christianity city of the artistic imagination enduring symbol of our common European heritage Rome has inspired charmed and tempted empire builders dreamers writers and travelers across the twenty seven centuries of its existence Ferdinand Addis tells this rich story in a grand narrative style for a new generation of readers **The Oxford Handbook of Shakespearean Comedy** Heather Hirschfeld,2018-09-06 The Oxford Handbook of Shakespearean Comedy offers critical and contemporary resources for studying Shakespeare s comic enterprises It engages with perennial yet still urgent questions raised by the comedies and looks at them from a range of new perspectives that represent the most recent methodological approaches to Shakespeare genre and early modern drama Several chapters take up firmly established topics of inquiry such Shakespeare s source materials gender and sexuality hetero and homoerotic desire race and religion and they reformulate these topics in the materialist formalist phenomenological or revisionist terms of current scholarship and critical debate Others explore subjects that have only relatively recently become pressing concerns for sustained scholarly interrogation such as ecology cross species interaction and humoral theory Some contributions informed by increasingly sophisticated approaches to the material conditions and embodied experience of theatrical practice speak to a resurgence of interest in performance from Shakespeare s period through the first decades of the twenty first century Others still investigate distinct sets of plays from unexpected and often polemical angles noting connections between the comedies under inventive unpredicted banners such as the theology of adultery early modern pedagogy global exploration or monarchical rule The Handbook situates these approaches against the long history of criticism and provides a valuable overview of the most up to date work in the field **A Handbook to the**

Reception of Greek Drama Betine van Zyl Smit, 2016-02-29 A Handbook to the Reception of Greek Drama offers a series of original essays that represent a comprehensive overview of the global reception of ancient Greek tragedies and comedies from antiquity to the present day Represents the first volume to offer a complete overview of the reception of ancient drama from antiquity to the present Covers the translation transmission performance production and adaptation of Greek tragedy from the time the plays were first created in ancient Athens through the 21st century Features overviews of the history of the reception of Greek drama in most countries of the world Includes chapters covering the reception of Greek drama in modern opera and film

Greeks and Romans on the Latin American Stage Rosa Andújar, Konstantinos P.

Nikoloutsos, 2020-01-09 The first comprehensive treatment in English of the rich and varied afterlife of classical drama across Latin America this volume explores the myriad ways in which ancient Greek and Roman texts have been adapted invoked and re worked in notable modern theatrical works across North and South America and the Caribbean while also paying particular attention to the national and local context of each play A comprehensive introduction provides a critical overview of the varying issues and complexities that arise when studying the afterlife of the European classics in the theatrical stages across this diverse and vast region Fourteen chapters divided into three general geographical sub regions Southern Cone Brazil and the Caribbean and North America present a strong connection to an ancient dramatic source text as well as comment upon important socio political crises in the modern history of Latin America The diversity and expertise of the voices in this volume translate into a multi ranging approach to the topic that encompasses a variety of theoretical and interdisciplinary perspectives from classics Latin American studies and theatre and performance studies

Terence and

Interpretation Sophia Papaioannou, 2014-10-16 PIERIDES IV This volume examines interpretation as the original process of critical reception vis a vis Terence s experimental comedies The book which consists of two parts looks at Terence as both an agent and a subject of interpretation The First Part Terence as Interpreter examines Terence as an interpreter of earlier literary traditions both Greek and Roman The Second Part Interpretations of Terence identifies and explores different expressions of the critical reception of Terence s output The papers in both sections illustrate the various expressions of originality and individual creative genius that the process of interpretation entails The volume at hand is the first study to focus not only on the interpreter but also on the continuity and evolution of the principles of interpretation In this way it directs the focus from Terence s work to the meaning of Terence s work in relation to his predecessors the past literary tradition his contemporaries his literary antagonists but also his audience and posterity his critical readers across the centuries

A Companion to Terence Antony Augoustakis, Ariana Traill, 2013-05-03 A comprehensive collection of essays by leading scholars in the field that address in a single volume several key issues in interpreting Terence offering a detailed study of Terence s plays and situating them in their socio historical context as well as documenting their reception through to present day The first comprehensive collection of essays on Terence in English by leading scholars in the field Covers a range

of topics including both traditional and modern concerns of gender race and reception Features a wide ranging but interconnected series of essays that offer new perspectives in interpreting Terence Includes an introduction discussing the life of Terence its impact on subsequent studies of the poet and the question of his ethnicity **A Cultural History of Theatre in Antiquity** Martin Revermann, 2019-08-08 Theatre was at the very heart of culture in Graeco Roman civilizations and its influence permeated across social and class boundaries The theatrical genres of tragedy comedy satyr play mime and pantomime operate in Antiquity alongside the conception of theatre as both an entertainment for the masses and a vehicle for intellectual political and artistic expression Drawing together contributions from scholars in Classics and Theatre Studies this volume uniquely examines the Greek and Roman cultural spheres in conjunction with one another rather than in isolation Each chapter takes a different theme as its focus institutional frameworks social functions sexuality and gender the environment of theatre circulation interpretations communities of production repertoire and genres technologies of performance and knowledge transmission

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