

SLAVES,
MASTERS
and the
ART of
AUTHORITY in

PLAUTINE
COMEDY

KATHLEEN MCCARTHY

Slaves Masters And The Art Of Authority In Plautine Comedy

Lei Huang



Slaves Masters And The Art Of Authority In Plautine Comedy:

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

Hope in Ancient Literature, History, and Art George Kazantzidis, Dimos Spatharas, 2018-07-09 Although ancient hope has attracted much scholarly attention in the past this is the first book length discussion of the topic The introduction offers a systematic discussion of the semantics of Greek *elpis* and Latin *spes* and addresses the difficult question of whether hope ancient and modern is an emotion On the other hand the 16 contributions deal with specific aspects of hope in Greek and Latin literature history and art including Pindar's poetry Greek tragedy Thucydides Virgil's epic and Tacitus *Historiae* The volume also explores from a historical perspective the hopes of slaves in antiquity the importance of hope for the enhancement of stereotypes about the barbarians and the depiction of hope in visual culture providing thereby a useful tool not only for classicist but also for philosophers cultural historians and political scientists

Imitation and Contamination of the Classics in the Comedies of Ben Jonson Tom Harrison, 2022-10-12 This book focuses on the influence of classical authors on Ben Jonson's dramaturgy with particular emphasis on the Greek and Roman playwrights and satirists It illuminates the interdependence of the aspects of Jonson's creative personality by considering how classical performance elements including the Aristophanic Great Idea chorus Terentian Plautine performative strategies and performative elements from literary satire manifest themselves in the structuring and staging of his plays This fascinating exploration contributes to the performative turn in early modern studies by reframing Jonson's classicism as essential to his dramaturgy as well as his erudition The book

is also a case study for how the early modern education system's emphasis on imitative contaminative practices prepared its students many of whom became professional playwrights for writing for a theatre that had a similar emphasis on recycling and recombining performative tropes and structures

A Companion to Plautus Dorota Dutsch, George Fredrick Franko, 2020-02-25 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

Plautus: Cistellaria Ariana Traill, 2025-09-04 This volume is the first book length introduction to Plautus Cistellaria The Jewelry Box offering an incisive overview for both students and scholars coming to it for the first time This play is a story of young lovers defying social norms and disapproving parents in order to be together featuring a memorable cast of characters and moments of both high humor and drama This classic mistaken identity plot includes witty interchanges and a lively conflict of values and ideals Drawing on performance and cultural studies gender and sexuality and philology and intertextuality Ariana Traill combines a lucid exploration of Cistellaria's setting characters plot and themes with detailed analyses of its literary and socio cultural contexts Readers are able to appreciate the play both as a literary artifact with its attendant issues of generic conventions and variations and language and imagery and as a performance script written for a rich tradition of acting singing and stage movement at Rome with its conventional costumes masks and venues With its majority female line up seven of the twelve roles are female Cistellaria offers an unusual focus on women's thoughts and feelings as they struggle for their economic and

social existence making it a fascinating source for the study of women and gender in ancient Rome The play continues to cast a shadow in the western dramatic tradition through its history of reception and adaptation *Plautus and the English Renaissance of Comedy* Richard F. Hardin, 2017-11-08 The fifteenth century discovery of Plautus's lost comedies brought him for the first time since antiquity the status of a major author both on stage and page It also led to a reinvention of comedy and to new thinking about its art and potential This book aims to define the unique contribution of Plautus detached from his fellow Roman dramatist Terence and seen in the context of that European revival first as it took shape on the Continent The heart of the book with special focus on English comedy ca 1560 to 1640 analyzes elements of Plautine technique during the period as differentiated from native and Terentian considering such points of comparison as dialogue asides metadrama observation scenes characterization and atmosphere This is the first book to cover this ground raising such questions as How did comedy rather suddenly progress from the interludes and brief plays of the early sixteenth century to longer more complex plays What did Plautus mean to playwrights and readers of the time Plays by Shakespeare Jonson and Middleton are foregrounded but many other comedies provide illustration and support **Studia Patristica** F. Young, Paul M. Parvis, 2006 Papers presented at the Fourteenth International Conference on Patristic Studies held in Oxford 2003 see also *Studia Patristica* 39 40 41 and 43 The successive sets of *Studia Patristica* contain papers delivered at the International Conferences on Patristic Studies which meet for a week once every four years in Oxford they are held under the aegis of the Theology Faculty of the University Members of these conferences come from all over the world and most offer papers These range over the whole field both East and West from the second century to a section on the *Nachleben* of the Fathers The majority are short papers dealing with some small and manageable point they raise and sometimes resolve questions about the authenticity of documents dates of events and such like and some unveil new texts The smaller number of longer papers put such matters into context and indicate wider trends The whole reflects the state of Patristic scholarship and demonstrates the vigour and popularity of the subject Letters in Plautus Emilia A. Barbiero, 2022-12-15 The letters in Plautus are potent tools for making and thinking about Plautine comedy inside Plautine comedy Emilia Barbiero demonstrates that Plautus embedded letters reify the internal performance and evince its theatricality by means of the epistolary medium's script like ability to precipitate presence in absence These missives thus serve as emblems of the dramatic script and in their onstage composition and recitation they cast a portrait of the plays textual origins into the plays themselves But by virtue of their inscription with a premise which is identical to that of the comedies they inhabit the Plautine letters also reproduce the relationship between the playwright's Greek models and his Latin translations the mirror effect created by a dramatic text inscribed read and realized within a dramatic text whose plot it also duplicates generates a *mise en abyme* which ultimately serves to contemplate problems of novelty and literary ownership that beset Plautus literary endeavor **Plautus: Pseudolus** Titus Maccius Plautus, 2020-07-09 This new commentary on *Pseudolus* provides an excellent introduction to

current trends and advances in the study of Roman comedy

Mendacity and the Figure of the Liar in

Seventeenth-Century French Comedy Emilia Wilton-Godberfforde, 2017-06-14 The first book length study devoted to this topic Mendacity and the Figure of the Liar in Seventeenth Century French Comedy offers an important contribution to scholarship on the theatre as well as on early modern attitudes in France specifically on the subject of lying and deception Unusually for a scholarly work on seventeenth century theatre it is particularly alert to plays as performed pieces and not simply printed texts The study also distinguishes itself by offering original readings of Molière alongside innovative analyses of other playwrights The chapters offer fresh insights on well known plays by Molière and Pierre Corneille but also invite readers to discover lesser known works of the time by writers such as Benserade Thomas Corneille Dufresny and Rotrou Through comparative and sustained close readings including a linguistic and speech act approach a historical survey of texts with an analysis of different versions and a study of irony the reader is shown the manifest ways in which different playwrights incorporate the comedic tropes of lying and scheming confusion and unmasking Drawing particular attention to the levels of communicative or miscommunicative exchanges on the character to character axis and the character to audience axis this work examines the process whereby characters in the comedies construct narratives designed to trick misdirect dazzle confuse or exploit their interlocutors In the different incarnations of seducer parasite cross dresser duplicitous narrator messenger and deluded mythomaniac the author underscores the way in which the figure of the liar both entertains and troubles making it a fascinating subject worthy of detailed investigation

Plautus: Pseudolus David

Christenson, 2020-07-09 Pseudolus of all Plautus comedies most fully reveals its author's metapoetics As its eponymous clever slave telegraphs his every move to spectators Pseudolus highlights the aesthetic social and performative priorities of Plautine comedy brilliant linguistic play creative appropriation of comic tradition interrogation of convention and social norms the projection of an air of improvisation and a fresh comic universe and exploration of dramatic mimesis itself The extensive Introduction analyses Plautus delightful comedy as a stage performance the comic playwright's translation and adaptation practices his innovative deployment of language and metrical and musical virtuosity as well as the play's transmission and reception In addition to detailed elucidation of the Latin text the Commentary examines Pseudolus as a lens into Roman slave society at the time of its debut at the Megalensian festival of 191 BCE The edition engages throughout with current criticism and issues of interest to both students and scholars

A writer's guide to Ancient Rome Carey Fleiner, 2020-02-28 A really fun idea for a book and full of great stuff Greg Jenner Public Historian This is the perfect guide for any writer who wants to recreate the Roman world accurately in their fiction It will aid any novelist screenwriter games designer or reenactor in populating their story with authentic characters and scenes costumes and locations Written from a historian's perspective this guide pulls back the curtain to show the reader what life in Ancient Rome was really like what they wore what they ate and how they spent their time at work at home at war and at play Individual chapters focus on different aspects of Romans

lives to give you specific knowledge of what they looked like and how they behaved as well as a broad appreciation of what held their civilisation together from religion to the economy to law and order You may wish to work your way through the book from cover to cover or focus specifically on individual chapters as you hone your creative writing skills Covering the period between 200 BCE and 200 CE A writer's guide to Ancient Rome surveys the vast amount of sources and scholarship on the Classical world so you don't have to It outlines current scholarly debates and changing interpretations suggests further reading and recommends particular resources to mine for each topic It gives you plenty to consider while you construct your own Roman world

Latin Poetry and Its Reception C. W. Marshall, 2021-03-30 This volume offers 18 new studies reflecting the latest scholarship on Latin verse explored both in its original context and in subsequent contexts as it has been translated and reimagined All chapters reflect the wide research interests of Professor Susanna Braund to whom the volume is dedicated Latin Poetry and Its Reception assembles a blend of senior scholars and new voices in Latin literary studies It makes important contributions to the understanding of kingship in Hellenistic and Roman thought with the first four chapters dedicated to exploring this theme in Republican poetry Virgil Seneca and Statius Chapters focusing on the modern reception include case studies from the 16th to the 21st century with discussions on Gavin Douglas Edward Gibbon Herman Melville Igor Stravinsky and Elena Ferrante among others No comparable volume provides a similar range Latin Poetry and Its Reception will appeal to all scholars of Latin poetry and classical reception from senior undergraduates to scholars in classics and other disciplines

Roman Drama and its Contexts Stavros Frangoulidis, Stephen J. Harrison, Gesine Manuwald, 2016-03-21 Roman plays have been well studied individually even including fragmentary or spurious ones more recently However they have not always been placed into their context though plays just like items in other literary genres benefit from being seen in context This edited collection aims to address this issue it includes 33 contributions by an international team of scholars discussing single plays or Roman dramatic genres including comedy tragedy and praetexta from both the Republican and imperial periods in contexts such as the literary tradition the relationship to works in other literary genres the historical and social situation the intellectual background or the later reception Overall they offer a rich panorama of the role of Roman drama or individual plays in Roman society and literary history The insights gained thereby will be of relevance to everyone interested in Roman drama or literature more generally comparative literature or drama and theatre studies This contextual approach has the potential of changing the way in which Roman drama is viewed

Slaves in the New Testament James Albert Harrill, In this exciting new analysis of slaves and slavery in the New Testament Harrill breaks new ground with his extensive use of Greco-Roman evidence discussion of hermeneutics and treatment of the use of the New Testament in antebellum U.S. slavery debates He examines in detail Philemon 1 Corinthians Romans Luke Acts and the household codes

Rome and the Mysterious Orient Titus Maccius Plautus, 2005-12-12 Publisher description *Plautus' Poenulus* Erin Moodie, 2015-11-03 The first English commentary on

Plautus unabridged text 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 *Recovering an Undomesticated Apostle* Christopher B. Zeichmann, John A. Egger, 2023-04-01 Paul the apostle is usually imagined as a man of prestige and power comfortably conversing with philosophers seeking an audience with the emperor and composing compelling letters for Christians throughout the Mediterranean Yet this portrait of a safe and conventional figure at the origins of Christianity airbrushes out many strange things about him This volume repositions Paul as a man at the periphery of power *Recovering an Undomesticated Apostle* explores the ways that Paul has been domesticated in both popular and scholarly imagination By isolating selected crises of the apostle's life and legacy and examining the social and material dimensions of his world these essays collectively chip away at the received image of his strength and status The result is a series of glimpses of Paul that frame the apostle as surprisingly marginal and weak within Roman society Published in honour of New Testament scholar Leif E Vaage *Recovering an Undomesticated Apostle* presents Paul as a man operating from a position of desperation making virtue out of necessity as he attempted to claw his way up in the dog eat dog world of the ancient Mediterranean **Plautus: Mostellaria** George Fredric Franko, 2022-01-13 Plautus *Mostellaria* is one of ancient Rome's most breezy and amusing comedies The plot is ridiculously simple when a father returns home after three years abroad a clever slave named Tranio devises deceptions to conceal that the son has squandered a fortune partying with pals and purchasing his prized prostitute's freedom Tranio convinces the gullible father that his house is haunted that his son has purchased the neighbor's house and that he must repay a moneylender Plautus animates this skeletal plot with farcical scenes of Tranio's slapstick abuse of a rustic slave the young lover's maudlin song lamenting his prodigality a cross gender dressing routine a drunken party a flustered moneylender spirited slaves rebuffing the father and Tranio hoodwinking father and neighbor simultaneously This is the first book length study of *Mostellaria* in its literary and historical contexts It aims to help readers and theater practitioners appreciate the script as both cultural document and performed comedy As a cultural document the play portrays a range of Roman preoccupations including male ideologies of the acquisition use and abuse of property relations between owners and enslaved persons the traffic in women tensions between city and country the appropriation and adaptation of Greek culture and the specters of ancestry and surveillance As a performed comedy the play

celebrates the power of creativity improvisation and metatheater In *Mostellaria* s farce sleek simplicity replaces complexity as Plautus aggrandizes his comic hero by stripping plot to the minimum and leaving Tranio to operate alone with no resources other than his quick wit A chapter on *Mostellaria* s reception considers modernity s continuing fascination with Plautine farce and trickery

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